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# BUSINESS SCREEN

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## *4th Production Review*



ANNUAL BUYER'S GUIDE ISSUE OF QUALIFIED FILM PRODUCERS  
NUMBER ONE • VOLUME 15 • 1954 • ONE DOLLAR





# BUSINESS AND TV FILM PRODUCERS...

Sensational

# *Pathé*color

is available in **16mm** as well as **35mm!**

**Around-the-clock service**



## **PATHECOLOR QUALITY AMAZING!**

In Hollywood—New York—even in Europe, *Pathécolor's* life-like quality amazes producers and audiences large and small. Pastels, skin tones, everything is photographed true-to-life by *Pathécolor*. No special camera equipment needed!

## **FASTEST PROCESSING—PRINTING!**

*Pathé* has America's most modern color developing and printing facilities. Negative reports in 24 hours, dailies—48 hours. Get top quality and cut production time and money with *Pathécolor*!

## **FAMOUS PERSONALIZED SERVICE!**

At *Pathé* in New York, Hollywood or in England, every job gets the same careful consideration—the same expert consultation service. All products look more inviting—completely realistic thanks to *Pathé's* special attention!

## **BEST 16mm PRINTS FROM 35mm!**

Three-light-source printing of 16mm *Pathécolor* prints—the clearest, the sharpest prints with complete dye saturation!

## **DEMONSTRATION REELS READY!**

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*Pathé* Laboratories, Inc., is a subsidiary of CHESAPEAKE INDUSTRIES, INC.

GREAT MOTION PICTURES ARE PROCESSED BY *Pathé*



# THREE REASONS WHY A GOOD MOTION PICTURE IS THE *LEAST EXPENSIVE* FORM OF PROMOTION:

## 1. Mass Audiences

A number of films that Caravel has produced have reached audiences of over 10,000,000 people and are still going strong—*without counting television showings.*

With the growing demand for good films for TV—and the fast-coming ultra-high-frequency educational network—we expect that audiences of 30,000,000 and more for first-rate industry-produced films will soon be readily obtainable.

## 2. Long Life

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Another Caravel client writes: "After 10 years we still receive more requests for prints of this film than we can possibly furnish."

## 3. Powerful Impact

A good motion picture touches the mainsprings of human action as no other promotional medium can. It exercises the magic of combined eye and ear appeal. And it commands unbroken audience interest for periods of time ranging from ten minutes to an hour.

The extraordinary power of the motion picture to move people to action is testified to by scores of clients' letters in Caravel's files.

# TREMENDOUS PROMOTIONAL FORCE AT VERY LOW PER CAPITA COST!

To see in detail why more and more industries are turning to the motion picture for promotional and public relations purposes, read the new Caravel brochure, *THE MOTION PICTURE AS A SALES TOOL.*

*Write for it today—or use the coupon below.*



**CARAVEL FILMS**  
INCORPORATED

730 FIFTH AVENUE • NEW YORK

Caravel Films, Inc.  
730 Fifth Avenue  
New York 19, N. Y.

Date \_\_\_\_\_

Gentlemen:

I should like to receive a copy of your brochure, *THE MOTION PICTURE AS A SALES TOOL*, without any charge or obligation to me.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_



practically every  
16mm producer  
in the  
western  
hemisphere  
is a client of  
**byron**



|                              |                              |
|------------------------------|------------------------------|
| <i>script</i>                | <i>titling</i>               |
| <i>art</i>                   | <i>animation</i>             |
| <i>location photography</i>  | <i>sound stage</i>           |
| <i>music library</i>         | <i>sound effects</i>         |
| <i>recording</i>             | <i>editing</i>               |
| <i>laboratory facilities</i> | <i>color-correct* prints</i> |

Film producers use **byron** facilities  
for 4 reasons: quality, speed,  
economy, personal service.  
Visit our studios, or if you  
can't, ask for our  
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**8-hour service if required**

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## Now you can make low-cost sound movies

Here is the new 16mm Filmosound 202—not just a sound movie projector—not just a magnetic sound recorder—but a combination of both for making and showing sound movies. You need no expert knowledge, no costly professional equipment.

With the Filmosound 202, a sales presentation can be put on film and the message changed as often as desired. Only

with magnetic sound movies is this possible at but the cost of the film and SOUNDSTRIPE.

Now you can add sound to old silent films . . . new sound to a film with an obsolete sound track. Mail coupon for full details on how you can use magnetic sound movies and how economical it is to own the Filmosound 202. Or see your Bell & Howell dealer today!



**Record voice** and sound effects, and mix voice with musical background as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for life of the film, yet can be changed instantly.



**You're ready to project** movies with sound immediately after you record. Later, to change the sound, erase and record again in one simple step. Remember, your Filmosound 202 will project any 16mm film, silent or sound.

the sensational, new 16mm  
**Filmosound**  
**"202"**  
**RECORDING PROJECTOR**

**Bell & Howell** *makers of the world's finest motion picture equipment*

Bell & Howell, 7108 McCormick Rd., Chicago 45  
Please send me complete information on the Filmosound 202 and its use in Business and Industry.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Organization (if any) \_\_\_\_\_  
City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_

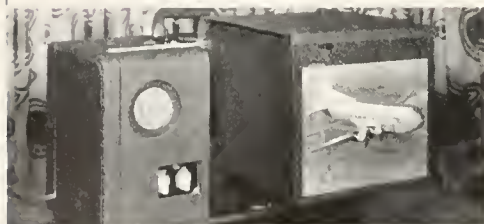


# 10 Ton Lathe Runs in President's Office . . .

Extraordinary Sales made possible using revolutionary 16 mm "suitcase" projector

Today, you can demonstrate any product—even giant production machinery—right in the comfort of a president's office. And it can be done with just a flick of a switch! TSI "Suitcase" projectors make this possible with more convenience than any other motion picture projector on the market.

Through the use of black and white or color motion pictures and the TSI "Suitcase" projector—films are brought directly to your customers with realistic motion coupled with synchronized sound.



Completely automatic, the TSI "Suitcase" projector is set up in seconds with no threading of film! Action packed motion pictures are presented in complete daylight! Add to this the self contained screen and you have one of the most potent sales presentation devices in America.

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# 4th Annual PRODUCTION REVIEW

THE BUYER'S GUIDE FOR 1954

Issue 1 • Volume 15 • 1954

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## PLUS: THE NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS



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*See for yourself*  
*how much better your release prints look*  
*on Ansco Color Type 238!*

Take a good, long look at one of your 16mm release prints on Ansco Color Duplicating Film, Type 238 and you are likely to have your eyes opened.

When you compare your print on Ansco Type 238 with one on any other duplicating film you choose, these are the things you are sure to discover:

Ansko Type 238 is definitely superior in

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Make this comparison just once, and you'll never again be willing to deliver release prints without giving yourself the *extra advantage* of Ansco Type 238 quality! Be sure to ask for it by name, Ansco Color Duplicating Film, Type 238.

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Binghamton, New York

A Division of General Aniline &  
Film Corporation.

*"From Research to Reality"*

People Who Know Buy Ansco



The *first* Commercial CinemaScope picture ha

It was sponsored by the For

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NEW YORK  
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CLEVELAND  
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CINCINNATI  
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Motor Company.

# WILDING

## PICTURE PRODUCTIONS, INC.

MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS





# TRENDS

## IN THE NEWS OF BUSINESS FILMS

**T**HIS IS THE FOURTH consecutive year of annual inventory-taking by the Editors of BUSINESS SCREEN among the established business film producing companies in the United States and Canada. Comparing previous years, some interesting facts loom up among the welter of statistics, reports and general data which makes up the weighty volume of this Production Review issue.

First of all, we become increasingly aware of the firm, strong line of continuous studio operations, year after year. Listings in 1951 total about 160 companies, nearly the same as in 1953. The 1952 pages contained 113 U. S. company listings, including incomplete data. Better survey methods and the increasing confidence with which producing companies view this editorial effort have eliminated nearly all "incomplete" listings and the sponsor is now provided with adequate reference information about the great majority of truly capable film makers.

Two years ago there was a heavy return of undeliverable mail among companies to whom listing forms were sent. The familiar "Out of

Business" and "No Forwarding Address" envelope designations were very few this January, 1951. So the heart of this business, we feel, beats strongly and soundly. The total volume of its sales is being substantially increased by television films. Color television, very near at hand with test films under way, will add greatly to the economy of those who are best equipped by experience and facilities to handle the advertiser's color film needs.

But the main line of this business, as film references indicate, lies in the production of hundreds of business motion pictures and thousands of slidefilms used annually for the multitude of internal and external requirements for sales, training, promotion, public and industrial relations, plant production and education in business and industry throughout the U. S. and Canada.

\* \* \*

### *What Do the Producer Listing Forms Reveal to Potential Buyers of Films?*

★ On Page 72 of this issue we begin the numerous pages of standard producer listings, made up from the direct reports furnished by some 160 established business and television film companies. The potential client is thus provided with the only published data on the recent experience, clientele, physical facilities, staff organization, date of organization and nature of services of his best sources for motion pictures and slidefilms, among the many audio-visual tools these companies produce.

Beyond the certainly recommended personal visit of the client or his representative to these

facilities for inspection, these listings are in sharp contrast to hundreds of Red Book telephone numbers for "Producers" in New York, Chicago and Los Angeles directories and comparative totals for every other principal city in the country. The great majority of these companies are producing the finest in films for television and it is significant that such studios as Sarra, Caravel and Kling Studios are among those receiving current honors for fine work in this highly competitive area.

The producers listed in this issue received nearly all of the honors accorded 16mm motion pictures at film festivals and other competitive events such as the Freedoms Foundation Awards (see page 32). More important, their films comprise the vast majority of the sponsored titles attracting millions of attendance at 16mm showings, are booked to capacity for theatrical play dates where applicable and are in tremendous demand for sustaining use on television stations.

The paramount fact, above all, is that the sponsor's audience opportunity and the convincing power of the film itself, now make it imperative that quality production and an adequate budget be made available for each important new film.

\* \* \*

### *Short "Takes" From the News-Ticker*

★ Although the news hadn't been confirmed in the financial pages at presstime, you can believe the rumors that the DeVry line of 16mm sound projectors will be taken over by Bell & Howell this

(CONTINUED ON PAGE TEN)

## Film Editing Made Easy with NEW

### professional film viewer

for 35mm and 16mm

*Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.*

*The PROFESSIONAL FILM VIEWER makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 5<sup>3</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub>.*



**35mm Model \$375**  
**16mm Model \$350**





# VITALITY

**V**itality is always an essential quality of a successful film. This is especially so today on television where your story must present itself in immediate competition for audience interest and retention.

**S**ound Masters' wide experience in creating films that are favorably remembered is your assurance that, whatever your product or purpose, we will produce for you a film that will do its job.



## SOUND MASTERS, INC.

MOTION PICTURES  
SLIDE FILMS  
TV SHORTS  
COMMERCIALS

ESTABLISHED 1937

165 WEST 46TH STREET, NEW YORK 36, N.Y.

PLAZA 7-6600

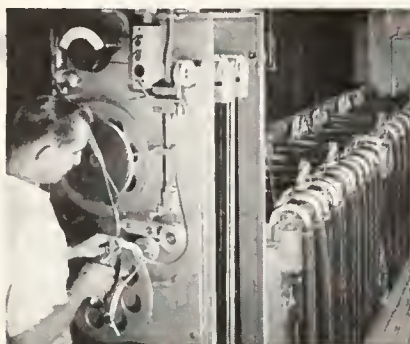


# Precision Prints

**YOUR PRODUCTIONS  
BEST REPRESENTATIVE**

## CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

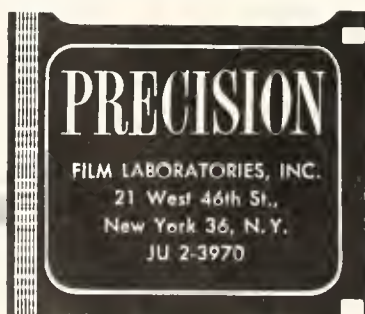
16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer-designed** equipment — your guarantee that only the *best* is yours at Precision!

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*



## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE EIGHT)

spring. B&H will fulfill DeVry's government contracts and supply owners of the JAN and other equipment with necessary replacement parts. Thus the end of a historic cycle begun by equipment pioneer Herman A. DeVry back in the 20's.

★ Leading in nominations for an Academy Award "Oscar" in the documentary film class is Encyclopaedia Britannica's *Living City*, which deals with urban rehabilitation.

★ Mercer Francisco, a veteran producer-writer of business films, is the new president of the American Association of Film Producers, succeeding George Becker who leaves Chicago to join Gene K. Walker Productions in San Francisco next month.

\* \* \*

*Fourth Annual Production Review Issue Sets Record Among Audio-Visual Magazines*

★ The 160 pages of this Issue One of Volume 15, appropriately titled the "11th Production Review" have exceeded our own 1953 record of 136 pages and covers. There are also *more column inches of advertising* in this single issue than some contemporary audio-visual magazines carry in an entire year.

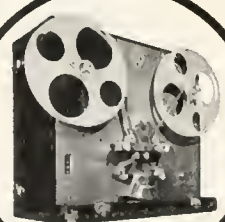
But impressive as these totals are, we consider the valuable content data thus provided the business film buyer *our most important contribution*. Untold thousands of business firms, advertising agencies, trade association secretaries, government bureaus and television stations will use these pages throughout 1954 as their most dependable buyer's guide to the studios who were willing (and able) to lay the important facts about their current operations, experience and facilities before their prospective clients.

Some good producing firms did not return our forms and are not listed. A few Hollywood studios also consider this sort of production work a by-product from which they exact a maximum return for minimum effort. There are other hundreds of unlisted *individuals* with desk space facilities and little ability. But *few organized studios* were overlooked and all that any company had to do was to meet our minimum requirements of client and film references to get *free space* in these Production Review listing pages.

## WORLD FAMOUS

**S-5**

synchronous  
magnetic film  
recorder for  
motion pictures  
and television.

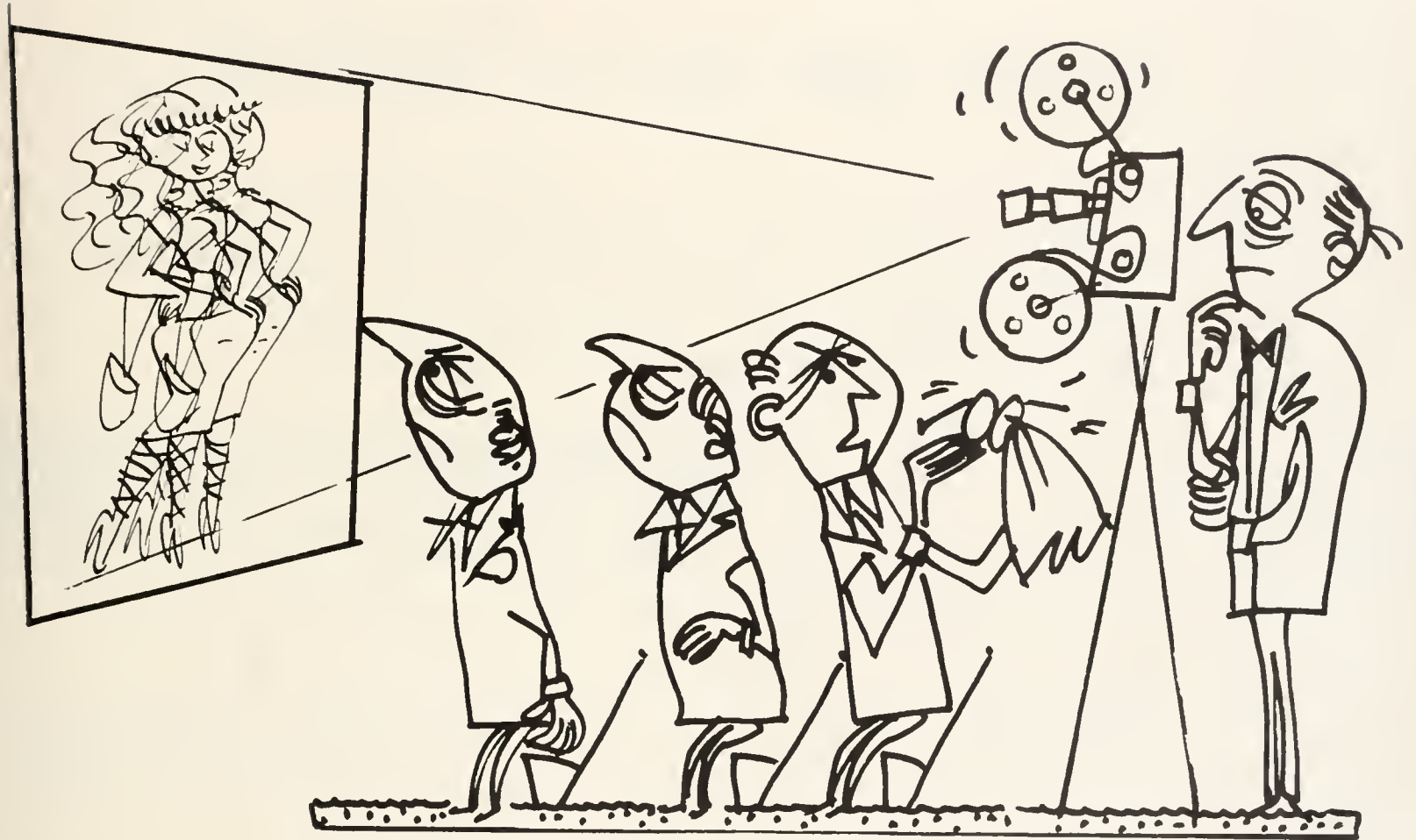


**STANCIL-HOFFMAN**

921 N. Highland Hollywood 38, Calif.

send  
for  
particulars

# IT'S EASY TO TELL WHEN YOUR FILM IS OUT OF FOCUS



...but it isn't so easy to tell when your IDEAS are out of focus.

Our creative and production personnel are available to help you obtain maximum clarity and impact with your films.

*John Sutherland Productions, Inc.*

NEW YORK-60 E. FORTY-SECOND ST.

CHICAGO-919 N. MICHIGAN AVE.

LOS ANGELES-201 N. OCCIDENTAL BLVD.



# **When you want bread you go to a baker...**

***when you want a motion picture  
that will sell your product...***

**go to RKO PATHE**

*ONLY*  
...the <sup>^</sup>company that gives you a baker's dozen in film values.

**RKO Pathe** . . . for more than 31 years keeping one step ahead of the parade of progress in selling ideas and products through motion picture film . . .

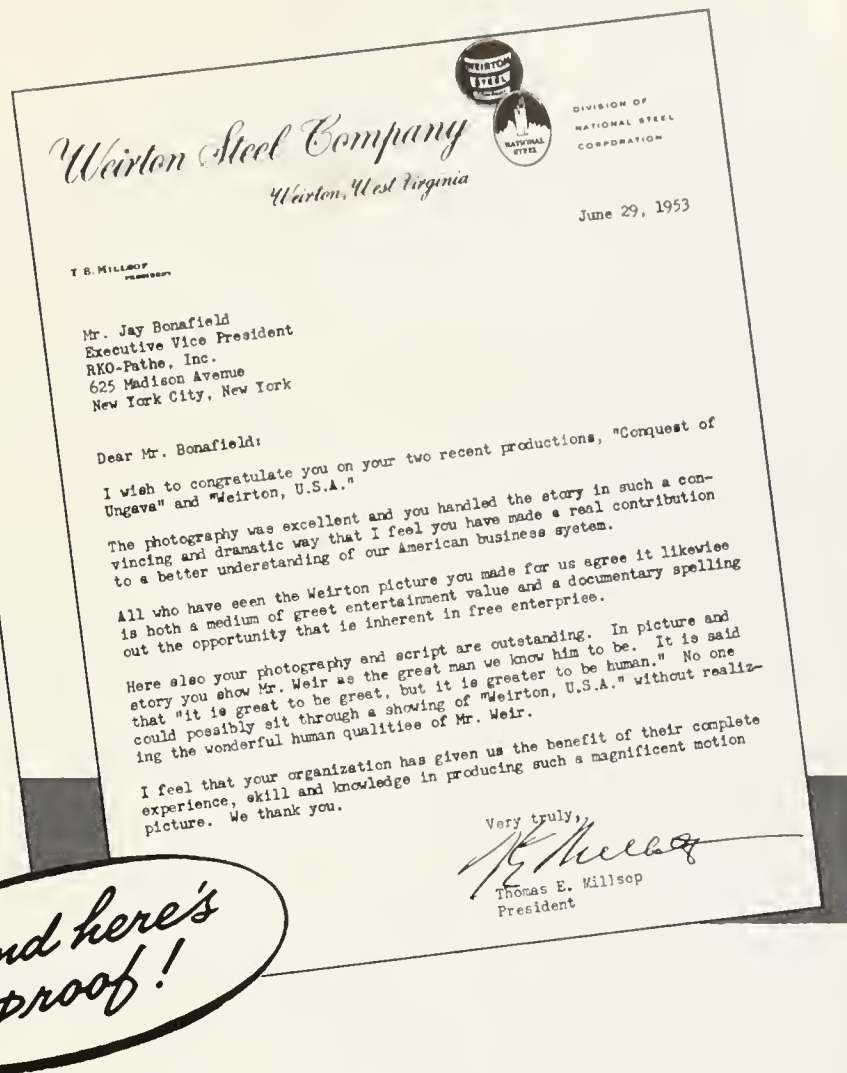
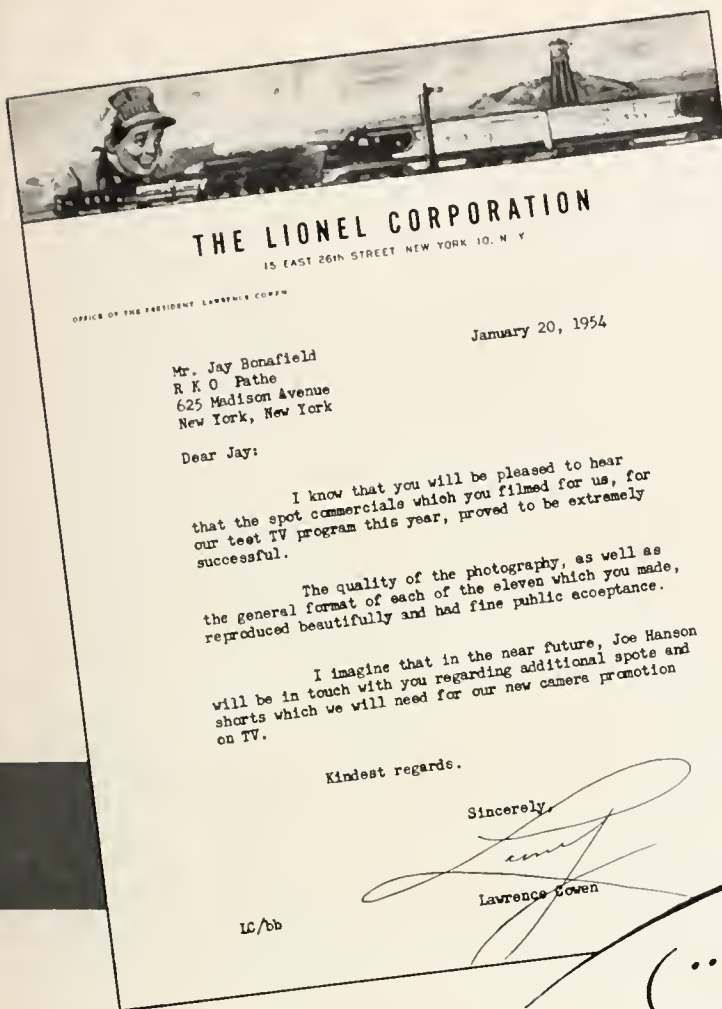
**RKO Pathe** . . . top professional manpower behind a great name . . . the organization which gives every single inch of film the same high standard of movie-making as given top Hollywood features . . .

**RKO Pathe** . . . equipped with its own Sound Stages — Dressing and Makeup Rooms — Cutting Rooms — Production Offices . . .

**RKO Pathe** . . . where men with professional knowhow are ready to handle your particular problem, large or small, with the same high success as attained for many of America's leading industries, business organizations, products.

So, whether it's an 8-second TV spot for one station, or a full-length feature production in color, or anything in between, see RKO Pathe FIRST!

**May we suggest you make inquiry  
for further information as to the *ONLY*  
bonus values to be gained <sup>^</sup>from RKO Pathe.**



#### U. S. DEPARTMENT OF JUSTICE:—

"The RKO Pathe short, 'Professor FBI,' certainly lives up to our expectations, and I want to congratulate you on a job well done . . ."  
—J. EDGAR HOOVER, *Director*

#### U. S. MILITARY ACADEMY:—

" . . . should like to extend appreciation on behalf of the U. S. Military Academy for your very fine short, 'West Point Today' . . ."  
—F. A. IRVING, *Major General, U.S.A., Supt.*

#### PENNSYLVANIA RAILROAD:—

"A group of our executives saw a screening of 'Railway Special Agent' and liked it very much."  
—EUGENE DUBOIS, *Publicity Representative*

#### DEPARTMENT OF DEFENSE:—

"The Real Miss America' is interesting, moving and highly effectual . . . Should prove most helpful in informing the public of the need for women in service."  
—ANNA M. ROSENBERG, *Assistant Secretary Of Defense*

#### PINKERTON NAT'L DETECTIVE AGENCY:—

"We are very much pleased with the entire treatment of 'Pinkerton Man' . . ."  
—ROBERT PINKERTON, *President*

#### AMERICAN HOSPITAL ASSOCIATION:—

" . . . We feel that RKO Pathe has made a distinct contribution to America's welfare in producing 'House of Mercy' . . ."  
—GEORGE RUGBEE, *Executive Director*

#### ALFRED P. SLOAN FOUNDATION:—

"My compliments on the expert way in which you handled the material on the 'Michigan Band' . . ."  
—ARNOLD J. ZURCHER, *Executive Director*

#### MADISON SQUARE GARDEN CORP.:—

"The Madison Square Garden documentary is a magnificent job."  
—JOHN REED KILPATRICK, *President*

#### NAT'L FOUNDATION FOR INFANTILE PARALYSIS:—

"RKO Pathe is long established, well-founded with knowhow, and very flexible in operation. A motion picture producer of merit."

*and more, and more, and MORE!*

**RKO PATHE Inc., 625 Madison Ave., New York 22, N.Y. PLaza 9-3600**





## Watch out, Darling! Before you know it, you'll be a president's wife...!

That's what Bill said after the children were tucked in bed. He was almost like his old self and he talked for the first time in a long time about the company he works for and his opportunity there. He talked about his future and how, someday, with the new promotion system, he might make it to the top. Then we laughed together about our "Solid Gold Cadillac."

Of course, Bill realized that he'd have to apply himself — Bill knows that all the good things in life aren't free. But there was a new assurance in his words, words of confidence I hadn't heard since right after the war when we got engaged and were living on our dreams, dreams that shut out children, doctors, mortgages, and all the other realities we never thought about.

Now, once again, there was that old feeling in Bill that the company he works for is the best company in the world and that everything he could do, he'd do for them. Suddenly, I knew that after working there for five years, Bill had found himself and a place for himself.

I was happy for him; happy for the difference that deep feelings of loyalty to a worth-while job can mean for a man and to his whole family. Just before we turned out the lights, Bill told me about getting time off during the afternoon — on company time — to see a film about the company's aims, and just where everybody's job fitted into the picture.

Can you imagine it? A big firm, where every second counts, showing a motion picture to the men! What's the world coming to?...

*Picture from "Take It Easy, Bill," produced for the General Baking Co.*

A Transfilm Account Executive will be glad to discuss what film can do to help your company's Public Relations, both internal and external. No obligation, of course. Your name and letterhead will put you in touch with William Burnham, Vice President.

**T R A N S F I L M**  
I N C O R P O R A T E D

35 WEST 45TH STREET, NEW YORK 36, N. Y. JUdson 2-1400

## Camera Eye

### CLOSE-UPS AND COMMENT

#### Audio-Visual Conference Formed to Serve in Medical Film Field

♦ A new organization, the Audio-Visual Conference for Medical and Allied Sciences, recently was established at a meeting in Chicago by 11 national medical, dental, health and allied associations and agencies. One of the functions of this group is to organize, meet and act together on matters concerning audio visual education in the medical and health sciences. An immediate application of this purpose is conference assistance in the development of the Library of Congress cards for medical motion pictures.

Elected for 1951, executive committee members are:

Chairman—David S. Ruhe, M.D., Medical Audio Visual Institute; Vice Chairman—J. Edwin Foster, Ph.D., Medical Audio Visual Institute; Secretary-Treasurer—Helaine S. Levin, American Dental Association; Helen Yast, American Hospital Association, and Harry E. Kingman, Jr., M.D., American Veterinary Medical Association.

The 11 member organizations include: American Association of Colleges of Pharmacy, American College of Surgeons, American Dental Association, American Hospital Association, American Nurses' Association, American Veterinary Medical Association, American Association of Dental Schools, Association of American Medical Colleges, Society of American Bacteriologists, Association of Medical Illustrators, and the National Film Board.

\* \* \*

#### Name Charles Percy as Illinois' Chairman of Brotherhood Week

♦ Charles H. Percy, president of Bell and Howell Company, Chicago, will spearhead Brotherhood Week observance Feb. 21-23 as chairman for the State of Illinois, under the auspices of the National Conference of Christians and Jews.

"It is the purpose of the American Brotherhood program to help develop a generation of Americans without prejudice, distrust, or disrespect for others, because of religion, race, or background," Percy said. "We all believe in this objective and recognize that at no time in history has it been so necessary that we find better ways of living and working together. But we must not just believe in this," he added. "We must work at it!"

More than 7,000 communities in the United States and Canada will

participate in this year's programs marking the 21st annual Brotherhood Week and the 26th anniversary of the National Conference of Christians and Jews. The event was proclaimed by President Dwight D. Eisenhower who is honorary chairman of the observance.

\* \* \*

#### Pincus Says Networks Cooperate With FPA on Color Film Problem

♦ DAVID PINCUS, president of the FILM PRODUCERS ASSOCIATION of New York, today denied the claim of Martin Ransohoff, producer, that the networks have failed or refused to cooperate in supplying information concerning standards for television color film.

"The fact is", Pincus said, "the networks have been extremely co-operative. The committee from our Association has had a series of meetings with key men representing network executives, manufacturers of equipment and laboratories and, in almost every case, they have been anxious to help. They have offered the results of their research freely and NBC, for example, not only agreed to advise us to the best of their ability but have gone so far as to aid the Association in making test films for color broadcast. The Association is even now in the process of preparing such films with the full cooperation of network personnel.

"We became concerned over this matter a long time ago since, obviously, film producers have an enormous stake in color television. In line with this concern we established a committee which, over the past few months, has approached key individuals and companies concerned, among them NBC, RCA, CBS, Dumont, WOR, Technicolor, Eastman, Pathe, Philco and others. We left these meetings with the definite promise of cooperation and in many cases with a great deal of valuable information.

"It is only fair, therefore, that I as president of the Association correct the record. While it is still the problem of each individual producer and of any group of producers to make films which meet required standards, I think we can safely say, on a basis of experience that everyone concerned is anxious and willing to aid in the solution of any present or future problems".

The FPA plans to hold a forum soon at which the results of their investigation and experiments will be described and discussed for the benefit of their members, advertising agencies and other interested executives in business.

# We've changed everything but this



**Yes, everything's new but the hole.** *The Columbia Transcriptions Division's new sales management is backed by the industry's most advanced equipment—plants and offices from coast to coast—and an expert staff to handle your entire job. The end result is a quality of product and service that can't be duplicated by anyone. Try us and see.*

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Al Wheeler, Manager

**\*CLOSE-UP OF COLUMBIA TRANSCRIPTIONS WORLD-FAMOUS CENTER HOLE.**

"Columbia" Reg. T. M. U. S. Pat. Off. Marks Registradas.





## IT WAS A GOOD PICTURE... BUT!

It was a good picture. But technical perfection alone, does not stimulate your audiences, nor move them to positive action.

At Louis W. Kellman Productions, you will find our staff ready to help you achieve a motion picture rich in the elements of creative film craftsmanship and strong appeal... regardless of your budget.

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A DIVISION OF NEWS REEL LABORATORY

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JUDGE A PRODUCER BY THE COMPANIES HE KEEPS

## SIGHT & SOUND

### RAIL FILM WINS AWARD

**Westinghouse Air Brake Company Honored for "At This Moment"**

♦ *At This Moment*, a color motion picture of modern rail progress and the railroad industry's contribution to the American economy, and its 1953 institutional advertising campaign combined to win for Westinghouse Air Brake Company the third annual institutional competition of the Association of Railroad Advertising Managers, it was announced Friday, Jan. 29.

The award, a bronze plaque, was made to W. Lyle Richeson, vice president of Westinghouse Air Brake, by C. C. Dille, advertising manager of the Milwaukee Road and president of the association, at the annual awards dinner in New Orleans. The Association of Railroad Advertising Managers, a 30 year old group of advertising managers of the major railroads in the United States, Canada and Mexico, sponsors the competition to encourage advertising that will create a better public understanding of the railroads' importance to the American economy.

Accepting the award, Richeson told his audience that his company had made the half-hour film in an effort to show the indispensable role played by the railroads in American transportation. The award was especially gratifying, he said, because, "*At This Moment* is neither a commercial picture nor an advertisement. It promotes our railroads and fulfills in part the purpose of your association and our reason for making the picture: to try to convey a better public understanding of the railroads' contribution to America."

Mr. Richeson said that the picture, which was made by The Jam Handy Organization of Detroit, Michigan, is to be shown to the general public, on television and in schools, clubs, and other groups throughout the nation. The film is printed in 35mm and 16mm.

\* \* \*

**ANA Sets March 17-20 as Date for Hot Springs, Va. Meeting**

♦ The 1951 spring meeting of the Association of National Advertisers will be held, March 17-20 at The Homestead, in Hot Springs, Virginia.

EDWIN W. EBEL, director of advertising and merchandising, General Foods Corporation, has been named chairman of the program committee.

Current plans for this meeting in-



RECEIVING PLAQUE for "*At This Moment*" from C. C. Dille, advertising manager of the Milwaukee Road is W. Lyle Richeson, vice-president of Westinghouse Air Brake, sponsor of the film.

clude detailed presentations on both the planning and execution of effective advertising. The program will also feature special presentations for developing public confidence in advertising. A guest speaker, to be announced later, will be featured at the luncheon on the final day.

\* \* \*

**NAVA Convention Will Move to Chicago's Conrad Hilton in '54**

♦ Definite arrangements to hold the 1954 trade show and convention of the National Audio-Visual Association at Conrad Hilton Hotel in Chicago, August 3-4, have been completed, according to a recent report by the Member's Liaison Committee.

The major difference in arrangements at the Hilton is that all electricity in the suites and sleeping rooms is direct current. Anyone wishing to demonstrate equipment or show films in his room will have to get a converter.

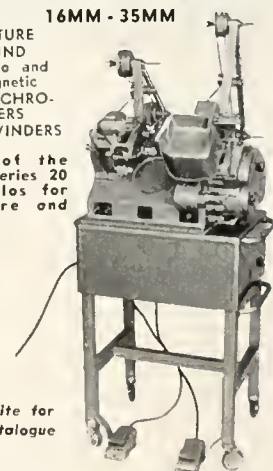
## MOVIOLA

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One of the new series 20 Moviolas for picture and sound.



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# IMPORTANT ANNOUNCEMENT

re: the *Mitchell*  
16mm Professional Camera

## IMMEDIATE SHIPMENTS

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being made



...with this announcement  
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Camera Corporation,  
for the first time  
in history,  
now offers you  
shipment of the  
famed Mitchell 16mm  
Professional Camera  
on receipt  
of your order.

### THE CAMERA WITH A HERITAGE

There is no substitute for a heritage  
of GREAT ENGINEERING. No 16mm motion picture camera  
made anywhere in the world can match  
the technical perfection which a Mitchell 16  
brings to your film. Each 16mm camera has the same  
supreme custom workmanship and Mitchell's  
exclusive, positive operation that is today world-famous  
... wherever truly professional films are made.



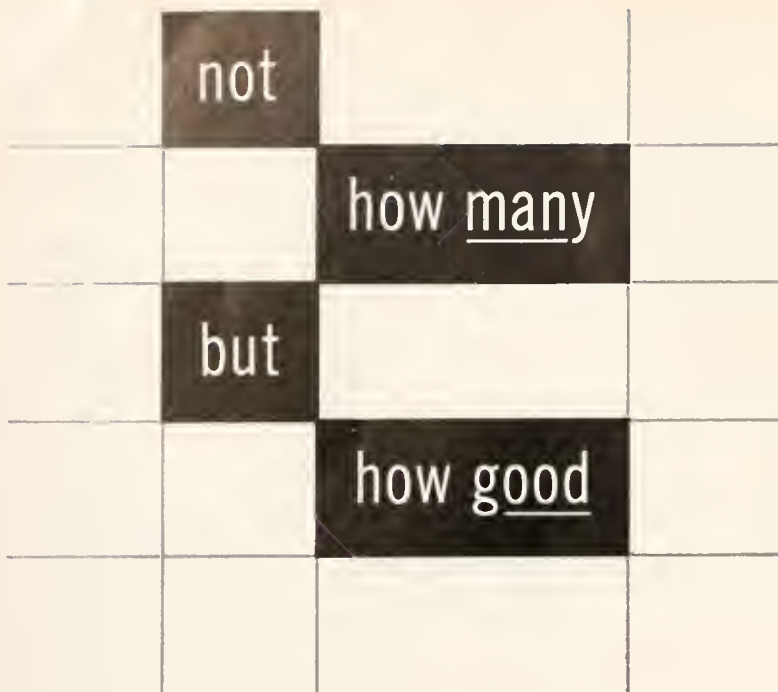
# Mitchell Camera CORPORATION

666 West Harvard Street • Glendale 4, Calif. • Cable Address: "MITCAMCO"



85% of the professional motion pictures shown throughout the world are filmed with a Mitchell





We haven't any ambitions to make a lot of pictures—we just try to make good pictures—for a few discerning clients who appreciate what a powerful influence a good film can be in selling a product—a service—or an idea.

#### NOW IN PRODUCTION FOR:

GENERAL PETROLEUM CORPORATION

"In the Beginning"

SOCONY-VACUUM OIL COMPANY, INC.

"On Stream"\*

UNION PACIFIC RAILROAD

"The Human Side"

UNITED AIR LINES

"Flying Colors"

"Cities of America"\*

"Vacations East"\*

\*tentative title



There is still room in our 1954 schedule for one or two additional productions. Inquiries are invited.

CATE & McGLONE

1521 Cross Roads of the World, Hollywood, California

PRODUCERS OF MOTION PICTURES FOR INDUSTRY AND TELEVISION

## IAVA Holds Western Workshop

Industrial Audio-Visual Association Meets in Hollywood

**T**WENTY-ONE MEMBERS AND GUESTS of the Industrial Audio-Visual Association attended the organization's Hollywood, California Workshop held on January 18-21. The West Coast program was arranged by Bernard A. Bailey of Mytinger and Casselberry, Long Beach, California member of the group, with Vince Hunter, Union Pacific Railroad, as another of the member hosts.

Reports from IAVA members were featured on the Workshop program and included a discussion by Henry Krigner, Ford Motor Company, of two recent CinemaScope presentations (produced by Wilding) for dealer showings on 1954 new Ford car and truck models. Visits to West Coast production and laboratory facilities were important highlights of the organization's first Western gathering.

#### Visits to Studios, Labs

These included visits to Raphael G. Wolff Studios, Consolidated Film Industries' Laboratory, John Sutherland Productions, CBS Television City, Bing Crosby Enterprises equipment laboratory and several major entertainment studio lots, including facilities at MGM, Hal Roach Studios and 20th-Century Fox.

Among the companies represented at the Workshop were Brown & Bigelow, Prudential Insurance, Caterpillar Tractor, Humble Oil & Refining, Santa Fe Railway, Swift and Company, Ford Motor Company, United States Steel, Illinois Central

Railroad, Union Pacific Railroad, United Air Lines, Minnesota Mining & Mfg. Co., E. R. Squibb & Sons, American Telephone & Telegraph Co., International Tool Co., and Mytinger & Casselberry, Inc. Ed Kerr of BUSINESS SCREEN represented this publication.

#### Aid Program Arrangements

Special thanks for assistance given in program arrangements were tendered Charles "Cap" Palmer, writer-producer and to William MacCallum, regional vice-president of Modern Talking Picture Service, Inc. who aided the program chairman, Barney Bailey, in the travel and tour events.

Dr. Nicholas Rose, director of research, Department of Cinema at the University of Southern California, addressed the group in the conference room at the Prudential Insurance Company building on the subject "Testing the Effects of Film on Audiences." Dr. Rose has been a special research counsel on audience reaction testing for major studios and discussed various methods of research, including the Circlin Reactograph, questionnaires, etc.

During the visit to Bing Crosby Enterprises, Mr. Frank Healy, manager of the Electronics Division demonstrated a new 16mm magnetic film recording method. This involves the use of a laminated magnetic stripe on 16mm instead of the liquid magnetic coating. The new process was developed by Min-

IAVA MEMBERS who attended the Hollywood Workshop included (standing, l. to r.) H. L. Vanderford; Dr. William S. Casselberry; Bill Cox; Bob McCaslin; guest Bill MacCallum; John Ellis; Al Tyler; Ray Roth; John Hawkinson; Frank Greenleaf; Ken Penney; "Cap" Palmer; guest; Joel Anderson; and R. H. Vickerstaff. Front row (l. to r.) are Mel Costin; Barney Bailey; Bill Bastable; J. W. Nelson; Bob Stoffer; Henry Krigner; and Frank Rollins.





An ultra-sensitive recording thermometer. Installed with other equally precise instruments on a control panel, it exemplifies the whole technical perfection of Hollywood's Only Complete Laboratory Service.



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## Outstanding Films for Important Clients...

Leading American companies and organizations expect (and *deserve*) the best when it comes to motion pictures. Only thoroughly professional films will meet the rigid requirements of these experienced film buyers. That is why Condor Films, Inc. is proud to add Monsanto Chemical Company to its fast-growing list of clients.



Films by Condor are *successful* because they are properly planned and produced to do the specific job cut out for them . . . and because they are produced by a creative, imaginative and experienced staff working with the very finest of equipment in modern and complete production facilities.



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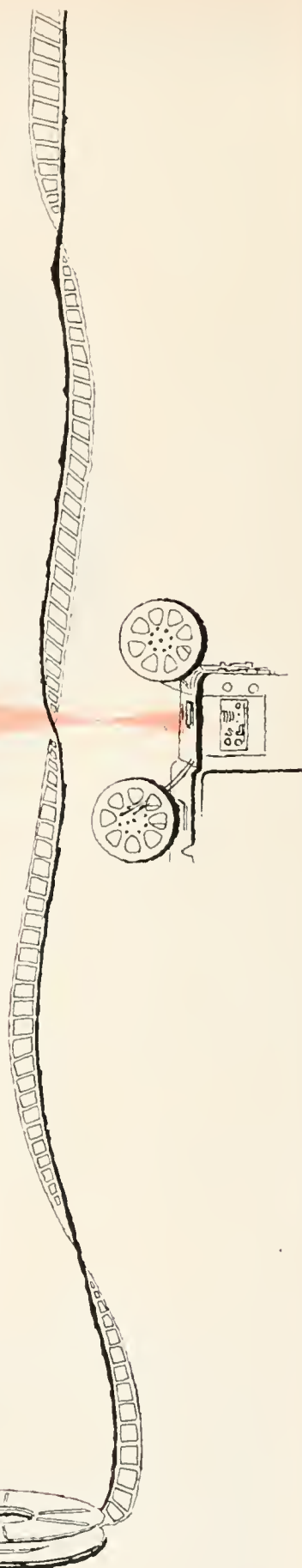
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you've been waiting for....

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*Henri Toulouse-Lautrec—pioneer of commercial color.*

**TELEFILM STUDIOS INC.**

## Now your film can have "LIFE-LIKE COLOR"

For over fifteen years, the engineers and technicians of world famous TELEFILM STUDIOS in Hollywood have conducted exhaustive research to develop a technique in the reproduction of 16mm color film that would blend and balance delicate tones and produce a clear and life-like picture. The results—"LIFE-LIKE COLOR".

The key to "LIFE-LIKE COLOR" duplicating is a specially designed color printer that is years ahead of anything in the industry. Its features must remain a carefully guarded secret but with it, the laboratories of TELEFILM can now duplicate your exposed film and assure you of release prints that surpass anything you have ever seen in clarity, yet have sensitive lifelike tones and feeling.

The development of "LIFE-LIKE COLOR" is one of the many ways in which TELEFILM STUDIOS contributes to its primary objective—to help you make better 16mm motion pictures. TELEFILM'S modern facilities and equipment for color printing, high fidelity sound recording, editing, titling, special effects, and the skill and know-how of the finest technicians in the industry are at your command.

*For complete information,  
visit TELEFILM STUDIOS or  
write for descriptive brochures.*

*Since 1938*



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# They Like "Movie Day" at GE

Five Year Program of Informative Film Showings  
for Employee Benefits 22 Lamp Division Plants

A Business Screen Report by C. J. Dover, Supervisor  
Communications & Community Relations, Lamp Div., General Electric Co.

installed. Employees often complain if a week is missed, or the film temporarily is postponed.

## "Tremendous Potential Value"

From the standpoint of communications, we think the 16mm film has tremendous potential value. Consider that every week we have practically all the employees in participating plants *looking and listening* . . . and on their own time!

It doesn't require a heap of imagination to see the communications possibilities inherent in such a situation.

We have moved slowly in this area, however. With our program we have been building credibility in a given medium of communications . . . in a very *high impact* medium. We have held to a low percentage the "message" content of the programs, using the same communications philosophy which guides the content of our employee publications.

## Vehicle for Education

But while the program fundamentally is entertainment, it is also a useful vehicle for employee education. With films we have taught better health habits (*How to Catch a Cold, The Story of Human Energy, Your Doctor*); better safety habits (*And Then There Were Four, Word of Honor*); better conservation habits (*Realm of the Wild, Forests for the Future*); and civil

defense awareness (*And a Voice Shall Be Heard*).

With the emphasis industry is placing on economic education and "selling" Americanism, perhaps our experience with films in this classification deserves special emphasis.

Basically this effort by business and industry is part of the worldwide struggle between totalitarianism and freedom. It is a pitched propaganda battle between those who would destroy our traditional American institutions and those who wish to preserve them. Fortunately business and industry have come to realize that they, too, have a role to play in this fight. As a result, hundreds of programs have been developed, targeted for employees and community neighbors.

## Telling America's Story

While the 16mm sound motion picture has made great strides in emerging from relative obscurity a decade ago, its use as a weapon in this fight against totalitarianism has fallen far short of its tremendous potential value.

Consider the force of this medium. A film audience is silent, attentive, undistracted, receptive. The communication of ideas is aided by the unmatched techniques of the sound motion picture. Words are heard. Scenes are seen. Music, color, dramatic sequence increase the impact. The force of this penetration, this communication of ideas,

is directed at the emotions as well as the intellect.

Many communications specialists and plant managers, while they may believe the sound motion picture to be a high-impact medium, apparently are not fully aware of the quantity and quality of 16mm films. These can make a forceful contribution to their efforts to build better understanding of fundamental facets of Americanism.

Splendid films in this category are available in quantity. Here is a partial list of such films which have been seen by our employees and community neighbors:

*Meet King Joe, Make Mine Freedom, Going Places, It's Only the Beginning, Man on the Land, What Makes Us Tick?, Backfire, Why Play Leapfrog?, Productivity—Key to Plenty, Of This We Are Proud, The Price of Freedom, Enterprise, Letter to a Rebel, and Letter From America.*

Content of these films varies. Some are cold, factual documentaries of American progress under competitive, free enterprise. Some are highly-emotional, patriotic epics. Some teach fundamentals of our economic system, contribution of research, value and mechanics of the stock exchange, relationship between wages and prices, importance of technological development, fallacies of totalitarianism and welfare state philosophy.

Hard-hitting film-plus-discussion programs, such as the Inland Steel and American Economic Foundation *In Our Hands* presentation, have been developed. Most of the films and film programs are available on free loan or for low cost rental or purchase. Management people engaging in the "sell Americanism" campaign would do well to investigate further a broader use of these effective films and film programs.

## Also Serve Communities

Perhaps the most highly developed aspect of the Lamp Division's 16mm film program is as an adjunct of our community relations program. We have established a central film library, printed catalogs and distributed them to adult and school groups in our various plant communities. Some of our plants turn over to a local school for use on Wednesday or Friday the regular weekly "Movie Day" program which has its plant screening on Thursday.

How valuable a community relations tool this program is can be realized by considering these figures:

In one of our plant cities (population, 10,000), in a single month,

(CONTINUED ON PAGE 24)

A typical and attentive G.E. "Movie Day" cafeteria audience



THE 16MM film is a basic and useful tool for industrial programs of communications, community relations or employee relations.

That is the conclusion we have drawn after five years of experience in the utilization of 16mm films in General Electric's Lamp Division plants from coast to coast.

A weekly plant "Movie Day" is the key element in the communications and employee relations aspects of our film program. Twenty plants, geographically scattered, receive weekly film programs 13 to 24 minutes in length. They are screened on Thursdays during lunch periods.

## Relieves Work Tensions

Content of these "Movie Day" programs is geared mainly to the entertainment approach. Programs are heavy with cartoons, comedies and musicals, but also contain educational, informational and Americanism films.

The scheduling, routing and processing of the film programs are completely and efficiently handled for us by the Chicago office of Modern Talking Picture Service, Inc. Since our staff is small and our film facilities are limited, MTPS is able to do a better job in this area than we, and also do it for less money than we would spend ourselves.

With this happy arrangement, our staff work is confined merely to selection of film programs, plant contacts and program evaluation.

## Look Forward to Films

"Movie Day" has been a good addition to our employee relations program. Employees welcome the films on Thursday as a change in the weekly routine. They appreciate the programs and frequently say so.

Before the program was introduced, most plants ran sample programs for two weeks, then polled the employees. A minimum of 98% voted for continuation of the programs. A couple of our plants checked the cafeteria receipts and discovered a substantial jump on Thursdays after the program was



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Sarra's commercials are extremely effective "visual selling"—they make friends and motivate buying action.



### ATTENTION

Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.



### RETENTION

Sarra's commercials possess an unforgettable quality—the impression lasts long after the broadcast.



### RECOGNITION

Sarra's advertising experts never forget the primary importance of strong product identification.



### ACTION

The advertiser gets *results* when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and more than 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.



VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one—or one hundred—each is custom-made for maximum fidelity on the home TV screen.

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SYLVANIA TV sets, Sylvania Electric Products, Inc.—Roy S. Durs-tine, Inc.

The GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Peart.

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PET Milk Co.—Gardner Advertising Co. Awarded Chicago Art Directors' Club Gold Medal.



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SPECIALISTS IN VISUAL SELLING



TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



# Now! LONG PLAYING AUTOMATIC (MICROMATIC) Sound Slidefilm



MODEL 14A290

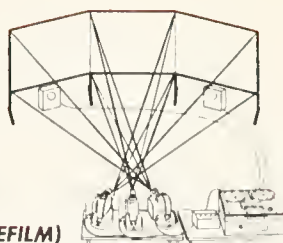
## DUKANE *leads again*

Ask today about this new development... bringing you for the first time all the real advantages of reliable automatic sound slidefilm with Long Playing (Microgroove) records:

- ★ No record case to handle
- ★ Record and films carried in projector
- ★ 22 minutes on one 12-inch record side
- ★ Lower mailing costs for L-P records

**DUKANE**  
AUTOMATIC PROJECTORS  
AND AUTOMATIC TAPE  
RECORDERS ARE USED  
IN THE AMAZING NEW

**Pan Screen**  
(WIDE SCREEN SOUND SLIDEFILM)



**DUKANE CORPORATION**, Dept. B S 24 St. Charles, Illinois

☐ Please send me further information on DUKANE Sound Slidefilm Projectors.

☐ I would like a demonstration.

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City \_\_\_\_\_

Zone \_\_\_\_\_

State \_\_\_\_\_

**THE WORLD'S LARGEST PRODUCER OF SOUND SLIDEFILM PROJECTORS!**

### MOVIE DAY AT G.E. (CONTINUED FROM PAGE 22)

a total of 40 showings of GE-loaned films were viewed by nearly 2,000 of our plant city neighbors. Consider those figures for a moment. We averaged better than one showing per day. Nearly 20% of the entire population saw a film on free loan from the local G.E. plant. And this was accomplished with the barest minimum of effort by company personnel.

This, of course, is not a typical plant community monthly report on the use of films from our library. But it demonstrates how effective a community relations technique such a program can be. Needless to say, the dividends we receive in community good will are infinitely greater than the investment in time and money would indicate.

Our catalog offers G.E., Americanism and straight entertainment films. Through such a program we also are able to build highly selective and influential audiences for our company product and institutional films, as well as the Americanism films which sell so well our national heritage.

In summary, our experience with the use of 16mm films has permitted us to draw certain specific conclusions of general interest:

1. Such a program is a good employee relations technique, since employees like and look forward to the weekly "Movie Day."
2. Such a program is of great value to a community relations program, since every city has a multiplicity of adult and youth groups eager to borrow free films.
3. Such a program has a tre-

mendous potential value, still largely unrecognized, to a well-integrated communications program—particularly in the area of "selling Americanism" or economic education.

4. To an extensive large-company program, 16mm films can be a highly-effective addition: to small companies with limited budgets a 16mm film program might be the foundation for a low-cost community relations program.

Conclusions we have drawn which may be of interest specifically to 16mm producers and distributors are:

1. There is a disappointing scarcity of good, 16mm entertainment films, such as comedies, cartoons and musicals.

2. Although much improvement in sponsored films has been apparent, there still are many films aimed at the mass market which fall short of maximum potential audiences because the commercial is too heavy.

3. Too many good sponsored films can't be used in industrial plant movie programs because they are too long to be shown in the usual, staggered 30-minute lunch period. Twenty minutes is the optimum length, 24 minutes the maximum.

4. When employee relations, community relations and communications managers come to a better realization of the value of the 16mm sound motion picture, and when producers and distributors take additional steps to help solve the problems of staging a plant film program, there will evolve a tremendous new potential 16mm audience which will be measured in the millions every week.

### Typical "Movie Day" Programs at General Electric

1. (22 min.) Musical Short: *Jabs and Jolts*, featuring women wrestlers; *Bored of Education*. Our Gang comedy.
2. (23 min.) *Bright Future*, GE Lamp Division sales promotion film which "sells" better home lighting through Light Conditioning "recipes," in color.
3. (23 min.) *Mouse of Tomorrow*. Mighty Mouse cartoon; *Backfire*, award-winning film showing boys and girls learning the economic facts of life in the classroom.
4. (22 min.) Musical Short: *Eight Tons of Champions*, shows world-famous horses; *Fun on the Run*. Abbott & Costello comedy.
5. (21 min.) Musical Short: *Rome Eternal City*, travelogue in color; *Sports Round the Globe*, top athletes of the world in competition.
6. (22 min.) *Count Basie and His Band*, full-length musical; *Faith of Their Fathers*, an inspirational story of a famous boys' school, in color.
7. (21 min.) *And a Voice Shall Be Heard*, dramatic portrayal of what happens when an A-Bomb hits a city, and the importance of good communications.
8. (19 min.) Musical Short: *Bathing Buddies*, Woody Woodpecker cartoon; *Ten Fathoms Deep*, adventures beneath the waves.

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Today!

*It's an art to blend colors  
-that's why*

**you always find  
the best color  
in byron**



**color-correct prints**

*Reg. U.S. Pat. Off.*

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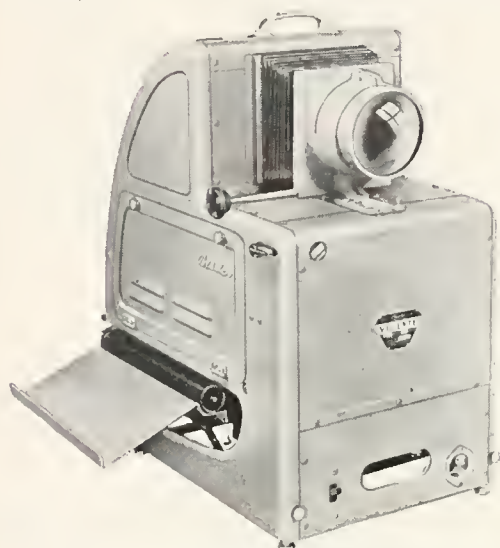
*Byron Color-Correct\* prints, . . . the film industry's highest standard, . . . can be made from your original in a matter of a few hours. Here's the finest available in quality and dependable service. You're invited to visit our studios, or if you can't, ask for our new illustrated brochure.*

*Studios and Laboratory — 1226 Wisconsin Avenue, N.W., Washington 7, D.C.  
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Circle 5-8188*



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## only VU-LYTE has this Built-in Pointer!



VU-LYTE's Built-In Pointer (a sharp clear white arrow) is a great aid to Public Speakers.

Pointing with an Arrow makes learning easier.

The VU-LYTE Built-In Arrow Pointer is the most advanced, most widely used pointer in Opaque Projectors today. It's the most efficient pointer, yet the simplest to operate. That's why it's so helpful.

Using the VU-LYTE's Built-In Pointer is one of the best methods known to get ideas and facts across so they're remembered.

### FREE DEMONSTRATION of VU-LYTE with BUILT-IN POINTER!

If you are interested in quicker, better learning, mail the coupon for a **FREE DEMONSTRATION**. You'll be amazed at how the VU-LYTE with **BUILT-IN POINTER** gives expression to your full Executive potential. Of course, there's no cost or obligation.

The VU-LYTE projects anything in natural colors. No slides or other preparation is necessary. The VU-LYTE takes copy as large as 10 x 10 inches, can project it to 10 x 10 feet!

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Charles Beseler Co., Dept. B-2  
60 Badger Avenue, Newark 8, N. J.

Gentlemen:

Please arrange for a Free Demonstration at my convenience.

Name \_\_\_\_\_ Position \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

EDUCATIONAL DIVISION

CHARLES *Beseler* COMPANY

60 Badger Avenue, Newark 8, N. J.

#### THE BUSINESS EXECUTIVE'S GUIDE TO AUDIO AND VISUAL PRESENTATIONS

♦ U.S. and Canadian business, large and small, turns to the pages of **BUSINESS SCREEN MAGAZINE**, for accurate and informative data on all modern forms of audio and visual communication. *More*

*pages of features, news, equipment data and case histories in every issue... more advertising of products and service.* That's why the buyers look to **BUSINESS SCREEN** as their preferred market place.

#### 1954 a Good Year If Dealers

#### Work at It, Hadden Tells NAVA

♦ Audio-visual dealers were advised to intensify sales and service efforts to insure the successful business year indicated for 1954 by Carroll Hadden, president of the National Audio-Visual Association, during the closing session of the NAVA Midwinter Conference at Biloxi, Miss., held Jan. 21-23.

Speaking to the more than 200 members present at the Buena Vista Hotel meeting, Hadden said, "We end our meeting this year with the knowledge that business is better and that our people are learning through NAVA to get together and work together. Manufacturers and suppliers have provided far better policies for audio-visual dealers this year, but let us not forget that our business is a two-way street and dealers must continue to get more sales and render better service to audio-visual users in order to merit continually better support from the suppliers."

Other conference speakers included: Dr. Ian Stuart, director of public relations for the Southern States Industrial Council, Birmingham, Ala.; Dr. Darell Boyd, Harmon Associates, Austin, Tex.; and John J. Dostal of RCA Audio-Visual Products, Camden, N. J. Dr. Harmon spoke on the design and lighting of classrooms and Mr. Dostal analyzed t.v. tape recording and its relation to the audio-visual industry.

Dealer sales meetings held at the conference were conducted by Young America Films, Ampro Corp., RCA Audio-Visual Products, Bell & Howell Co., Victor Animatograph Corp., American Optical Co., Radiant Manufacturing Co., Ideal Pictures Corp., and DeVry Corp.

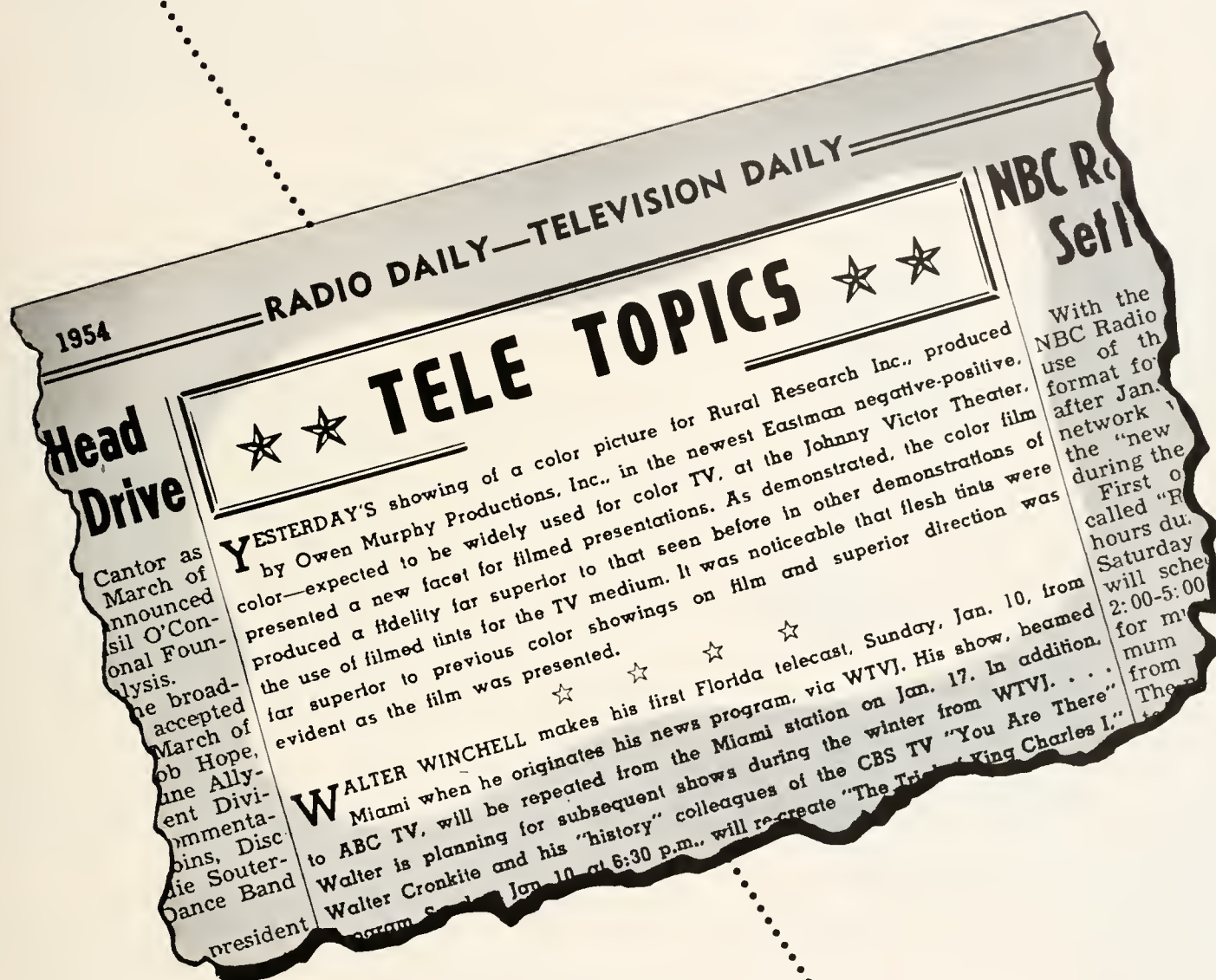
\* \* \*

#### S. W. Caldwell, Ltd. Appoints R. H. Sheppard Film Supervisor

R. H. SHEPPARD has been appointed film production supervisor of S. W. CALDWELL, LTD., Toronto.

This new appointment announced by Spence Caldwell, president, places Sheppard in charge of the company's rapidly expanding television commercial production division. He will also continue to supervise the handling of syndicated film shows.

Sheppard joined Caldwell early in 1953 as a member of the syndicated film sales staff and brings to his new position extensive 16mm film production experience in Britain and in Canada with Crawley Films Ltd.



Owen Murphy Productions  
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AND  
TELEVISION



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Remember, we are *not* producers, therefore all of our technical facilities and creative talent is at *your* disposal—specialists to augment your experience, to distinguish *your* production.

Here, Mr. Producer, is the most complete motion picture service available to complement your ideas.

Optical effects in 35mm E. K. neg. pos. color  
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departments from roughs to camera.

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## Screen Fare for Workers

Film Selection for Noon Hour Employee Programs  
Well Balanced at Northern Pump of Minneapolis

A NUMBER OF COMPANIES have realized there are other approaches to the avenue of mutual respect than simulated greetings and heartfelt memos on the "department's progress." If meeting and conversing with the employees individually was improbable the employees could be met and conversed with collectively, not in the sense of a speech or lecture, not a "message" but a convening of minds, as friends meet, for entertainment and enlightenment. This was the wisdom of the "entertainment program" if it really entertained: a personalized sharing of experience by the employer and workers.

### Films Routed on Schedule

"For Your Enjoyment In The World's Finest Machine Shop" is the bright banner atop Northern Pump Company's "Noon Movie" Schedule. Week after week, Monday through Friday, the Minneapolis firm offers a lunchtime matinee show for its employees.

During nine weeks in the late summer and fall of last year, Northern Pump's personnel saw 26 motion picture programs. Since many of these were full feature-length, they were shown in parts on consecutive noons. The audiences consist of the company's two segments, the pump assembly and the machine shop. The motion pictures are distributed to these two sections on a staggered "serial" schedule. When the pump assembly gang are galloping vicariously through the last chapter of a breathless "Western," the machine shop crew is beginning the first half of a documentary on Baffin Island Eskimos.

### Wide Variety of Titles

Variety spices the noon cinema here with the program maintaining a neatly balanced diet of celluloid entertainment, health, education and safety. One week's film log during the recent period exemplifies the wide world that such a film program brings to the job-anchored as a mid-day dessert:

Banishing Monday blues, the hectic nonsense of *You Can't Take It With You*; Tuesday, *Scottish Miner*, a story out of British industrial headlines—the coal crisis; Wednesday, a distinguished Hollywood western adapted from Bret Harte's *The Outcasts of Poker Flat*; Thursday, *The Land of the Long Day*, a skill-

ful saga of the igloo people; Friday, a Julien Bryan sojourn, *English Farm Family*.

### Sponsored Films Popular

In subsequent weeks, the company's audiences were treated to such pictures as *Bright Victory*, a tender and timely story of a war-blinded veteran and his girl; *Farewell to Childhood*, a Mental Health Film Board picture on teen-age and parental problems which in the words of the schedule notation to employees, "you will want to discuss with others;" *From Every Mountain Side*, a view of voluntary life insurance as part of the American concept; *Flight to the Future*, a preview of plastics in the future; *Bugles in the Afternoon*, an army romance of the 1870's; *The Magic Wheel*, an account of the workings and purposes of business machines; *Once Upon the Wabash*, the story past and present of a great railroad; *Boomerang*, one of an annual "Ten Best" out of Hollywood on the problem of justice; *The Gentle Touch* and *It's Magic*, automotive information; *Task Force*, the saga of carriers in World War II; *Pacific Islands of World War II*; *Land Battleship*, the Patton 43 tank in action; *Jesse James*. Other films shown included *Speaking of Rubber*; *Flying Missile*, *The American Road*; *Zenith Presents Phonovision*; *Monkey Business*; *Problem Children*; *France Afloat*.

### Intelligent Film Selection

Of these 26 films, 11 were business-sponsored, eight were entertainment features and seven were of the educational-documentary types. This ratio has special significance when the titles are considered. The sponsored films are not mere commercials but some of the best that have been produced, broad in range and informative; the educational documentaries are pointed and useful to the audience seeing them; the Hollywood fare is high grade and of social merit. Taken together, the titles reflect a program that enlightens as it entertains, that regards its audience as receptive to new ideas, capable of wide interests. It reflects a respect for the intellect of the pump assembly gang and the machine shop crew.

ALSO SEE Page 22 of this issue where the General Electric (Lamp Division) film program is described.

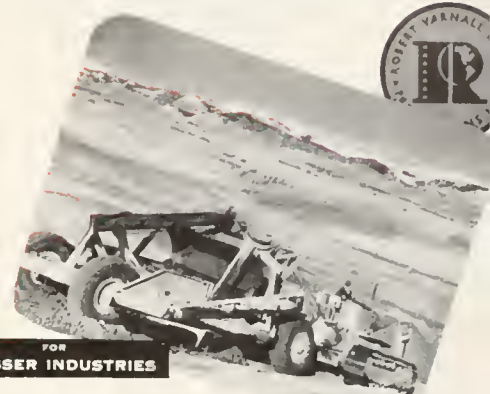


SAILING . . . SAILING . . . OVER THE BOUNDING MAIN . . .

*in a Railroad Car!*

TELL ME A STORY . . . TELL ME A STORY . . . OF

*a \$120,000,000 worth of mud!*



IT'S BIGGER . . . MUCH BIGGER THAN <sup>*all*</sup> ~~BOTH~~ OF US!

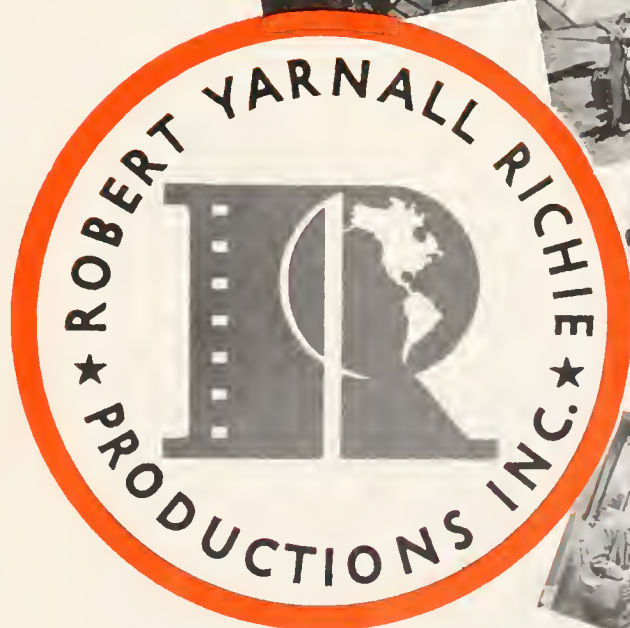
*One Hundred Years of Texas!*



We tell your story . . . whether we have to build a kitchen-set or carry our cameras to Kuwait!

Of course we believe that a film has to have sound art treatment if it's to hold its audience. But if it's also a commercial or industrial film . . . it's got to tell a story that *sells* for you, too. Combining art and "sell" . . . to a point where you can't tell where the art ends and the "sell" begins . . . is probably the best reason why over 300 companies have entrusted their most special assignments to Robert Yarnall Richie over the last 20 years.

Chances are excellent you'd like us to da a film for you after you've seen a few of our motion pictures. We'd like to take that chance. Will you? When may we show you a few samples . . . pictures that train . . . inform . . . or sell for industry and business.



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Films used in the field require inspection, cleaning and repairing and other services upon their return, for reuse. These services are taken care of by our skilled staff and the loss of time occasioned thereby minimized.

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## PICTURE PEOPLE IN THE NEWS



WESLEY BAILEY, promotion manager of *Good Housekeeping Magazine*, checks scene for magazine's new MPO Productions' film on importance of its guaranty seal. The new 25-minute color film covers life of a typical homemaker and is being shot in the *Good Housekeeping Institute* as well as on location. It will be nationally distributed to trade and consumer groups.

—of "Good Housekeeping"  
Controlled Stereo, Lectures  
and Stellar Film Casting—

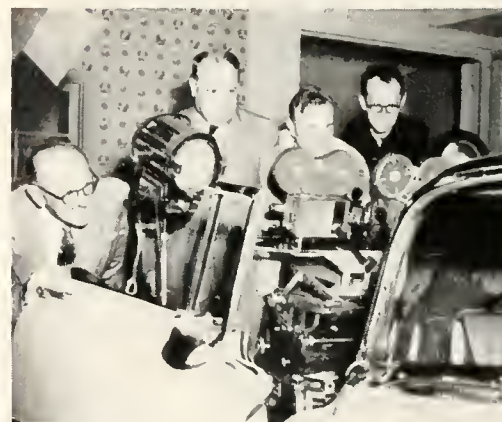


PROFESSOR FOR A DAY was Nathan Zucker, vice-president of *Dynamic Films*, shown above as he lectured to a class studying motion picture techniques at *Columbia University* where he discussed lighting and story problems.

(RIGHT) TOP STAR Thomas Mitchell (center) was the featured player in a recent sponsored film "Dear Mr. Editor" especially written for Mitchell by Bruce Henry (left) and produced by Galbreath Picture Productions, Inc. for National Homes. Mr. Galbreath is shown right.



H. L. VANDERFORD (left), film production mgr. of A.T.&T., shown with Thomas Wilson of A.T.&T's PR staff at recent Owen Murphy Productions screening in Manhattan.

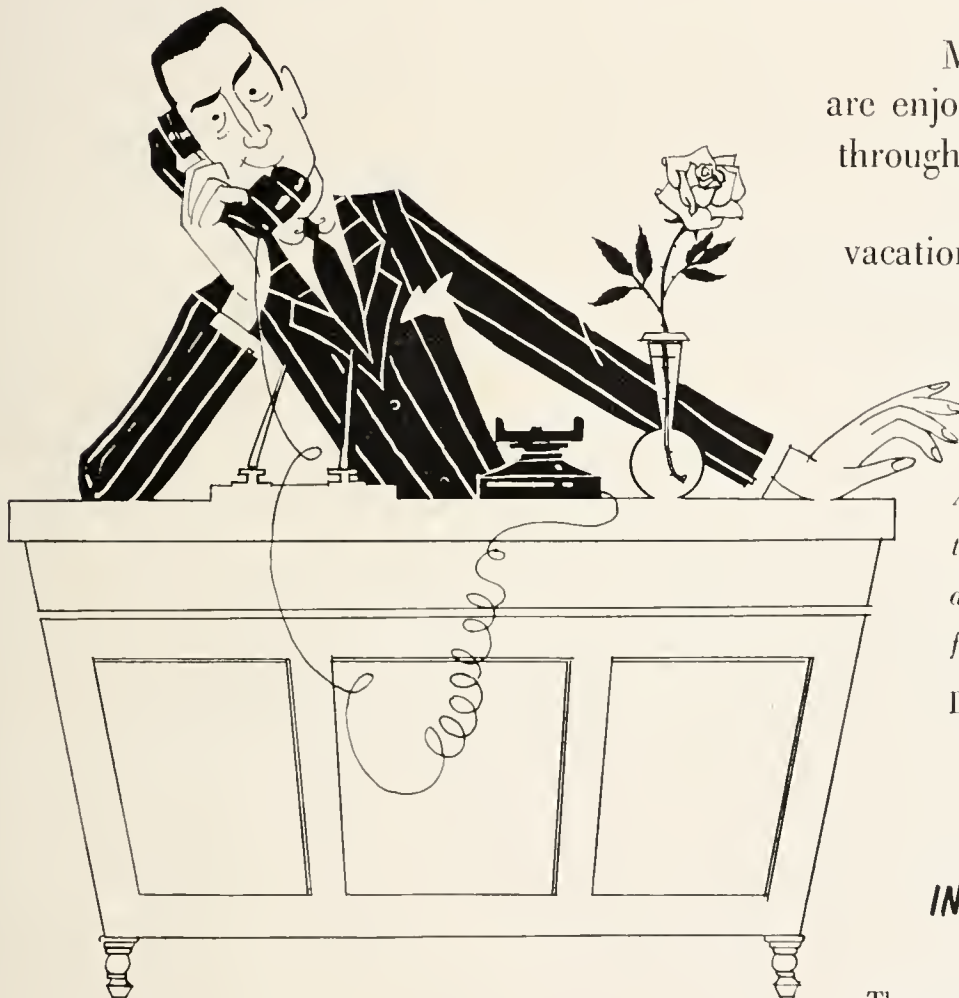


BUICK DASHBOARD CLOSEUP during production of GM's "This Is Progress" Shows producer R. G. Wolff, Felix Bruner, GM Public Information Director and Wolff stereo crew members checking shot (see page 115).



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through air-travel because of  
American Airlines  
vacation-promotion campaign



*An integral part of this extensive advertising program are three color films produced for American by . . .*

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**VIVA MEXICO**

**THE BIG VACATION**

**INVITATION TO NEW YORK**

These motion pictures, are *supporting*, and *implementing* a highly successful advertising program. We will be pleased to forward on request a detailed analysis of how an audio-visual program can deliver the most impressions at the lowest cost for you.



Please send me an analysis of how I can get the maximum return from my film program. I am interested in the following areas:

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*"Creative Thinking on Film"*





## Freedoms Foundation Announces '54 Awards

Distinguished Jury Nominates 22  
Motion Pictures for Honor Medals

the nation during March, April and May will bring honor medal awards to the sponsors of the 21 other outstanding motion pictures noted below. The Ford Motor Company, sponsor of *The American Road* and *The Hope of Tomorrow* (a Tractor Division film), will receive two awards; several producing companies shared dual honors for prize films. RKO Pathe, Inc.; John Sutherland Productions; Warner Pathe News; and Wilding Picture Productions, Inc., were companies which each produced two award-winning pictures among this year's selections.

Representative of the industrial and scientific progress of the nation were such films as *A Is for Atom*, sponsored by General Electric; *Good Business*, sponsored by the Champion Paper Company; *Pioneer of Progress*, an American Iron & Steel Institute film; *The American Road* (Ford Centennial film); and *The Story of Packaging*, presented by the Continental Can Company.

The important area of human relations and understanding was served by the National Conference of Christians & Jews' entry, *Chuck Hansen—One Guy*. In this category, the jury felt that the co-sponsored film on tolerance *The House on Cedar Hill* and the Coronet film *Who Are the People of America?* were noteworthy.

The problems of youth and its opportunity in



America were presented in such films as *The Hope of Tomorrow* (farm youth); and the Junior Achievement picture *Opportunity Unlimited*. The spirit of goodwill and aid to children was shown in Raphael G. Wolff's film presentation.

The American scene was the subject of several film expositions, including the Standard Oil Company's *Midwest Holiday*; *The U. S. Flag*; and *To Conserve Our Heritage*.

Thirteen of the motion pictures receiving honor medal awards were sponsored by business concerns, a remarkably high percentage of the total film awards and a tribute to the companies and producers who turned out these significant themes. All of these sponsored subjects are available on a free loan basis. *Good Business*, *Midwest Holiday* and *The Studebaker Story*, for examples, are distributed through the facilities of Modern and Association Films; Ford and General Electric company film libraries throughout the nation offer their award-winning subjects.

**T**WENTY-TWO MOTION PICTURES, selected by a distinguished jury of state supreme court justices and officers of national patriotic, civic, service and veterans organizations, have been selected to receive coveted Freedoms Foundation awards for 1954.

The medal awards are given annually for communication media which bring "a better understanding of the American Way of life." Ceremonies at the Valley Forge (Pa.) headquarters of the Foundation, held on Washington's Birthday, were attended by notables who witnessed the presentation of the top film award, a gold honor medal, to a representative of the Department of Defense. Dr. Milton S. Eisenhower presented the medal for the Army motion picture *International Communism*.

The Rev. Theodore M. Hesburgh, C.S.C., president of the University of Notre Dame, was chairman of this year's award jury.

Regional presentation ceremonies throughout

### SPONSORS, TITLES AND PRODUCERS OF FILMS RECEIVING 1954 FREEDOMS FOUNDATION AWARDS

Americana Productions

Title: *My Home Town*

\* \* \*

American Iron & Steel Institute

Title: *Pioneer of Progress*

Producer: Warner Pathe News

\* \* \*

Champion Paper Company

Title: *Good Business*

Producer: Wilding Picture Productions, Inc.

\* \* \*

Continental Can Company

Title: *The Story of Packaging*

Producer: Transfilm, Inc.

\* \* \*

Coronet Films

Title: *Who Are the People of America?*

\* \* \*

Detra Flag Company

Title: *Our United States Flag*

Producer: The DeFrenes Company

\* \* \*

Frederick Douglas Memorial Association  
and the

National Association of Colored Women  
Title: *The House on Cedar Hill*

#### Gold Medal Award

Office of Armed Forces Department  
of Information and Education

Title: *International Communism*

\* \* \*

Esso Standard Oil Company

Title: *Welcome to Washington*

Producer: John Bransby

\* \* \*

Ford Motor Company

Title: *The American Road*

Producer: MPO Productions

Title: *The Hope of Tomorrow*

\* \* \*

General Electric Company

Title: *A Is for Atom*

Producer: John Sutherland Productions

\* \* \*

Harding College

Title: *Inside Cackle Corner*

Producer: John Sutherland Productions

\* \* \*

Junior Achievement of Union County

Title: *Opportunity Unlimited*

\* \* \*

Winneapolis-Moline Implement Company

Title: *To Conserve Our Heritage*

Producer: Martin Bovey Films

National Conference of Christians & Jews

Title: *Chuck Hansen—One Guy*

Producer: DPM Productions

\* \* \*

RKO Pathe, Inc.

Title: *Escape to Freedom*

\* \* \*

Standard Brands

Title: *Land of Everyday Miracles*

Producer: Warner Pathe News

\* \* \*

Standard Oil Company (Indiana)

Title: *Midwest Holiday*

Producer: Wilding Picture Productions, Inc.

\* \* \*

Studebaker Corporation

Title: *The Studebaker Story*

Producer: Screen Gems

\* \* \*

The Twentieth Century Fund

Title: *The Baltimore Plan*

Producer: Encyclopaedia Britannica Films

\* \* \*

Weirton Steel Company

Title: *Weirton, U. S. A.*

Producer: RKO Pathe, Inc.

\* \* \*

Raphael G. Wolff Productions

Title: *All But a Few*



## *this is progress!*

From the beginning of time there has always been something—someone—that has gone ahead and led the way. Just as General Motors presents the motion picture "This Is Progress" to tell its story of leadership in the automotive world, using the first Controlled Stereo 3-D\* in 16mm color as the medium . . . so we have led the way in developing this new technique for sponsored films.

\* Prints can also be screened "flat" with the usual 16mm projection equipment.

*Raphael B. Wolff* STUDIOS • HOLLYWOOD • NEW YORK • CHICAGO • DETROIT





W. J. SINGLETON

★ Canada's Association of Motion Picture Producers and Laboratories elected W. J. Singleton as president for 1951 during its fifth annual meeting held in January. Mr. Singleton is president of Associated Screen News Limited, Montreal.

Other officers elected at the meeting include: vice-president, Pierre Harwood, Omega Productions, Montreal; Secretary-treasurer is Gordon Sparling, Associated Screen Studios, Montreal; Directors include E. W. Hamilton, Trans-Canada Films Ltd., Vancouver; Michel J.

## Canadian Producers Alert to TV

NATIONAL ASSOCIATION HOLDS FIFTH ANNUAL MEETING

Sym. Sym Studios, Winnipeg; John Ross, Graphic Associates Film Production Ltd., Toronto; and A. H. Simmons, Gevaert (Canada) Ltd., Toronto.

### Canada's TV Facilities

A major topic of discussion at the annual meeting was the film production and technical facilities likely to be needed in the development of Canadian television. Retiring president Dean Peterson stressed the need for continued liaison with both the Canadian Broadcasting Corporation and the National Film Board to provide both organizations with up-to-date details on facilities available from members of the Association.

### Seek Tax Equality

It was reported that a reduction in sales taxes on Canadian productions was being sought from the federal government to place domestic films on an equal footing with imported films. Frequent protests have been made against the "invasion by

government agencies of the fields of activity usually served by private companies in the industry."

The Association again will present a plaque for the best amateur production entered in the Canadian Film Awards—to be staged in Montreal on May 13th. For the first time, a duplicate print is to be made of the winner's film.

### 29 Companies Represented

Membership in the Association now includes 29 companies operating in motion picture production and processing across Canada. As a first step to securing permanent headquarters, Don McClymont of Ottawa was appointed as a paid secretary.

The aims of the Association are to raise the standards of production and technical services provided by the motion picture industry in Canada, to improve the degree of co-operation among its members, to improve methods which will lead to better quality Canadian-made films.

## U. S. Business Producers in Three Organizations

★ With the formation last month of a new Los Angeles area affiliation of business and television film companies (The Non-Theatrical Motion Picture Producers Assn.), U. S. producers in this specialized field are now represented by three studio organizations with strong regional leanings.

New York companies comprise the membership of the Film Producers Association of New York; the American Association of Film Producers, with headquarters in Chicago, includes the widest geographical range. Membership in this body (formed last year) includes companies located in Atlanta, Cleveland, St. Paul, St. Louis, Detroit, Philadelphia and Chicago.

Carl Dudley is president of the West Coast group; David Pincus heads the Manhattan contingent; and Mercer Francisco is the newly-elected chief executive of the American Association, with headquarters in Chicago.



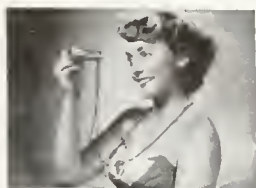
## MOTIVEFINDER

—like a "right arm" for the creative MP and TV Director

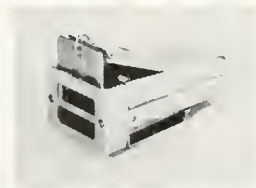
TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band.

Only \$75

Other Versatile Viewfinders—each a honey for the money!



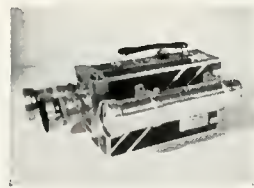
ZOOM DIRECTOR'S FINDER for 16mm and 35mm. . . 16mm zooms from 13mm to 75mm. 35mm zooms from 25mm to 6". \$15.50



WATSON Director's type finder, pocket size, with mottes from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. \$35



ZOOM Finder for Auricon Cine Voice . . . zooms from 15mm to 12". \$60  
Available for Filmo and Eyemo. \$39.50



ZOOM Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. \$75  
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at \$7.50 per set.

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***FOR FILMS THAT BRING RESULTS...***



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ORGANIZATION... FULLY EQUIPPED  
AND STAFFED TO PRODUCE BOTH LIVE  
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## **LIFETIME<sup>®</sup> magnetic recording tape**

Here is news of monumental importance to every recording perfectionist. It is the all new Soundcraft LIFETIME Tape. We've called this amazing high-fidelity tape "LIFETIME" because . . .

*It will last, to the best of engineering knowledge, forever!\**

Your recording machine will never break it. Neither will careless handling. Because LIFETIME Tape is fully a third as strong as machine steel. It ends tape shrinkage and stretch when your home or studio air is dry or humid. It will never cup or curl. You can forget about storage problems.

All this means that for the first time you can preserve your important recordings, capture and keep those precious moments of music and the spoken word, for generations to come—in all their original fidelity!

LIFETIME Tape owes these new and permanent qualities to its new magnetic oxide coating, and to its base of DuPont "Mylar" polyester film. For both are free of plasticizers whose gradual loss from ordinary tapes limits their useful life.

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Like all Soundcraft magnetic products, LIFETIME Tape is Micro-Polished<sup>®</sup>, assuring maximum high-frequency response. It provides uniformity of  $\pm 1/4$  db. within a reel, and  $\pm 1/2$  db. reel to reel. It is splice-free in 600, 1200, and 2400-foot reels.

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*The Finest in Products and Services of the Audio-Visual Industry  
Are on Display in Each Issue of the Buyer's Guide: Business Screen*

### 3-D Color on Single Film in Polaroid-Technicolor Trials

♦ Three-dimensional color motion pictures on a single strip of film requiring only one projector with no attachments is the anticipated result of a recent combination of the Technicolor dye transfer printing process and the new Vectograph base film.

Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Dr. Edwin H. Land, president of Polaroid, have announced agreements between their two companies which they expect will make this development possible. Technicolor is licensed under Polaroid patents to make full color stereoscopic motion picture prints on Vectograph material.

Technicolor will employ Polaroid inventions in an attempt to make the new type prints available to theatres as soon as possible. Three-dimensional pictures now are photographed on two strips of film with two cameras and two strips of film are projected. If the new experiments prove successful, it is believed the application will provide impetus to production of 3-D pictures by making them more comfortable to view and by simplifying the exhibitor's job in showing them.

In the original photography, two cameras will be required, as at present. Patrons will wear polarizing glasses, improved models of which already have been introduced, and the screen must be aluminized. But with Vectograph release prints, all exhibitors will be able to show 3-D pictures without making any change in their regular 2-D booth equipment, it is believed.

The Vectograph film will eliminate the need for interlock equipment, polarizing filters, oversize magazines and other special equipment currently needed for 3-D showings, it is claimed. It will permit continuous shows, without intermissions. Both of the images required for 3-D are superimposed on the same film to assure perfect synchronization, alignment and focus of the two images on the screen.

Unlike other single-film proposals for 3-D pictures in color, Vectograph film uses the entire film area, instead of only one half of each frame. Instead of half-size images placed side-by-side, full size images are superimposed, one over the other. Pictures are expected to be correspondingly sharper in definition. Since the images are processed with polarizing dyes, they require no polarizing filters at the projection booth port; this should afford brighter pictures on the screen, opening up the possibility of wide-screen 3-D, it was said.



Top Business Men who know

Say:

# "Jerry Fairbanks Makes Great Movies!"



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MEMBER OF THE NATIONAL SAFETY COUNCIL  
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December 1st, 1953

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
6052 Sunset Boulevard  
Hollywood 28, California

Dear Jerry:

I thought you would like to know that our new movie, "Flying With Arthur Godfrey", is getting a wonderful play throughout the country both in private showings as well as television. Some stations have run it twice.

This is the fourth motion picture you have made for Eastern Air Lines in the last five years, and I want to express my personal appreciation for your excellent production. Your aerial photography of the Super Constellations flying through cloud formations and the Star-Fire Jet breaking the sonic barrier are among some of the most dramatic scenes I have ever seen.

Keep up the good work!  
Kindest personal regards.

Sincerely yours,  
*Eddie Rickenbacker*  
EDDIE RICKENBACKER  
Chairman of the Board

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Great movies assure utmost circulation. In less than 6 months "FLYING WITH ARTHUR GODFREY" has been seen by more people than saw "Gone With The Wind." What would you like to achieve for your product or service at a fraction of a cent per prospect? It may well pay you, too, to talk things over with

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*What we did . . . .*  
*How we did it . . . .*  
*Who we did it for . . . .*  
*Made 1953*  
*another year in which*  
*we learned a lot.*

*We learned by doing . . .*

We studied and analyzed problems and people.  
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# "WE SAW IT HAPPEN"

50 years of American aviation history  
told on film by the men who helped make it



Super-sonic jets sweep the skies in America's defense as new pages in air history are written . . .

**S**OUND MOTION PICTURES have a higher destiny of achievement for man than mere entertainment. What men like Edison and Eastman envisioned of this powerful medium is accomplished with rich meaning and fullness of purpose when living history and the personalities of our time are recorded by camera and sound track. Generations as yet unborn will have the incomparable record of ideas, contributions and physical likeness of the great men and women of science, the arts, industry, government and religion in sound, visuals and in color.

Most recent and vivid example of this important use of the screen medium is provided in a 78-minute sound motion picture titled *We Saw It Happen*.

OLIVER P. ECHOLS is one of aviation's pioneers who relates stories of America's air force in the 1st World War in "*We Saw It Happen*".



*It Happen*. The United Aircraft Corporation made possible this visualization of the past 50 years in aviation progress. This picture tells that story through the personal recollections of 11 leading figures who played leading roles in the



CHARLEY TAYLOR tells how he made the first engine for the Wright brothers in "*We Saw It Happen*".

development of the American aviation industry and in our military air forces.

*We Saw It Happen* is the pictorial and spoken record of the full half century since Kitty Hawk. You meet Charley Taylor as he tells of his experi-



THE SAGA BEGAN with the Wright brothers' first powered flight at Kitty Hawk in this crude bi-plane which is featured in important sequences of "*We Saw It Happen*" as it traces the history of aviation in the U. S. for the past 50 years.

ences as the Wright brothers' mechanic. Now 85, he became the first actor to appear before the multi-lensed Mitchell camera in the making of this film. At the end of his remarkable performance, vividly recalling those days when American aviation was born, Taylor said, "That was 50 years ago. I remember it as if it were yesterday, almost."

When United Aircraft embarked upon this documentary production to commemorate the fiftieth anniversary of powered flight a year ago, the story idea was to capture the recollections of the men, still living, who had been with aviation during its infancy and during its growth. In their recollections lived the memories of men, machines and events that had opened the skies to aviation. On rolls of films in archives were the illustrations of those memories.

The task became one of matching a living record with filmed material and, in the final assembly, to tell a factual and completely authentic motion picture story.

The Wright brothers' home and their Dayton bicycle shop, now moved intact to the Ford Museum grounds at Dearborn, Mich., are part of the historic film record. The Wrights' housekeeper, Carrie Grumbach, was flown to Dearborn and, seated in the living room of the house she knew so well, told of Orville and Wilbur Wright's early work and of the night the telegram came from Kitty Hawk telling of the first airplane flight.

(CONTINUED ON THE FOLLOWING PAGE)

"DUTCH" KINDELBERGER describes problems of jet aircraft and the tasks faced by designers of the future in "*We Saw It Happen*".







IGOR SIKORSKY, famed designer of aircraft, brings ten minutes of vivid recollection to a sequence in "We Saw It Happen" where he tells of his first four-engined plane.

## "WE SAW IT HAPPEN"

(CONTINUED FROM PREVIOUS PAGE)

over the sandy dunes along the Eastern shore where these pioneers flew their handmade biplane, powered with the crude engine made in their Dayton bicycle shop.

General Frank P. Lahm, the man who recommended that the Army give the Wrights a chance to demonstrate their plane, is 76 but speaks enthusiastically of the development of powered flight. It was during the filming of the sequence on General Lahm that one of the important decisions on a technique used in filming *We Saw It Happen* was made.

Ordinarily, movie technicians react to background noise during the filming of a dialogue sequence in about the same way as Toscanini would react on discovering Jack Benny in his violin section. However, in this instance, it was decided that in filming these personalities and recording their voices, the straight documentary approach would be used. General Lahm was photographed at a modern airfield with jet planes adding atmosphere in the background.

Similarly, the remarks of transatlantic flyer Clarence Chamberlin were punctuated by the bleating of a lamb in his Huntington, Conn. farmyard. The make-up kit was also purposely missing. T. Dewitt "Tommy" Milling, one of the first military pilots and later an Air Services General, probably said it for all the people appearing in the film. "For gosh

sakes, don't try to pretty me up or we'll be here a month."

Jimmy Doolittle faced the cameras at the Pentagon in Washington, D. C. where he told of early speed flights and experiments with

aviation instruments. As Captain Eddie Rickenbacker, now head of Eastern Air Lines, compared the plight of fighter pilots in World War I to that of modern jet pilots, he exhibited the square-jawed

vitality that had made him the top American ace in France. Carl "Toohey" Spaatz remembered being up in the air for seven days as a young Army pilot and he also recalled how, as an Air Force Gen-

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DR. JEROME HUNSAKER, filmed in his laboratory at M.I.T., was a pioneer in aeronautical engineering instruction in the United States.





eral in World War II, he saw air combat become a war of its own—separate from the land and the sea.

Larry Bell, founder of a famous company, remembered the airplane's role in the early twenties as

a stunt vehicle and barnstormer. Robert Gross, president of Lockheed Aircraft, voiced the hope of the Wright brothers, which still endures with the men of aviation, that the airplane can be used to

bring people closer together and by so doing, to bring understanding.

General Benjamin Foulois, at 77, recalled his experiences as the Army's one man Air Force—the days when he learned to fly by



ROY KNABENSHUE tells his part of the aviation story in "We Saw It Happen" as he recalls his days as a balloonist before he became one of the first pilots.

correspondence with the Wrights after each crackup, asking what he had done wrong. Leroy Grumman, appearing at the Bethpage, Long Island plant where his famous planes are made, told of producing the first shipboard plane with retractable landing gear.

William Boeing agreed to tell the story of the beginning of the air mail in this country. Igor Sikorsky, whose career in aviation began six years after the Wright brothers' first flight, takes exactly ten minutes on the screen to trace his career, including such highlights as the design and development of the world's first four-engined plane in 1912, his ocean-spanning clippers of the 1930's and, of course, the modern helicopter he fathered.

There are others in this cavalcade of memorable events, men like Admiral Dewitt Ramsey, early Navy pilot; Donald Douglas who witnessed the Wrights' flights at Fort Meyer in 1909 and went on to achieve greatness with planes of his own making; John Northrop, designer of the large flying wing and other aircraft; Glen L. Martin, designer and builder of Martin bombers and transports; Roy Knabenshue, one of the first aviators, who turned from balloons to become a pioneer military aviator.

The sagas of Charles Lindbergh and of Amelia Earhart, of Wiley Post and other daring flyers who pushed forward the horizons of powered flight by their exploits are related against the background of archives' footage. After months of shooting from Boston to Los Angeles was also completed, there were more than 100,000 feet of film in the cans.

All was not daring-do. Important to the progress of aviation was the pioneering work in aeronautical engineering contributed by Dr. Jerome Hunsaker of Massachusetts Institute of Technology, first American to teach the new science. Frank Mock, famed for his work on airplane carburetors and Leonard Hobbs, the engine designer who won the Collier

(CONCLUDED ON PAGE 131)

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### PRODUCTIONS, INC.

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*A partial list of recent productions:*

"In These Hands," Eli Lilly and Company, (Finalist, Cleveland Film Festival, 1952)

"Cummins Diesel Special No. 61," Cummins Engine Company, Inc.

"Indiana Has Almost Everything," State of Indiana, Dept. of Commerce and Public Relations

"But We Shall Live," Valparaiso University

"Forbid Them Not," Lutheran Welfare Association

Sound Film Strips for Aero Mayflower Transit Company, Diamond Chain Company, Indiana Heart Foundation, and Sargent-Gerke Company.

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"Profits With the Soil Surgeon," Corson Bros.

"Steel For Construction," Hugh J. Baker Co.

"Adams Improved Motor Graders," J. D. Adams Mfg. Co.

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## THE YEAR IN MEDICAL FILM PRODUCTION AND DISTRIBUTION

As Reviewed for Business Screen by Ralph P. Creer

*Secretary, Committee on Medical Motion Pictures, American Medical Assn.*

**T**HE PROGRESS CHART of audio-visual usage in medicine showed a steady gain during 1953. This "picture of health" was multi-dimensional, evidenced in terms of widespread authoritative support and cumulative clinical statistics. It registered improvement in production quality, increases in distribution of materials and diffusion of equipment; it shared in the pace of new techniques.

Acknowledgment of international interest in medical and health film occurred in August when the first World Conference on Medical Education, held in London under the auspices of the World Medical Association, included a section on visual aids. Six hundred educators from 92 medical schools in 59 countries convened to study the latest and best in medical training, to view new films and to listen to papers discussing visual aids.

### A Time for Evaluation

These discussions were indicative of a maturing audio-visual status: no bland approval or vague endorsement such as merely attempts to coax the new or rally the invalid, but realistic evaluation, practical criticism. In the words of one spokesman: "The position today is *not that visual aids are neglected* but that they are being *misused* by enthusiasts. There is at the same time a lack of appreciation of the necessity to organize and consolidate the varied personnel concerned with the production and display of visual material.

"The consequence is a costly waste of time and energy as well as failure to get the high standard of result that is technically possible. Only when medical schools take the trouble to coordinate photographer, artist, projectionist and film maker will they get the best from them."

### Stimuli to Discussion

Medical research and practice is strengthened by intelligent controversy. The bold use of films as a classroom stimulant for such controversy—a teacher taking issue with a film's technique or presentation—was cited as a new kind of counter-demonstration critique. It also was pointed out that there still is apprehension about the nature of the screen on the part of some medical educators and that this could be

remedied by emphasizing that visual aids are precisely *aids* to teaching, not teacher replacements; that they were *practical* substitutes where direct experience was unavailable or inadequate.

Careful previewing and correlating of films with other teaching methods was stressed as was the tailoring of films to course requirements.

A proposal for the formation of an international committee on motion pictures and television as applied to medical education was warmly received and the need for international cooperation in the appraisal and exchange of films was affirmed.

### Medical School Services

In this country, the American Medical Association's film library serviced 80% of all medical schools, sending these institutions 420 films for use in training, an increase of 110% over the number sent in 1946. A 15% rise over the 1951 level was achieved with the distribution of a total of 2,273 films from the AMA library to all types of medical education centers. An additional 100 films were provided for television.

This domestic gain seems to be part of a world-wide pattern. During the last four years, the library has received 500 unsolicited film requests from 55 foreign countries. Besides AMA distribution, government agencies, pharmaceutical firms and other sources continued to circulate medical films.

### Films in Regular Use

The repeated use of certain motion pictures over a period of several years by many of the medical schools signifies that they have become part of the curriculum. Hospital surveys completed in 1953 disclosed a corresponding interest. Forty-nine per cent of the hospitals with a bed capacity of over 200 showed films in nurses training "often," 29% "occasionally." In 21% of these hospitals films were used "often" for medical staff meetings, 59% used them "occasionally."

Current scholastic endeavors were typified by an Institute on Nursing conducted by the Department of Nursing Education of De Paul University in March. A two-day session

(CONTINUED ON PAGE 11)

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## The Year in Medical Films:

(CONTINUED FROM PAGE 12)

on audio-visual aids in clinical teaching featured lectures and panel discussions on program planning, techniques, procurement and utilization of visual aids, industrial sources, integration with the curriculum, preparation of nurses for visual aids, criteria for selection of film strips and motion pictures, psychological training of people for the job, value of a-v in clinical training. Educators, representatives of a pharmaceutical company, a motion picture producer, and equipment manufacturers participated in this program. Exhibits of instructional materials were inspected and projection equipment demonstrated.

### Projectors in Hospitals

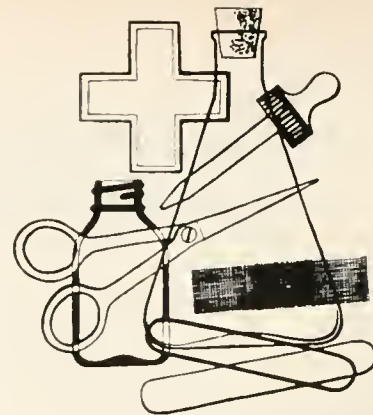
Favorable symptoms were recorded in the distribution of 16-mm sound motion picture projectors throughout the medical system. Of the 1,368 hospitals with a bed capacity of over 200, 91% said projectors were available. Of the national total of 6,665 hospitals, 62% have projectors available. Government department hospitals proved to be well equipped with projectors available in 93% of the Army hospitals; 97% of the air force hospitals; 86% of the navy hospitals; 81% of the United States Public Health Service hospitals; 98% of the Veterans' Administration hospitals; 51% of the Indian Affairs hospitals; and 56% of other federal hospitals.

### Medical Groups Organize

Various medical associations moved toward greater scope and efficiency through the process of reorganization and consolidation. The American Nurses Association combined with the National League for Nursing and began a new audio-visual program under the direction of Kathryn Linden.

A previous reorganization of the American Dental Association film library with Helaine Leven serving as librarian accelerated the service to dental groups. Films have been used by this association since 1921 but until 1952 most of the users were nonprofessional. In January of 1952 the ADA film library had a total of 34 titles or 108 prints. At the close of 1953, there were 100 titles or 365 prints available for loan and the preponderance of these were loaned for technical application. In 1952 there were 262 professional users; in 1953 professional users of ADA film service increased to 962.

The ADA is stressing the use of slides, filmstrips and radio transcrip-



tions for technical users. The library including 24 slide-film titles. Three dental schools have been enlisted by the ADA to preview films in an effort to get the teacher's point of view as to their practicality. A brochure cataloging available films and information on usage is in preparation and the ADA library is conducting a survey of dental societies regarding their use of visual aids.

A very recent film-minded entry into the field was the Audio-Visual Conference for Medical and Allied Sciences with a membership of 11 national organizations in various branches of medical education, dentistry and health study.

### Closed-Circuit Telecasts

New techniques advanced the effectiveness of visual education in medicine. Enthusiasm for closed-circuit television grew in several educational areas.

The medium was well adapted to special hospital training and convention sessions.

The American Cancer Society and the Columbia Broadcasting System cooperated in the 1953 presentation of a series of 30 one-hour closed-circuit "Telecolor Clinics" for general practitioners.

This series, now underway, seeks to improve cancer-cure rates by making available to doctors in general practice knowledge of the most effective techniques in diagnosing and treating early cancer.

The advantages of this system over the amphitheater had been established during the past four years and color served to heighten the impact of this method.

The closed-circuit clinics are being viewed by doctors in Boston, Philadelphia, Pittsburgh, Detroit, Toledo and New York, where they originate. Approximately 3000 physicians are currently watching these programs on large t.v. screens in metropolitan medical centers. The clinics are being kinescoped in color and will be made available to local medical societies by the American Cancer Society.

At the International College of Surgeons meeting in New York in

(CONCLUDED ON PAGE 140)

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It's unwise to pay too much, but it's worse to pay too little. When you pay too much, you lose a little money—that is all. When you pay too little, you sometimes lose everything, because the product you bought was incapable of doing the thing it was bought to do. The common law of business balance prohibits paying a little and getting a lot—it can't be done. If you deal with the lowest bidder, it is well to add something for the risk you run. And if you do that, you will have enough to pay for something better.

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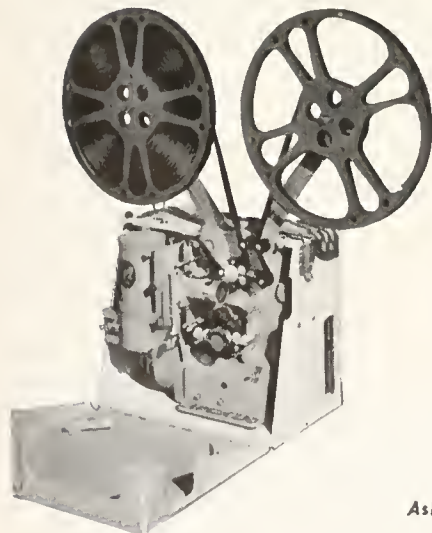
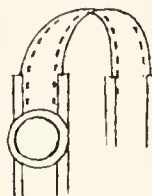




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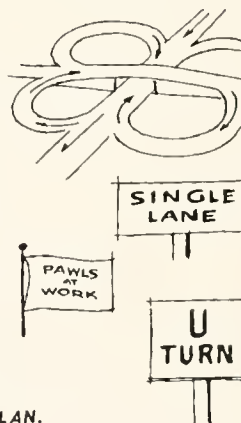


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### Chicago Boat Show Visitors See Films of Craft Performance

♦ Crowds treading through the International Amphitheater during the recent 21st annual National Boat Show eventually had to sit down. Doing so, they didn't have to miss a thing. Resting in a special 500 seat theatre, the visitors were able to continue their tour by watching films of the new water craft in action.

Thirty sound and color motion pictures were shown free to the foot-weary during the 10-day exposition which ended Feb. 11. The pictures were screened continuously every day from 2 to 11 p.m.

Heralding "the biggest boating year in history," the nation's largest marine show displayed a fleet of 133 boats, three million dollars worth of motors, engines and accessories from 23 states, Canada, and Holland. The vacation-sport potential of this array was projected in cinema stories illustrating virtually every form of boating activity from regattas to exploration.

Among the films shown were *Autumn Holiday*, reviewed in the case histories section of this issue; *Outboard Cruising Family Style*, a vignette of outboard versatility; *Where the Rooster Tails Fly*, top in-board and outboard racing events; *Winnebagoand Marathon*, a 1953 outboard race; *Racing Champions*, Gold Cup Classic highlights; *Cruising the Keys*, a jaunt from Miami to Key West in a 12 foot cruiser. Other film topics were boating in the Bering Sea, the inland waterways of Alaska, South American mountain and deep sea fishing, and trout fishing in Lake Shoshone.

### President Eisenhower Using 16mm Film to Rally Citizens

♦ President Eisenhower currently is addressing state, county and city Republican fund raising dinners through the medium of an 8 1/2-minute, 16mm sound film to rally support for his legislative program. Several hundred prints of the film, prepared under the direction of Robert Montgomery, have been sent to party organizations.

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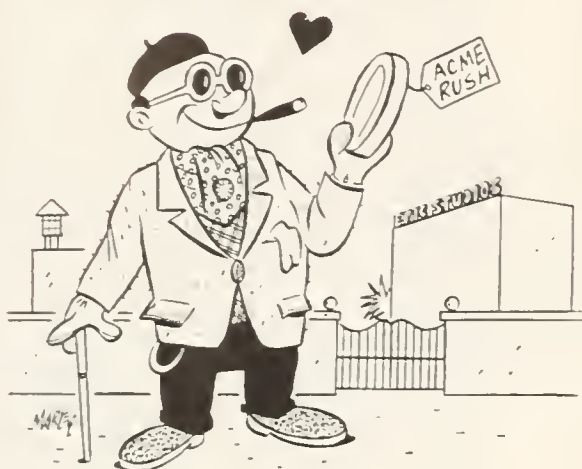
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## NEWS FROM NORTH OF THE BORDER

### Bell & Howell Company Sets Up Canadian Subsidiary in Toronto

♦ Establishment of a new, wholly-owned Canadian subsidiary, BELL & HOWELL CANADA, LIMITED, has been announced by C. H. PERCY, president of the BELL & HOWELL COMPANY. The new firm now is negotiating for its initial requirements of approximately 30,000 square feet of manufacturing space in Toronto, Ontario.

The subsidiary has been formed to meet the Canadian market's tremendous present and potential demand for photographic equipment, Percy said. He also announced the appointment of O. T. BRIGHT, formerly general service manager and a 17-year veteran of Bell & Howell, as general manager of the Canadian company.

The new Toronto plant is expected to be in production by April of this year. At the outset the operation will be primarily one of assembly of motion picture and slide projection equipment. Future plans call for the complete manufacture of a full line of motion picture equipment, stereo equipment, slide projectors and tape recorders, making full use of Canadian suppliers and sub-contractors of component parts.

This is Bell & Howell's second expansion move in recent months. On December 4th, the company announced the purchase of the Three Dimension Company, Chicago manufacturer of slide and strip film projectors, table viewers and magnetic tape recorders. In addition to its main Chicago plant, Bell & Howell has plants in Rochester, N. Y., Hollywood, New York City and Washington D. C.

### Associated Screen News Girds to Meet Canadian TV Film Demand

♦ Eyeing the scheduled advent of 11 more television stations, Canadian motion picture companies are waiving no time preparing for the opportunities they believe this mushrooming will offer. The eight stations already in operation have provided Dominion studios with several assignments. In presenting a daily fare of entertainment for the existing half-million set owners in Canada, the stations now in operation are relying on films to an increasing extent.

ASSOCIATED SCREEN NEWS, LTD., in Montreal announced that it is "in full swing with a large staff of experienced laboratory and studio personnel ready to tackle each job as

it comes along." Associated is now preparing film subjects for commercial and industrial concerns who are also signing for t.v. commercial announcements recorded on film.

In its 1954 publicity push, Associated is reminding prospective t.v. sponsors that it is "equipped for producing both black and white and color film, animated movies, special recordings."

\* \* \*

### Graeme Fraser, Crawley Films VP, Cites Impact of Films in Sales

♦ Canada's 31 private producers completed over 1600 film production projects last year. GRAEME FRASER, vice-president of CRAWLEY FILMS, LTD., declared in a speech before the Windsor Advertising and Sales Club recently. Speaking on "Advertising and Sales Go to the Movies," Fraser cited six reasons for Canada's rise in film usage.

1. Films have "guaranteed readership" in that no one ever walks out of a good business film—and this readership is guaranteed for a full 10 to 30 minutes, ample time to set up, develop and drive home a sales, public relations or training story. With films, circulation does not mean "exposure to"—it always represents "complete readership."

2. While other media constantly compete for attention, films receive maximum attention in relaxed, comfortable surroundings. "We are the only medium with the unmitigated nerve to turn out the lights so you can't possibly concentrate on anything but that message up there on the screen," Fraser said.

3. Film combines the tremendous effect of sight, sound, movement, color and dramatic impact: "If one picture is worth 10,000 words, how many words is a picture worth if it moves, has color, sound, music and drama?"

4. The U.S. Navy, after extensive audio-visual tests, concluded that when sight and sound are used together as in a film, the audience absorbs 35% more and retains this knowledge 55% longer.

5. As for time of usefulness, the average business film remains in active circulation for five years.

6. Good films are now reaching Canadians for only a fraction of the cost that other media would be forced to charge for 10 to 30 minutes of the relaxed, undivided attention of the public.

Fraser also credited television for making Canadian advertising and sales executives film conscious. □

## *We repeat...*

LAST YEAR at this time we ran our first advertisement in BUSINESS SCREEN. Our company had just completed its first year, and we wanted to state some of our principles and prejudices—and to thank the twelve major clients with whom we had been doing business.

It is a pleasure to report that in the past twelve months we have done **repeat business** (from one to a dozen individual films) for *nine* of those important American organization, namely...

CBS TELEVISION\*  
CRUSADE FOR FREEDOM  
FORD MOTOR COMPANY  
FORTUNE MAGAZINE  
GREYHOUND LINES  
NEW YORK STATE THRUWAY AUTHORITY  
REMINGTON RAND, INC.  
SCIENCE PICTURES, INC.  
(Chase Brass & Copper and National  
Foundation for Infantile Paralysis)  
TV-RADIO WORKSHOP OF THE FORD  
FOUNDATION—"OMNIBUS"

*\*(The CBS "Eye"—the many motion picture versions of which are produced by Information Productions, Inc.—is the most exposed trademark in history; has been seen over 75 billion times in the past two years by American television viewers.)*

During the past twelve months, also, we have completed a feature motion picture—"Helen Keller"—as presented by Nancy Hamilton and narrated by Katharine Cornell. (Music by Morgan Lewis, arranged by Robert Russell Bennett.)

We produced, in collaboration with Science Pictures, Inc., the first film in wide-screen Panoscope (see "BUSINESS SCREEN" Issue 7, Volume 14) for Cities Service Oil Company.

We began production of two important new television film series: "The Wonders of the Sea" for Marine Studios, Inc., and "The Search" for CBS Television Public Affairs.

"The Salesman," our famous spoof of the sales speech, has continued to make thousands laugh at business meetings all over America. (And at the Edinburgh Film Festival, too.) A new convention film, "Memo to a Salesman," is being completed as this goes to press.

° ° °

We have no sales staff. One of our principal production associates will be happy to meet with you to discuss your film plans—for **training, selling or informing.**

ALFRED BUTTERFIELD AND THOMAS H. WOLF



5 East 57th Street • New York 22, N. Y. • ELdorado 5-1722



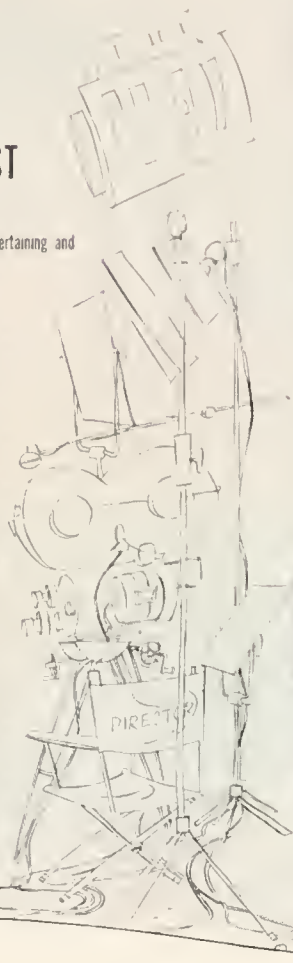
A continuing feature of BUSINESS SCREEN is the publication at regular intervals of a convenient index to films reviewed in these columns. Listings below complete Volume Fourteen, 1953.

(ssf—indicates sound slidefilm)

BUSINESS SCREEN MAGAZINE

## "BIG SAUL" IS A-L'S LATEST

This movie goes "all-out" to be entertaining and informative, displays modern techniques of fine steel making.



Preston Foster in a boxing ring. Those who have seen the picture say it is a "drama".



Local human conflicts, not stock figures, give a professional flavor to "Big Saul".



Local human conflicts, not stock figures, give a professional flavor to "Big Saul".



One of the new stars in the new Allegheny Ludlum color movie "Big Saul" stars Margaret Field with Preston Foster.

# GREAT IDEAS merit the *finest* in Film Production

"Mode-Art craftsmen can't make ALL the films ... so they specialize in the nation's finest!"



Most recent of the 22 motion pictures produced for the Allegheny Ludlum Steel Corporation by Mode-Art Pictures is "Big Saul" starring Preston Foster in the title role. This colorful dramatic film is a hard-hitting story of the men who make steel and the pride they hold for the products their skillful hands create.

"Big Saul" is also typical of Mode-Art's approach to sponsored film production in that we believe *ideas* and their *dramatic exposition* are our primary objectives. Making motion pictures that *move the people who see them*, whether in human relations or product sales, is the principle aim of this top-quality production organization with facilities in Pittsburgh, Cleveland and Hollywood.

## Mode-Art Pictures, Inc.

1022 FORBES STREET  
PITTSBURGH 19, PENNSYLVANIA

ROCKEFELLER BUILDING  
CLEVELAND 13, OHIO

SUNSET BOULEVARD  
HOLLYWOOD 28, CALIFORNIA



# Da-Lite® brings you the

# Hilo

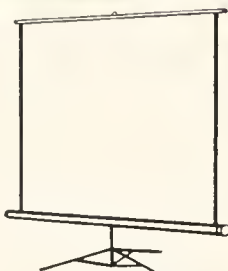
## THE FIRST... THE ONLY THREE-WAY PROJECTION SCREEN

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SCHOOLS...CHURCHES AND INDUSTRY  
WHITE MAGIC CRYSTAL-BEADED SUR-  
FACE for clear-cut, brilliant, color  
or black and white reproduction  
... fabric mildew and flame  
resistant.



**DA-LITE®**  
PERFECTION IN  
PROJECTION  
SINCE 1909

**3** POPULAR  
SIZES  
50 x 50" SIZE  
**\$3525**



**SET IT HIGH...**  
48" from floor for large  
audience viewing,  
high ceiling rooms  
or stages

**SET IT LOW...**  
14" from floor for small  
audience low ceiling  
stage or room  
use!

**OR HANG IT...**  
from wall or ceiling  
merely by slipping  
case from tripod in  
seconds!

- "PUSH BUTTON" OPENING . . . Sets up in seconds.
- ECONOMICAL . . . does the job of 3 screens . . . it's portable . . . move it from room to room with ease. And, use it for both slides and movies.

THE MOST COMPLETE LINE OF AUDIO-VISUAL PROJECTION SCREENS  
The HILO (as shown) and wall types such as the MODEL B . . . the  
MODEL C . . . the ELECTROL® (electrically operated).

Available from  
all authorized  
Da-Lite Audio-  
Visual dealers.  
Ask for free  
literature or write  
Da-Lite.

**Da-Lite**  
SCREEN COMPANY, INC.  
2711-23 N. Pulaski Road  
Chicago 39, Illinois

### Pathe Introducing Its 16mm Color Processing in the Midwest

♦ Expansion of its 16mm PATHE-COLOR processing operation and entrance into the commercial field has been announced by PATHE LABORATORIES, INC., in New York. Pathe has been processing color for three years but only recently has the 16mm process been perfected. Pathecolor processing of 35mm film has been in operation for more than a year.

JAMES L. WOLCOTT, executive vice-president of the firm, said that based on the success engineers have had with 16mm Pathecolor, he recently sent KURT KANIS and JAMES S. BURKETT, sales managers respectively of the New York and Hollywood plants, to Chicago for the purpose of introducing 16mm Pathecolor to producers in the midwest.

On the west coast, ORIS W. MURRAY has taken over as vice-president of operations as part of the laboratory's color expansion program. He formerly was vice-president and general manager of Color Corporation of America.

\* \* \*

### Edinburgh Awards to U.S. Films

♦ Only three motion pictures produced in the United States were among 28 films awarded Diplomas of Merit by the selection board of the 1953 Edinburgh International Film Festival. This is the first year that such awarding has been made, and the new diplomas were presented to producers of films rated "most highly" by board members.

The U. S. films honored were:

*Little Boy Blew*, produced by United Productions of America and directed by Robert Cannon; *Martin Luther*, produced by Louis de Rochemont Associates and directed by Irving Pichel; *The Olympic Elk*, produced by Walt Disney Productions and directed by James Algar.

Other films receiving the diploma awards were from Czechoslovakia, Brazil, Denmark, France, U.S.S.R., Canada, The Netherlands, Italy, Great Britain, New Zealand, Norway, and Sweden. Great Britain and France lead the honor roll with six diploma films each. Canada, The Netherlands, and the U.S.S.R. each had two winning entries and the other countries one each.

The Edinburgh Film Festival, at which realist, documentary, and experimental films are viewed, is non-competitive and has never awarded prizes. But since its inception in 1917 it has awarded a certificate to the producer of every film selected for exhibition. Recently the organizers decided outstanding films deserved the special citation.

### THIRD EDITION OF THE INDEX OF TRAINING FILMS NOW AVAILABLE

♦ The Third Edition of The Index of Training Films, widely-used and authoritative reference listing all free-loan, rental and low-cost purchase sound films and slidefilms available for industrial

training and vocational classroom use is now available. Nearly 2800 titles are listed, together with complete sources. THE INDEX lists at only \$2.00. Order today from BUSINESS SCREEN, Chicago 26.

# *Motion Pictures\**

PRODUCED WITH

COMPETENCE

SENSITIVITY

TECHNICAL EXCELLENCE

SINCE 1932



**WILLARD PICTURES INC.**

45 WEST 45th STREET NEW YORK 36, N. Y.

LUXemburg 2-0430

\* *and Related Visual Media*



## AMPRO INTRODUCES OPTICAL-MAGNETIC PLAYBACK PROJECTOR

★ The first use of the transistor in a motion picture projector was announced by the Ampro Corporation, Chicago. Employed in a "playback" projector, it is the latest development in the new field of magnetic recording on 16mm film.

The tiny transistor makes possible the first

single-case projector of this kind. Called the "477-R," it can play back film with magnetic sound tracks recorded by the film user, and project standard silent and optical-sound films.

Ampro was one of the first in the industry to produce a magnetic projector, the "477," by

which "non-professionals" could superimpose their own sound track on silent or sound film. The recording equipment has been eliminated in the "playback" unit, making possible wider use, at lower cost, of magnetic film recording by schools and businesses.

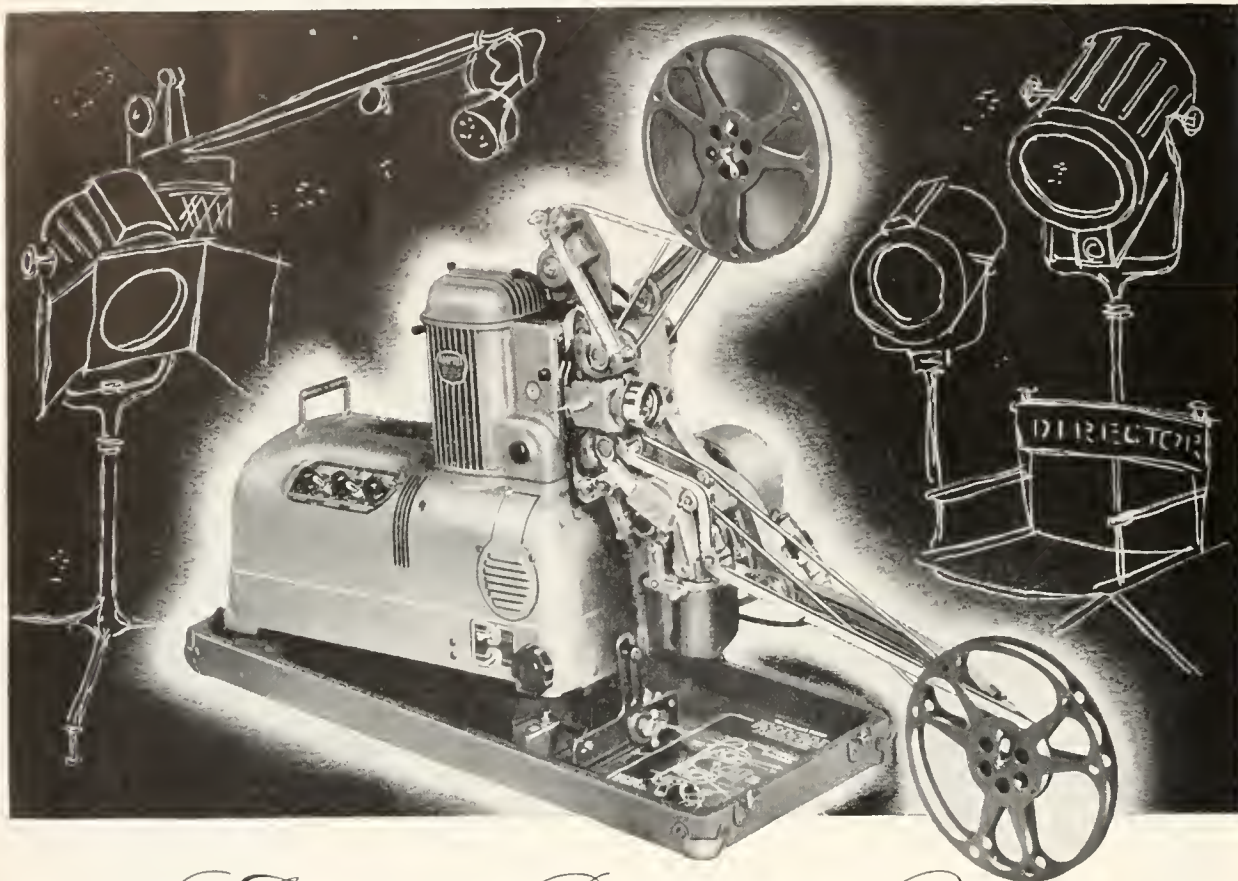
The transistor, which gives full sound-range amplification, substitutes for a bulky transformer which would have necessitated separate housing in a unit remote from the projector itself in order to avoid magnetic noise pick-up.

The playback model, selling for \$225 less than the recording projector, simplifies specialized, large-scale audio-visual programs, and eases bulk and transportation problems.

Industries, businesses, schools and universities making their own sound tracks can now utilize a quality playback-only projector for multiple showing to widespread audiences.

The projector operates at both sound and silent speeds, with optical or magnetic sound tracks. It provides complete protection of the sound track because the film surface touches no stationary parts throughout the entire threading path.

As a special convenience to instructors and lecturers, a still picture button permits instant "freezing" of picture action for analysis and discussion. A switch enables the operator to



*Exclusive Professional Quality*

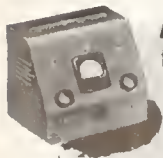
the great **AMPRO "477"** optical-magnetic recording projector!

have Hollywood right at your hand!

Users of 16 mm. sound films have a right to expect certain quality factors in any recording projector—trouble-free performance, reliable service facilities.

But only the Ampro "477" answers the demand for flawless reproduction of sound, complete versatility and professional results. Conventional 16 mm. sound movies fail to reach maximum effectiveness because, of necessity, they are addressed to a universal audience. Now you can deliver customized "tailor-made" messages on a single movie print, specifically pin-pointed to every group that sees the film!

You can produce commentaries that speak the language of the audience, whether doctors or dowagers, stockholders or students, management or the man in the street. And you can customize these messages at an amazingly low cost!



**AMPRO "477"** presents exclusive facilities for employing actual studio techniques!

- Authentic dual-channel fading
- Metered and audio monitoring
- Remote recording console for positive acoustical control

Powerful 12-inch dual-cone Speaker, mounted in back-loaded carrying case.



**THE AMPRO CORPORATION**  
Famous For The Forest

(A General Precision Equipment Corporation subsidiary)

**AMPRO CORPORATION**  
2835 N. Western Ave., Chicago 18, Illinois

Send literature and full details:

- ☐ Ampro "477" Optical-Magnetic Recording Projector
- ☐ Ampro "477-R" Optical-Magnetic Playback Projector
- ☐ Arrange for a demonstration of Ampro's all-magnetic sound film, "Now Hear This"

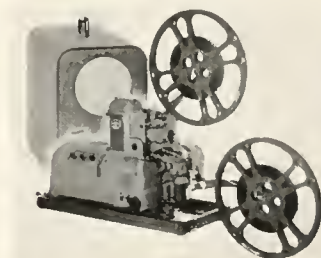
Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



AMPRO "477-R" has 8-inch speaker built into its single case, thus affording maximum portability.

reverse film movement without stopping the projector.

Quick set-up procedure includes simple, straight-line film threading path and permanently attached reel arms which easily pivot into position. Film capacity is 2,000 feet. A speedy rewind requires no changing of reels.

Other features include: automatic safety shutter to prevent film damage when the projector is slowed or stopped for any reason; forced air cooling system; and illuminated, inclined control panel.

Priced at \$725, it is distributed by Ampro's audio-visual dealers throughout the country, authorized consultants on audio-visual programs for schools and industry. (Adv.)

The past year has been a prosperous one for our clients—and, thanks to them, for us. As a result, the demand for our particular kind of service has grown faster than we have been able to staff. Our most pressing present problem is adding a few of the right kind of people—to handle our available business to our own standards and to the satisfaction of our clients. If you know any career-minded men — particularly writers and account executives who are thoroughly experienced in planning, developing, writing, and applying all audio visual media, and who have had considerable exposure to the merchandising problems of automotive products, petroleum products, appliances, or farm equipment—why not ask them to write . . .

**FLOREZ INCORPORATED**

Detroit 26, Michigan

Serving the Idea Communication  
Needs of Industry Since 1931.



those who demand the

# best...

use the creative facilities of



"DREAM HIGHWAY"  
(Public Relations)



"LOAD GROWTH"  
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MOTION PICTURES

SLIDEFILMS

ANIMATION

## SIGHT & SOUND

### FILM NEWS AND PREVIEWS

#### Natural, Cultural Wealth Noted in Four Minneapolis-Moline Pix

♦ Conservation, cultural restoration, and farming methods are considered in two feature films and two travelogs sponsored by the Minneapolis-Moline Company for public showings. All in color, the two features are *To Conserve Our Heritage* and *The Lure of New England*, the travelogs are *Progress for Plenty* and *Old Virginia*. Showings began last month when company dealers used the films in connection with dealer day programs in their own communities.

Martin Bovey Films created these colorful productions for the sponsor.

Produced in cooperation with the Soil Conservation Service of the U.S. Department of Agriculture, *To Conserve Our Heritage* indicates the need for conservation of our natural resources. Bon D. Grussing, advertising manager of the company, states that conservation authorities praised the film as one of the most powerful they had seen on the subject.

*The Lure of New England* shows the six New England states in all seasons of the year and includes such historic and scenic places as Boston, Lexington, Concord Bridge, Paul Revere's route, Bunker Hill, Plymouth Rock where the Pilgrims landed, Cape Cod, and the picturesque port of Gloucester, Mass. There are views of rural Vermont and New Hampshire, "sugaring" maple syrup, and homes of famous writers Emerson and Longfellow, the Alcott sisters and Hawthorne. Also shown are views along the Road Island, Connecticut, and Maine coasts.

*Old Virginia* shows Jamestown where the first colony was established in 1607; Monticello, where Jefferson built his home; historic Williamsburg, now restored to appear as it did when it was the capital of Virginia.

*Progress for Plenty* depicts the great strides made in methods of farming and the amazing development of new tools throughout the last century. It shows examples of the very old and the newest in farm machinery.

#### Kodak Builds Film Processing Laboratory in Palo Alto, California

♦ As construction on its new photo processing laboratory at Palo Alto, California, was being completed, the EASTMAN KODAK COMPANY began in January to transfer equipment from

the San Francisco laboratory. The new one-story building is on a 10-acre tract leased on a long term basis from Stanford University. Built to serve the Northern California-Oregon-Washington-Idaho-Nevada area, the new laboratory will specialize almost exclusively in the processing of 16 and 35mm color film. The bulk of this business is expected to come from individuals who take color "stills" and motion picture films.

It is estimated that the final cost for building and installations will be \$5.5 million. The building, when completed, will have about 145,000 square feet of floor space. The starting force at the new plant will be about 200 persons. Approximately 135 of this number are expected to come from the company's San Francisco plant.

The new laboratory arrangement will release additional space for branch distribution facilities at the San Francisco location and will provide space for future growth of Kodak's processing facilities, a company spokesman said.

\* \* \*

#### Kellman Productions to Produce "Pulse"—a Color Television Series

♦ *Pulse*, a 35mm sound film series planned for color television sales release, will be produced by Louis W. Kellman Productions under the direction of Paul Wendkos, Louis W. Kellman, the firm's president, has announced.

The first subject the series will cover is the Dartmouth College Winter Carnival. Later, the crew will travel across the country shooting other events with unusual interest value and adaptable to the new medium.

Mr. Kellman also announced that he has obtained a new EDI color processing machine, which shall be used exclusively for TV color work.

\* \* \*

#### American Heart Association Sponsors New 13-Minute Film

♦ Misconceptions concerning heart disease will be corrected in a 13-minute animated film in color to be produced by United Productions of America for the American Heart Association.

The film will be produced in the company's New York studio to be completed in June.

Recently UPA finished production of a public service film, *Look Who's Driving*, for the Aetna Casualty & Surety Company of Hartford, Connecticut. Earlier films from this studio included the Academy Award winning *Gerald McBoing-Boing*, the *Near-Sighted Mister Magoo* series, and a dramatization of Edgar Allen Poe's *The Tell Tale Heart*.



## IT'S THE PEOPLE INSIDE...

*Naturally, we're proud of our beautiful new motion picture studio. It's one of the largest and most completely equipped in the Midwest.*

*But this huge studio . . . with all its lights, cameras and other equipment . . . can't make a motion picture.*

*It's the people inside that count!*

*Today, the buyer of motion pictures should be able to take technical excellence for granted.*

*The most important ingredient in a picture . . . the "X" factor that spells the difference between mediocrity and excellence . . . is the character of the people who actually work on the film.*

OLYMPUS FILMS is far more proud of its staff than of its new studio. It is the *personal* interest and enthusiasm of these people that has enabled us to produce fresh, imaginative, quality pictures for our many clients. To each employee, a completed production is a source of pride and satisfaction and each new assignment is a personal challenge.

We sincerely hope we will never grow large enough to lose the personal touch that has helped us produce better and more effective motion pictures for our clients, year in and year out.

Perhaps this personal touch can add something to your next picture. May we talk with you about it?

## **OLYMPUS FILM PRODUCTIONS, INC.**

Industrial Motion Pictures, Slidefilms, and TV Commercials  
Chickasaw & Warner, Cincinnati, Ohio • Parkway 2184



## CAMART PRODUCTS

### ★ CAMART TV MIKE BOOM

Rear handle for directional mike control. Sturdy 13' extension arm. Entire unit folds to fit in your car.

### ★ OPTICAL FX UNIT and PRISMS

For 16mm, 35mm, and TV cameras. Will reproduce multiple images in rotation. Excellent for TV, animation, or film commercials.

### ★ CAMART TRIPOD

Lightweight friction head tripod for semi-professional 16-35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.

### ★ CAMART BABY DOLLY

### ★ CAMART BLIMP for ARRIFLEX 35mm CAMERA

Geared follow focus control. Reflex viewing through the blimp eliminates parallax problem. 110 volt 60 cycle single phase sync motor. Geared footage counter. Accepts camera with 400' magazines.

New advanced glide steering. Platform for assistant and accessories. Adjustable swivel seat. Rigid clamps for tripod legs. For tripod, baby tripod, and hi-hats. Size 35 x 46 inches, it comes apart.

### ★ CAMART CAMERA DOLLY

Professional motion picture or TV camera dolly. Two seats for operator and assistant. Geared lift for smooth operation of boom arm from 26" to seven feet. 30" width will go through standard door. Weight 350 pounds. Easily transported.

Write for Details

Above equipment available for immediate delivery

SALES • RENTALS • REPAIRS

THE CAMERAMART INC.

MOTION PICTURE AND TV PRODUCTION EQUIPMENT

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NEW YORK 23, N. Y.

Phone: Circle 6-0930  
Cable Address CAMERAMART

## PICTURE PARADE

### Nation's Best Livestock Shown in "The Animal Fair" Series

♦ The first four of a series of documentary motion pictures entitled *The Animal Fair* have been released by PATHESCOPE PRODUCTIONS of New York. This series brings to the screen the highlights of the nation's top livestock shows, the large regional animal expositions which set quality standards for the dining table. The films are being sponsored by Lederle Laboratories Division, American Cyanamid Company.

### Stock Shows on Film

Each motion picture portrays an established livestock exposition and reflects the atmosphere of the various regions in which the pictures were taken. The series is said to be the first produced which acquaints both farmers and the general public with the problems of livestock breeding and the methods by which better meat quality is constantly being achieved.

Pathescope announces that the following films are completed and immediately available: *The Eastern States Exposition, Springfield, Mass.*; *The Grand National Livestock Exposition, San Francisco, Calif.*; *The National Barrow Show, Austin, Minn.*; *The International Livestock Exposition, Chicago, Illinois.*

### More Events in Production

Currently in production for early release are: *The National Dairy Cattle Congress, Waterloo, Iowa*; *The National Western Stock Show, Denver, Colorado*; *The American Royal Livestock and Horse Show, Kansas City, Missouri*; *The Southwestern Fat Stock Show and Exposition, Fort Worth, Texas* and *the Houston Fat Stock Show in Houston, Texas.*

Collectively, the shows cover all kinds of animals: beef cattle, dairy cattle, sheep, swine and poultry. These films have been designed primarily for television release and are just under 27 minutes in length. They are being offered to t.v. stations without charge, distribution being handled by Movies, U.S.A., Inc., New York.

Because of their educational value, the films will also be available to I-H, F.F.A. and other farm and consumer groups.

NEWS OF FILMS available for sustaining use on television and for all types of 16mm showings is a regular feature of your 1954 editions of BUSINESS SCREEN.



Newspaper darkroom set constructed by Olympus Films for "Where There's Life"

### Cincinnati Community Chest Jumps Quota with "Where There's Life"

♦ Cincinnati's recent Community Chest campaign bounded well over its goal to a record total of \$3,190,968. Much credit for this leap went to *Where There's Life*, a documentary drama produced for the charity by Olympus Film Productions, Inc.

"Without exception it gets enthusiastic response," glowed Guy Thompson, executive director of the Chest. "It has just the right dramatic quality. We are more than satisfied with our first motion picture—we are delighted with it."

Five months in the making, *Where There's Life* portrays the services of more than a dozen Community Chest agencies in Cincinnati and Hamilton County, Ohio, taking a heart-wise inventory of these mercy centers in motion. Extensive location shooting consumed 12,000 feet of Kodachrome Commercial of which the finished film utilizes 800 feet. Practically all of these shots were authenticated with on-the-spot sound recording. Some of the lyp-syn sequences are candid, unheard chapters of the real case stories of Community Chest beneficiaries, using the actual people involved.

The picture revolves around a newspaper photographer who, acting as narrator, takes the audience on a routine assignment turning up drama as he goes. Transition scenes are accomplished in the photographer's dark room as each key picture—a still taken from the sequence that follows—is developed.

Privately financed by an anonymous Ohioan, *Where There's Life* was directed by Jim Hill, scripted by Peg Bolger. Photography was supervised by chief cameraman Jack Rabins, editing by Harry Wil-mink, sound recording by Richard Myers. The production coordinator was Mary Renn, assisted by Maggie Stefansson.

The film has received televising on stations WLW-TV, WKRC, and WCPO in Cincinnati and on WLW-D in Dayton and WLW-C in Columbus, Ohio. A series of one-minute t.v. clips also were made from scenes in the film.



**SERVING CLIENTS DEMANDING MAXIMUM RESULTS**

# **PHOTO-ARTS**

**• PRODUCTIONS, INC.**

**2330 MARKET STREET • PHILADELPHIA 3, PA.**





## your motion pictures can be reasonably priced...

When we moved from Detroit to Denver in 1943 after fourteen years in the film business and opened a Western office, we carried a bee in our bonnet.

*Our idea was that motion pictures CAN be reasonably priced.*

Ten years and several dozen productions later, we've demonstrated this, to ourselves and to some pretty substantial clients. By avoiding expensive sets, too costly talent, white elephant studio overhead, and idle time...those eaters-up-of-dollars...the selling price of our voice-over films and of lip-sync productions now runs from only *half* to *two-thirds* what we used to charge when we operated out of Detroit.

When you see some of our films, we believe you'll agree that quality has been well maintained. It's achieved through use of modern film equipment...through the shrewd and knowledgeable direction of partner Gil Bucknum...through the lab and recording facilities of Calvin in Kansas City.

If you are wondering whether we're solvent, we refer you to the United States National Bank of Denver and to the Denver office of Dun and Brad-

street, who will set your mind at ease.

If YOU would like to cut YOUR film production costs, *substantially* not just fractionally, we ask you to clip out the coupon at the bottom of this advertisement and mail it in to our offices.

We'll send to any interested prospective client a list of those for whom we've produced films\*, a folder describing a typical production, and a copy of the Minneapolis Sunday Tribune Roto Magazine for October 18th, which describes the new Kodachrome lip-sync production just delivered to that newspaper, NEW WEALTH IN THE LAND OF HAWAII.

And then, if you're interested in talking business with us, we'll hop a plane for your home city. Denver, by the way, is only 5 hours flying time from Washington, 5½ from New York, 3¼ from Chicago, 2-1/3 from Kansas City, and 3¼ from Los Angeles.

## ARTHUR G. RIPPEY & CO.

530 First National Bank Building

Denver 2, Colorado



Companies like Lake Erie Engineering Corporation of Buffalo, National Broom Manufacturers Association of Arcola, Illinois, Des Moines Register and Tribune, Idaho Power Company of Boise, Colorizer Associates of Salt Lake City.

Gil Bucknum, Producer • Motion Picture Department  
Arthur G. Rippey & Co.  
530 First National Bank Bldg.  
Denver 2, Colorado

We are interested in obtaining more information about your firm as a possible supplier of films to our company.

PLEASE TYPE  
(company name)  
(inquirer's name)  
(address)  
(city & state)



*Police personnel are now being aided by this recent film, part of a training series.*

### Visual Training Program for Traffic Officers Sponsored by Insurance Group

★ If the first release in a new series of training films for policemen enjoys the success anticipated for it, officers directing traffic at intersections from Maine to California will be doing it in exactly the same way.

Called *Signals and Gestures*, the film proposes a standard set of hand, arm and whistle signals jointly recommended by the National Association of Automotive Mutual Insurance Companies, sponsor of the series, and the Traffic Institute of Northwestern University. The Institute, headed by Franklin M. Kreml, a national enforcement authority, is providing technical guidance to Vogue-Wright Studios, producer of the training series.

Four titles are planned in all, and each will be 10 minutes long, black and white, and available both as a 16mm sound motion picture and a 35mm sound slidefilm. A manual prepared by the Traffic Institute will accompany each film.

Besides *Signals and Gestures*, the second film is now available. Called *Hit-and-Run Investigation*, it highlights the fundamental activities necessary to this important police function.

In production is *The Traffic Officer in Court*, relating to how a policeman should conduct himself when appearing as a witness, and authorized for future production is a film on traffic patrol methods.

The completed titles may be purchased at very low cost from Vogue-Wright Studios, 237 E. Ontario St., Chicago 11. Prints for preview purposes may be requested from the same source.

*The scene below shows on-the-spot visualization of a typical urban traffic situation.*



*Fletcher Smith Studios, Inc.* offer you one of the largest sound stages in the East, fully equipped for all types of commercial and television motion picture needs. Whether your requirements be for a single small "drape", or the most elaborate sets, our facilities are large enough to meet extensive demands. Our equipment, personnel, and reputation, as well as our long and successful history of past film making assure you of the very best professional quality available in the East.

*Fletcher Smith Studios, Inc.* are fully prepared and competent to handle your entire production from script to screen.

## *Fletcher Smith Studios, Inc.*

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MURRAY HILL 5-6626

AN EXAMPLE OF FINE SET DESIGN





# OUR EYE

## IS ON YOUR FUTURE

Recently the vice president of a large organization put the question to us point blank. Why should our studio be considered in a film-making project his company was planning? Frank self-appraisal is never easy, but here's the answer we gave him.

We have been in business only two years and yet we have done film work for 67 nationally-known companies and organizations. They like our work. Sure, we've scrambled to meet deadlines and we've bitten our nails over production problems. But we've always come through. For that, plaudits go to a talented, hard-working, loyal staff that takes personal pride in every job we undertake.

All our facilities are under one roof. (Well, not quite. Lab and optical facilities are down the block.) We have 12,000 square feet of our own production space, a completely equipped 45 x 60 foot sound stage, screening and editing rooms and a carpenter shop that we have yet to stump with a construction problem.

There are 24 full-time staff members in our organization. Naturally, each one is a craftsman in his own right. But it's as a team that we sparkle brightest. The tougher the problem, the sterner the challenge, the better we like it.

We treat large or small assignments with the same insistence on fine-quality results. Every film we make is guaranteed to meet the client's full satisfaction. We realize our reputation rides with every film we deliver. Our eye is on our future. But our eye is on *your* future, too.

*The V. P. called back. He saw a sample reel. We got the job.*

**ROBERT LAWRENCE**  
PRODUCTIONS, INC.

418 W. 54TH ST. • NEW YORK 19, N. Y.

JUDson 2-5242

## A Tribute to Rockwell Barnes

PIONEER VISUALIZER LEAVES US A RICH HERITAGE

★ Motion pictures lost one of its most brilliant pioneers when Rockwell Barnes died on November 24, 1953. To many Rocky's death signified the end of one era for the motion picture industry. That era was one of innovation and prodigious development—one of sheer delight in the power of the new medium which today seems so indispensable a part of American life.

With Jamison Handy, Max Fleischer and Frank Goldman, Rockwell Barnes saw possibilities in films which are only now beginning to reach fruition. The group set out to put the film to work educationally and industrially to give it a stature beyond simple entertainment. What they saw as one of the most promising functions for the motion picture is today something taken for granted. But during those years, when talkies were still undiscovered, the aims of film were generally quite unfocussed. It was still a new industry, a boom, a howling successor to vaudeville and an uncertain dramatic art.

### The En-lightened Screen

To these men it was much more. The motion picture would become in their hands a magnificent means of education: it would teach, clarify, and inspire. The education of the future would "talk to the eye".

When World War I came along, the group collaborated in the service of the United States Government to put some of these ideas to work. Pictures were produced to teach map reading, to explain how to repair electrical equipment, to describe the use and functions of machine guns, mortars, torpedos, shrapnel and other vital military weapons. For the green recruits who were being rushed to the fronts, the motion picture classroom provided a swift new road to the knowledge of mechanized equipment and training, which in its use, was so basic to their safety and fighting prowess.

### Visualizing the Invisible

Here, Rockwell Barnes first revealed his talents in animated drawings for technical purposes. Direct photography (known in the trade as real photography) was limited: alone it could not satisfy the demands of the complex machinery of the 20th century. Much of man's scientific knowledge embraces physical, chemical, biological worlds which cannot be seen by the eye or the camera, and very likely will



"ROCKY" BARNES

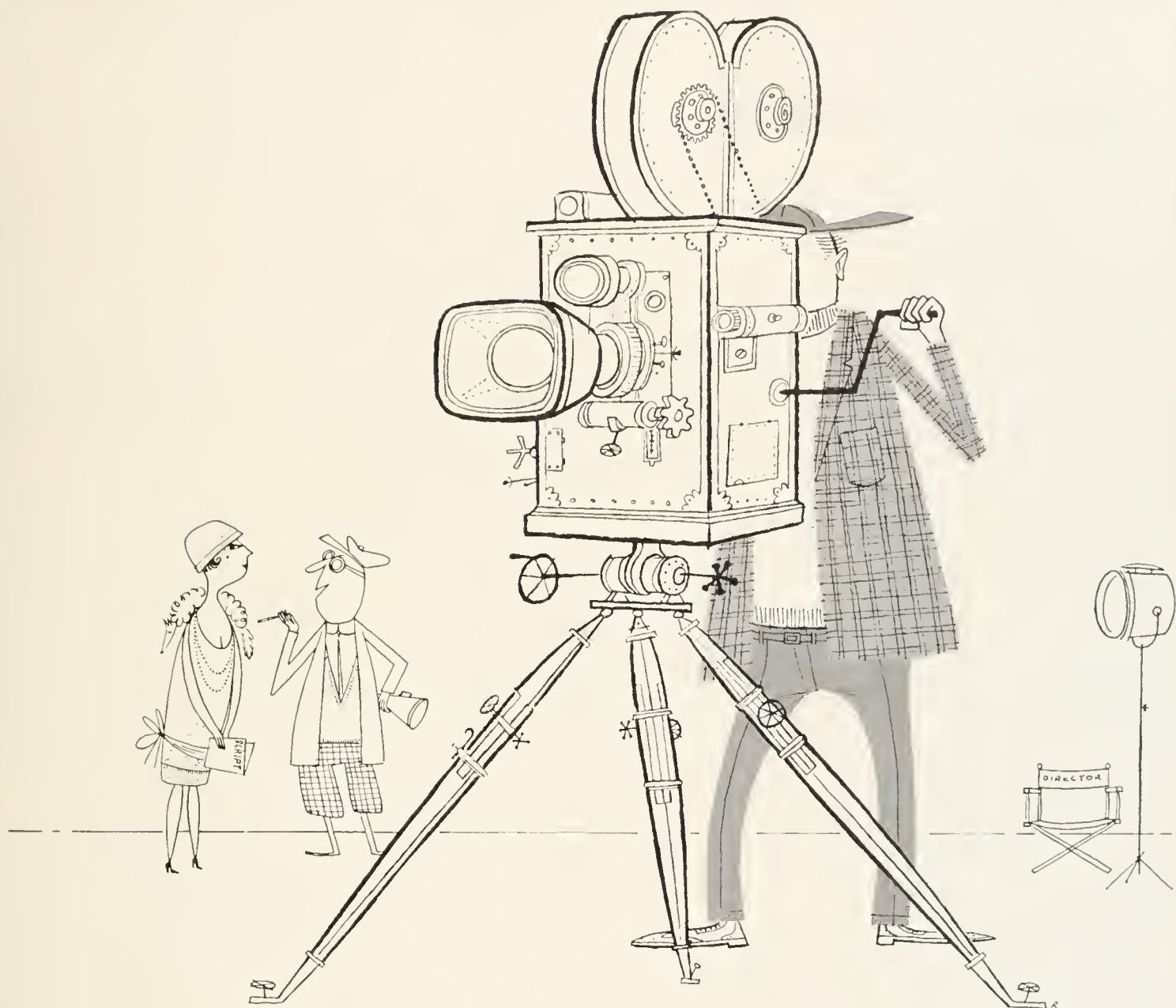
never be seen. Unaided human vision fails to penetrate into operating interiors. It is impossible under ordinary circumstances to view the inner organs of the human body as they function, or the cross-section of a complex engine in operation. There are some technical processes which are too large to comprehend easily: some are quite unapproachable, such as roaring furnaces which radiate thousands of degrees of heat: some are too minutely complicated, like the telephoto apparatus for sending pictures through wires. Through animation, the schematic diagram became a live, moving, powerful tool for instruction. Its creation made all these possible.

Of course, though this may all be obvious today, at that time there was a host of problems to be solved, none of them simple. Rocky Barnes, Jamison Handy, Frank Goldman and Max Fleischer were men with the vision to see these through.

### Animation Perfectionist

In 1920, Barnes joined Handy and his associates in what later became The Jam Handy Organization and his work in technical animation was really launched. By today's standards the techniques at that time were crude. Animations were no more than a series of blueprint drawings which, when photographed in order and projected on the screen, gave some illusion of motion. Often this was jerky and discontinuous.

Rocky, always the perfectionist, was ever at work improving techniques, striving for new effects, experimenting, scrapping, re-working. Robert Kennedy, director of Animation at The Jam Handy Organization (CONTINUED ON PAGE 64)



## Who is "Mr. Polaris?"

Some of the films we've made have attracted so much attention that people are asking, "Who is this man Polaris?"

We've even been getting letters addressed to "Mr. Polaris." There is, of course, no Mr. Polaris.

As you know, Polaris is the proper name of the North Star...the star that navigators set their course by because it is the most *constant* and *dependable* of all the stars in the universe.

We borrowed the name...as an inspiration and guiding

principle...for this organization of veteran motion picture, technical and advertising men.

And apparently we are living up to our name. For we are getting additional assignments from sponsors...because they have found they can *depend* on Polaris to produce films of unfailing excellence...*on time* and *within the budget*!



**POLARIS PICTURES, INC.**

5859 W. Third St., Los Angeles 36, Calif. WE 3-4608, YO 8058

NEW YORK: 133 East 54th Street, Plaza 1-0450



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# DUDLEY TELEVISION CORPORATION

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| <i>Santa Fe Railroad</i>           | <i>Metro-Goldwin-Mayer</i>           |
| <i>The Budd Company</i>            | <i>Nickle Plate Railroad</i>         |
| <i>Union Pacific Railroad</i>      | <i>Southwestern Public Services</i>  |
| <i>Zenith Plastics Corporation</i> | <i>Capital Airlines</i>              |
| <i>Trans-World Airlines</i>        | <i>Seaboard Air Line Railroad</i>    |
| <i>Griffin Wheel Company</i>       | <i>Republic Pictures Corporation</i> |
| <i>American Steel Foundries</i>    | <i>Phillip Morris</i>                |
| <i>Philippine Airlines</i>         | <i>Leslie Salt Company</i>           |
| <i>Great Lakes Carbon Corp.</i>    | <i>Texas Utilities</i>               |
| <i>Great Northern Railroad</i>     | <i>Light and Power Association</i>   |

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501 Madison Ave.  
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## Rockwell Barnes: A Man to Remember

(CONTINUED FROM PAGE 62)

tion recently recalled the Barnes craftsmanship and exquisite sense of timing, which were so far in advance of his times. "He made great strides toward achieving realistic effect in animation. Why, he could make a cylinder appear photographically faithful to its three dimensions. The gases which flowed through it moved and skimmed so lightly that there was little question of what physical property was being represented. A liquid would really flow. A falling object would plunk down."

Barnes and his associates were one of the first groups to use cartoon figures to illustrate their points. Along with Sid Smith of *The Gumps* fame, and Bud Fischer of *Mutt and Jeff*, Rock saw that he could tell a more lively story, tell it better and more clearly in every way, through the use of cartoon figures.

### Combined Cartoon Technique

In a film produced for the Chevrolet Sales Division of the General Motors Company, *Dowd the Gasoline Trail*, Rocky depicted the life and times of a charming cartoon figure, a dapper little Mr. Octane, as it were, who was, in reality, a drop of gasoline. His travels, which we follow through technical animation, from the moment he enters the gas tank to the time his ghost emerges from the exhaust pipe, give a vivid, concise picture of the operation of the modern carburetor, and describe just what happens to each drop of gasoline as it takes the form of power in the motor car.

Barnes condensed, through a brilliant series of animated drawings, the complicated system involved in the electrical transmission of photographs through the wires. In *Spot*

*News*, he succeeded in showing precisely every step of this new operation and just how each related to the finished wire photo. In this, as in hundreds of other films, his remarkable craftsmanship made complex machinery comprehensible to all.

### He Challenged the Impossible

The great contribution which Rockwell Barnes made to the motion-picture industry, and to industry in general, was his motion picture which "visualized the invisible." It was Barnes who devised many of the varied techniques for showing what is too small, too large, too fast, too slow, too hot, or too complex to be seen or approached by the camera or the human eye. And soon, his individual assignments were in the areas of the seemingly impossible; it was to such challenges that his receptive mind was dedicated.

Yet, along with the fabulous artistic imagination of this man, outside all his achievements, there was still another Rockwell Barnes. To his friends there was the man they knew: the devoted, sincere, humble, always considerate man who dedicated as he was continuously stood ready to listen and to learn. Retiring and always modest, Rocky's life demonstrated that extraordinary kind of humanity which made everyone he knew admire and love him. To his friends, above all, this was Rocky Barnes.

### The Code He Lived By

A motto which has come into common use is said to originate with him. It is a favorite of all Rocky's friends and associates and during World War II became one of the outstanding inspirational slogans of the U. S. Air Forces. It runs, "The difficult we do today, the impossible takes a little longer." Rockwell Barnes lived this with all his heart.

## To Those Who Set the Course

★ As the swift currents of technical progress carry the film medium toward the bright horizon of tomorrow, we pay our respects to those skillful and clear-eyed pilots who helped set our course during the past three decades. Such a man was Rockwell Barnes, who shared the prophetic vision of Jamison Handy, adding to it his individual talents to enlighten the screen and to make the most complex facts of industrial technology clear and understandable.

The lessons these innovators provide us are of inestimable value and too little recited. Profiles of such men as George Spoor, Rocky Barnes, Robert Flaherty and others who helped to shape our destiny will have an important place in these pages and in the permanent record of history. —OHC

# *Story and Screenplay*

*by*

## *Bruce Henry*

Inquiries invited from sponsors and producers interested  
in highest quality writing for public relations,  
institutional and educational motion pictures.

1416 N. Wells Street, Chicago 10, Illinois  
MOhawk 4-0939

### "BIG SAUL"

Starring Preston Foster  
and Glenn Roberts

•

### "DEAR MR. EDITOR"

Starring Thomas Mitchell

•

### "NOW IT CAN BE TOLD"

Starring John Daly

•

### "THE LEAGUE OF FRIGHTENED MEN"

•

### "WORD OF HONOR"

Multiple Award Winner

•

### "\$10,000 A MINUTE"

•

### "LAST DATE"

Multiple Award Winner

•

### "HORSE SENSE"

•

### "BY JUPITER"

Multiple Award Winner

•

### "THE BIRTHRIGHT"

In Production

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These outstanding films  
and many others available  
for review, on request.



#### FOURTH ANNUAL BOSTON FILM FESTIVAL

Sponsored by the Film Council  
of Greater Boston

May 15, 1954

Sheraton Plaza Hotel, Boston

Deadline for Entries: April 1

**CATEGORIES:** *Adult education* (including human relations, international affairs, mental health), *the arts, classroom, industry* (including public relations, safety, training, travel) *religion*.

**AWARDS:** Members of the Festival audience will select first and second award films in each classification. All other films shown will receive awards of merit. Awards will be presented to both sponsor and producer.

**ENTRY:** Preview prints for consideration should be sent between March 1 and April 1 to Mrs. Muriel C. Javelin, council secretary, Boston Public Library, Boston, Mass. Entry blanks may be obtained from Mrs. Javelin, or the following information may be included with each film: Name of film, length, full name of sponsor, full name of producer, category, date of production, name and address of individual in charge of film festival entries.

There is no charge for entries, but organizations submitting films are expected to pay transportation costs both ways.

#### CALIFORNIA BUSINESS FILM FESTIVAL

Sponsored by the California  
Training Directors Association

March 10, 1954

Mark Hopkins Hotel, San Francisco

**CATEGORIES:** *Sales training and promotion, public relations, economic education, employee training, supervisory training, safety* (industrial & highway).

**ENTRY:** Information about entering films is available from Roland H. Fulle, c/o Photo & Sound Co., 116 Natoma St., San Francisco 5.

#### GOLDEN REEL FILM FESTIVAL

OF THE AMERICAN FILM ASSEMBLY

Sponsored by the Film Council of America

April 1-3, 1954

Conrad Hilton Hotel, Chicago

**CATEGORIES:** *Agriculture & natural resources, geography & biography, home & family, medical sciences, religion & ethics, safety, sales promotion, science, sociological & political understanding, training.* (Entries closed February 1)

**AWARDS:** Winners in each category will receive Golden Reel awards. Other films may receive awards of merit upon special recommendation of the jury.

#### FIFTH ANNUAL

STAMFORD FILM FESTIVAL

Sponsored by the Stamford Film Council

April 9, 1954

Stamford, Connecticut

Deadline for Entries: February 20

**CATEGORIES:** *Classroom, religion, art, children's* (non-classroom), *child care & family living, industrial promotion.*

**AWARDS:** Top prizes will be given in each of the six classifications and all films screened at the Festival will receive awards of merit.

**ENTRY:** Information and forms may be obtained from William K. Harrison III, coordinator, Stamford Film Council, 96 Broad St., Stamford, Conn.

## Annual Award Competitions for Films and Visual Aids

#### SECOND ANNUAL AWARDS

FOR VISUAL SALES PRESENTATIONS

Co-Sponsored by the  
National Visual Presentation Assn., Inc.  
and the Sales Executives Club of N. Y.

April 13, 1954

Hotel Roosevelt, New York

Deadline for Entries: March 1

**CATEGORIES:** Awards will be made for three types of visual presentation: 1. Where presented orally by salesmen; 2. Where all or some of the sales talk is incorporated mechanically into presentation; other than a motion picture; 3. Motion pictures with or without sound other than those aimed at the general public.

**AWARDS:** First and second awards in each classification are inscribed plaques. The winner in each group is invited to review their program before the Sales Executives Club on April 13, when awards are presented.

**ENTRY:** Each organization is limited to one entry. For information write the National Visual Presentation Assn., Inc., 310 Lexington Ave., New York 16.

#### THIRD ANNUAL

KENTUCKIANA FILM FESTIVAL

Sponsored by the Louisville Film Council

Autumn, 1954

Louisville, Kentucky

(Closing date for entries to be announced)

**PROBABLE CATEGORIES:** *business economics, sales promotion & marketing, human relations, industrial safety, management training, highway safety, vocational training, entertainment, slide-films.* (See details in later issue)

**AWARDS:** Top awards are presented in each classification.

#### INTERNATIONAL FESTIVALS

#### EIGHTH ANNUAL

EDINBURGH FILM FESTIVAL

Sponsored by the Edinburgh Film Festival

Edinburgh, Scotland

September, 1954

Closing Date for Entries: April 1

**CATEGORIES:** Realist, documentary and experimental films of any length are shown.

**AWARDS:** Diplomas of Merit are presented to films most highly rated by a selection board. Certificates are presented to the producer of all films selected for exhibition.

**ENTRY:** All American series are cleared through the Film Council of America. For information write the FCA at 600 Davis St., Evanston, Ill.

#### 15TH INTERNATIONAL EXHIBITION

OF CINEMATOGRAPHIC ART

Venice, Italy

Late Summer, 1954

**ENTRY:** For information on the 1954 program contact the Film Council of America, 600 Davis St., Evanston, Ill., which has acted as a clearing house for American entries in recent years.

#### SEVENTH ANNUAL

CLEVELAND FILM FESTIVAL

Sponsored by the Cleveland Film Council

June 16-17, 1954

Carter Hotel, Cleveland, Ohio

Deadline for Entries: April 1

**GENERAL CHAIRMAN:** Miss Helen Harp, director of the film library, Ohio Bell Telephone Co.

#### CATEGORIES AND CHAIRMEN

**Arts & Crafts:** Miss Virginia M. Beard, film bureau, Cleveland Public Library, Cleveland 11.  
**Experimental:** Victor Salupo, Wilding Picture Productions, 1010 Euclid Bldg., Cleveland 15.  
**Gardening:** Mrs. Viola Briner, Garden Center of Greater Cleveland, 11190 East Blvd., Cleveland 6.

**General Health** (Child Training & Mental Health): Miss Belle Greve, director of public health & welfare, City Hall, 601 Lakeside Ave., Cleveland 14.

**Human Relations:** James D. Dobel, area director, N.C.C.J., 636 Union Commerce Bldg., Cleveland 14.

**Industrial & General Safety:** William T. Foulz, Grasselli Chemical Department, 2931 Independence Rd., Cleveland 13.

**Industrial Research:** William B. Reynolds, Ohio Bell Telephone Co., 750 Huron Rd., Rm. 1734, Cleveland 15.

**Industrial Relations** (Industrial Training & Labor-Management): Walter E. Fretthold, Chase Brass & Copper, 1121 E. 260th St., Cleveland 17.

**Music:** L. Howard Whittaker, Jr., Cleveland Music School Settlement, 11125 Magnolia Dr., Cleveland 6.

**Public Relations:** David G. Adam, Fuller & Smith & Ross, Inc., 1501 Euclid Ave., Cleveland 15.

**Religion:** Mrs. Elinor R. McIntyre, Sunray Films, 2103 Payne Ave., Cleveland.

**Sales Training:** Robert J. Bellan, Brush Electronics, 3405 Perkins Ave., Cleveland 14.

**Teaching & Classroom:** Miss Lucille M. Kenney, Harrison School, 2080 Quail St., NW, Cleveland 7.

**Travel:** Eric A. Teel, East Cleveland Public Library, 14101 Euclid Ave., Cleveland 22.

**International:** Dr. Fern Long, supervisor adult education department, Cleveland Public Library.

**Medical & Dental Education Training** (Limited to professionals only): Helena Hoelscher, M.D.

**AWARDS:** Cleveland "Oscars" will be presented to the top film in each classification on the basis of weighted voting by Festival audiences.

**ENTRY:** Preference will be given to films released since January 1, 1953 with a running time of 30 minutes or less. Film entry blanks should be requested from specific category chairmen listed above or Elizabeth Hunady, general screening chairman, Cleveland Public Library, 325 Superior Ave., Cleveland.

Prints should not be submitted until an entry blank has been filed and instructions received. Though there is no charge for entries, organizations submitting films are expected to pay transportation charges both ways.

(LISTINGS ARE CONCLUDED ON PAGE 146)





*It's the picture that counts*

**MPO**

**PRODUCTIONS, INC.**  
15 EAST 53RD STREET  
NEW YORK 22  
MURRAY HILL 8-7830





*American Telephone & Telegraph Co.*

*American Gas & Electric Co.*

*American Plant Food Council*

*American Cancer Society*

*Babcock & Wilcox Company*

*Cast Iron Pipe Research Assn.*

*Curtiss-Wright Corporation*

*E. I. duPont de Nemours & Co.*

*Thomas A. Edison, Inc.*

*Elgin National Watch Co.*

*Ethyl Corporation*

*Ford Motor Company*

*General Motors Corporation*

*Johnson & Johnson*

*McGraw-Hill Book Company*

*Merck & Co., Inc.*

*National Assn. of Manufacturers*

*National Board of Fire Underwriters*

*Parke, Davis & Company*

*Pennsylvania Railroad*

*Sharp & Dohme*

*Sperry Gyroscope Company*

*Standard Brands*

*The Texas Company*

*United States Navy*

*Western Electric Company*

*Westinghouse Electric Corp.*

*and many others*

Through these pages pass the most astute buyers of commercial motion pictures in the world.

We have been privileged to serve a great many of these buyers during the years since 1933; and resultant "repeat business" has been a large factor in our continuing, successful operation for 20 years.

We ask for the opportunity to present our facilities, experience and qualifications as your producer.

*Grant A. Speidell*

PRESIDENT

Send for:

**"A FEW  
FACTS  
ABOUT  
AUDIO"**

**AUDIO PRODUCTIONS, INC.**

Film Center Building

630 NINTH AVENUE

NEW YORK 36, N. Y.

**F**EWER PRODUCER LISTINGS appear in this 11th Annual Production Review issue than in the previous year but more complete reference data has been made available by 15 companies, making this year's survey of facilities and of client references the most complete buyer's guide in history. A total of 157 U.S. business film companies are listed and of these 111 have supplied complete returns, in addition, the complete listings of seven Canadian companies are also included for the guidance of business and television film users in the Dominion.

From this broad base of information, the Editors of BUSINESS SCREEN are again reviewing the fiscal and physical background of business and television film production. Detailed statistical survey forms were also supplied to key producing companies throughout the U.S. and at closing date, facts were available from a total of 57 individual studio reports on employment, gross sales, value of physical equipment, raw stock purchases and operating procedures. Two other companies furnished replies to a questionnaire form but were unable to complete statistical returns because of the early closing date. 62 returns were available in gross sales in 1953.

The January survey closing date also appears to limit early returns from other concerns whose annual business figures are incomplete at that time. Figures from these companies will be incorporated in a final report in the Spring.

A reliable estimate of \$19,702,316 in gross sales of all items in 1953 by the 111 key companies in the U. S. appears to be slightly lower than the comparable estimate of \$51,161,000 for the previous year. This is confirmed by lower sales totals reported in various sections.

This gross annual sales total is also lower for the entire country because it represents the total volume of 111 companies as contrasted with \$51 million in gross sales for only 126 companies in 1953. A contributing factor reducing this sales total is undoubtedly the greater accuracy and depth of our statistical research this year.

The 111 key companies surveyed in the U.S. employed nearly 2,500 full-time workers. 44 out of 63 companies had one or more labor organizations among their employees; only 19 were non-union studios. As many as 13 labor organizations were represented in one studio.

1,361 motion picture titles were produced by the 111 key companies in 1953; of this total more than 700 are listed in the accompanying text pages. 61 companies reported 612 individual sound slidefilm subjects produced in '53, an indication of perhaps twice that number produced among the 111 key companies. 60% of all motion pictures produced were in color.

The solidity of business film operations was evident in the lack of a single reported business failure among the established companies last year. The movement toward improvement and standardization of business practices through regional and national producer organizations continued in 1953 as two previously established groups (in New York and Chicago) continued their cooperative activities and a third group was organized late in the year to represent the interests of producing companies in the Los Angeles area.

# BUSINESS SCREEN

M A G A Z I N E

## Production Survey

THE THIRD ANNUAL REVIEW OF PRODUCER FACILITIES AND SALES

### SURVEY OF PRODUCTION IN 1953

#### Advance Statistical Summary of the Business Film Industry in the U.S.

**T**EN GEOGRAPHICAL AREAS of the U. S. are covered in this third annual statistical survey. At the early closing date, 57 detailed reports were received from the 111 "key" companies who also supplied complete studio listing data. Projections are based on most careful calculations, using lowest average figures and discounting largest facilities reported.

#### 1. Number of permanent employees on the studio rosters during 1953:

57 U. S. COMPANIES REPORTING: 1624 employees were on a full-time employment basis during 1953. These persons were engaged in creative, production, film processing, sales and management activities in these 57 companies. Of this number, 39 studios had personnel ranging from 5 to 35 full-time employees.

PROJECTION: an average of 9.7 employees per studio among the 111 "key" companies recognized in this Production Review Survey gives a total estimated full-time employment in these established concerns of 2439 persons.

Survey Data Copyright 1954  
By Business Screen Magazine



#### 2. Number of part-time employees engaged during 1953 (not including talent):

13 U. S. COMPANIES REPORTING: 1689 persons were hired by these studios as technicians, production specialists, etc. during 1953. The 1952 reported total of 2792 persons in part-time employment is greatly reduced by further elimination of talent reports in this classification. 5 companies reported no part-time workers.

PROJECTION: Total part-time employment among the 111 key companies is estimated to be 2129 persons. A lower average of only 5 part-time workers per studio was used in this year's projection since the trend appears to indicate greater dependence upon permanent personnel within a majority of the studios.

\* \* \*

#### 3. The total capitalization of business and television film producers active in 1953:

53 U. S. COMPANIES REPORTING: \$9,087,519 was the reported capitalization of the 53 companies reporting these figures. 23 companies were capitalized at \$100,000 or more; out of the total 53 companies, 35 were capitalized at \$50,000 or over. Largest capitalization reported was \$2,000,000; the average appeared to be in the \$50,000 classification.

PROJECTION: by careful calculation, discounting the largest capitalizations as in previous years, the total capitalization of 111 "key" companies approximates last year's figure of \$15,000,000.

\* \* \*

#### 4. The gross volume of sales (all items) for 141 U. S. business film companies in 1953:

62 U. S. COMPANIES REPORTING: A total of \$36,667,316 in gross sales of motion picture, slidefilm and other types of production, processing and equipment was reported for 1953 by 62 of the 111 "key" companies. 43 of these companies had gross sales in excess of \$100,000; 27 exceeded \$200,000 in gross sales; 16 had sales of over \$100,000; and seven companies had a sales volume of over \$1,000,000 each in 1953. Television commercials accounted for \$2,362,739 in 1953 sales but only 30 companies reported on this item.

PROJECTION: careful calculations based on average annual sales volume figures of studios throughout the country were used to project the total gross sales for the 111 "key" companies in this Production Review Survey. The gross sales total for 1953 (all items) is indicated as (CONTINUED ON THE FOLLOWING PAGE)



# Production Survey:

(CONTINUED FROM THE PRECEDING PAGE)

\$19,702,316. In 1951, 116 companies did approximately \$15,000,000 in sales; the 1952 gross sales total for 126 companies was estimated at \$51,161,000. Improvements in statistical analysis; some regional decline in sales during the year and the lower volume of TV commercial production in organized areas during the SAG negotiations in the first quarter of 1953 tend to verify these lower figures.

However, the total volume of business attributed to work done by these companies would be greatly expanded by inclusion of direct lab purchases, commercial distribution expenditures (increased in 1953) and projection equipment purchases made by clients for whom these film programs were created in the past year.

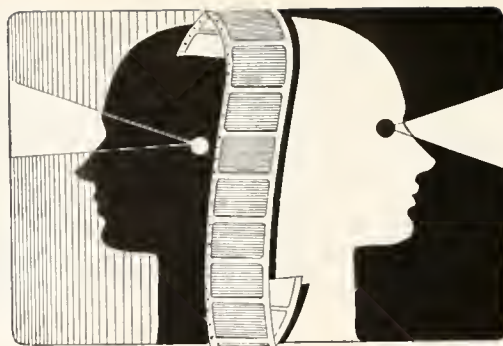
This total does not indicate the full volume of business film production in the U.S. during 1953 since it does not include direct film production by business concerns for internal training or sales promotion purposes or the unreported volume done by free-lance individuals acting as producers. However, the 111 companies whose listings appear in these pages do the bulk of the commercial film production business in the U.S.

\* \* \*

## 5. The value of studio physical equipment as of December 31, 1953:

55 U. S. COMPANIES REPORTING: on first returns tabulated, a total estimated value of \$3,117,986 was reported by 55 of the 111 "key" companies at the close of business, 1953. This includes studio and laboratory equipment, cameras, lighting equipment, generators, sets and other specific items required for professional film production, other than real estate or buildings.

PROJECTION: value in excess of \$10,000,000 is estimated to cover the studio physical equipment of the 111 "key" companies in this Production Survey. Additional millions of dollars are represented in the value of real estate such as studio property, laboratory and studio buildings owned by many of these concerns.



## 6. Film consumption: dollar purchases of raw stock, including color:

52 U. S. COMPANIES REPORTING: early returns tabulated at closing showed raw stock purchases of \$1,105,535 by 52 of the 111 "key" companies. Additional checks with seven users brought the total to \$1,130,735.

PROJECTION: using a low average of \$10,000 in raw stock purchases by 82 of the 111 "key" companies surveyed, total direct raw stock purchases were in excess of \$2,300,000. This figure does not include laboratory purchases for prints made by clients through outside lab sources. Only 21 of 61 producing companies maintained their own laboratory facilities so the balance of these purchases would be made through such laboratories on work created within a majority of the studios covered in this survey.

\* \* \*

## 7. Total 1953 expenditures for other studio materials and supplies:

38 U. S. COMPANIES REPORTING: since books were not "closed" in a number of studios when these reports were due, only 38 companies were able to give accurate figures for such items as lamps, laboratory chemicals, lumber, and other "materials" purchased during 1953. A total of \$2,559,177 was reported by these concerns for such items.

PROJECTION: A reasonable estimate of supply requirements, drastically lowered from previous years for accuracy, would total \$5 million.

## 8. Does your company sell projection equipment (16mm. slidefilm, etc.)?

53 U. S. COMPANIES REPORTING: 31 producing companies replied "yes" they do represent and sell various lines of projection equipment to their film clients, 19 companies replied in the negative. This followed the trend of previous years: in 153 returns 36 out of 63 companies reporting were in the affirmative but 27 companies did not sell equipment.

PROJECTION: it is a general practice of producing companies to represent or recommend projection equipment which they believe best suited to their clients' needs. A few of the larger companies maintain projection service and repair facilities for client equipment; others work closely with regional service organizations among established audio-visual dealers.

\* \* \*

## 9. Does your company provide non-theatrical film distribution?

51 U. S. COMPANIES REPORTING: a majority of the companies (31) answering this question replied in the negative, they do *not* provide film distribution. Of the 17 companies providing this service, several specialized in limited distribution; only 3 maintained fairly extensive facilities such as film libraries located in regional centers.

PROJECTION: with the development of specialized film distribution services, maintaining regional film libraries in centers of population throughout the U. S., the trend continues toward outside distribution as in the preceding year when only 14 out of 62 companies reported that they maintained distribution services. There are notable exceptions to this trend where producers have established special facilities for film handling.

\* \* \*

## 10. Dollar volume of television production sales during 1953:

30 U. S. COMPANIES REPORTING: Gross sales of \$2,362,739 were reported by these concerns in first returns tabulated. New York, Chicago, Los Angeles and other TV centers now share this volume with new television operations in other regional areas where stations are going into operation. However the 1953 volume of sales was somewhat lower in total due to production curtailment in the first quarter of the year while SAG negotiations were in progress. 12 other companies reported no activity in this special field of production.

Important experimentation was taking place, however, in the field of color television films, including commercials, in the final quarter of the year. As standards for color television film projection continue to evolve during 1951, the several companies specializing in this field of production expect to play a major role in supplying these films, a role for which they are eminently qualified by experience in color film production, equipment, and professional personnel.

\* \* \*

## 11. Total number of motion picture titles produced in 1953:

60 U. S. COMPANIES REPORTING: 1,056 separate titles of sound motion picture subjects were re-



ported by 60 of the 111 "key" companies in this Survey; of these 60% were made in color.

**PRINT REQUIREMENTS:** with some of the largest producers as yet unreported, a total of 32,600 16mm prints were required for titles produced by 59 companies returning first reports. An additional total of 1,518 35mm motion picture prints were required by clients.

\* \* \*

## 12. Total number of sound slidefilms and prints produced in 1953:

**61 U. S. COMPANIES REPORTING:** early returns showed a total of 792 sound slidefilm programs produced by these companies in 1953. About 350 of these programs were produced in color.

**PRINT REQUIREMENTS:** because of widespread use among national dealer organizations, print orders for sound slidefilms were large. For only 61 of the 111 "key" companies in this Survey, a total of 631,873 sets of prints and recordings were ordered in 1953. With continued improvement in sound slidefilm equipment and recording methods, there was a continued trend in recordings for both long-play and "automatic" reproduction.

### Questionnaire Returns on Standard Producer Film Sales Practices

★ Several questions asked of business film producers concerned standard practices on behalf of sponsor clients. For example:

#### 1. Do you require progress payments on new productions?

**61 U. S. COMPANIES REPORTING:** of this number, 55 companies said "yes" they do require progress payments during the course of film production. Only 6 companies replied in the negative. 29 of the companies requiring progress payments said 33 1/2% was their accepted practice, with that amount required on completion of script, etc. 16 other companies reported 25%, some on completion of treatment outline or on completion of script.

\* \* \*

#### 2. Do you give cash discounts?

**60 U. S. COMPANIES REPORTING:** of this number, the vast majority (58) reported no cash discounts on production and only 6 gave cash discounts on prints.

\* \* \*

**SUMMARY:** 43 out of 60 companies reporting in answer to the question "Do you have professional equipment for magnetic recording?" replied in the affirmative. 11 out of 63 companies answering the query about labor organizations in their studios reported from one to 13 crafts represented among the skills used.

This survey data will be continued in later issues during the Spring as further returns are made available. There is good evidence, however, that a reliable pattern of 1953 production trends has been established in this third consecutive year of statistical research out of the four years in which the Production Review issue of BUSINESS SCREEN has been published. ■



## right off the reel

### A COLUMN OF EDITORIAL NOTES AND PERTINENT COMMENT

**T**HE AMERICAN ASSOCIATION of Film Producers, organized in 1953 with a membership of 16 film companies in such areas as Chicago, Detroit, Cleveland, Atlanta, St. Louis, St. Paul and Philadelphia, went into its second year of activity on February 15 with the election of Mercer Francisco, veteran filmmaker as president. James Kellock, Wilding Picture Productions, Inc. continues as vice-president; Joseph Betzer, Sarra, Inc. is secretary; Lawrence Mominee, Atlas Film Corporation, treasurer and directors-at-large are Harry Watts, The Jam Handy Organization; Reid H. Ray, Reid H. Ray Film Industries; and Fred Niles, Kling Studios.

Retiring first president of the organization is George Becker, formerly of Vogue-Wright Studios and newly-appointed to the executive staff of Gene K. Walker Productions in San Francisco.

#### Second Annual TV Film Service Awards Shared by Industry Companies

★ Two "firsts" in television commercial film production went to Sarra, Inc. last month as that studio won top honors as the producer of "highest quality" commercials in 1953 and another first award for the "speediest job" in 1953, regardless of type of commercial. The awards are sponsored by BILLBOARD, newsweekly of the amusement industry and were announced on January 30.

Kling Studios and Caravel Films, Inc. both won third place awards, respectively, in the above classifications and Kling won another third award for the "most economical job" in 1953.

Among television film processing firms, Consolidated Film Laboratories won first honors for "highest quality service" in 1953 with Pathe Laboratories sweeping a second award in this classification, a third in the "speediest service" category and the first award among film processors for the "most efficient service" during 1953. Aeme Films won second honors in the "speediest service" and "most efficient service" classifications for BILLBOARD honors.

#### Public Utility Films Reviewed

★ Speaking of awards, it is again the privilege of BUSINESS SCREEN's editor to serve as a judge

in the motion picture classification of the Public Utility Advertising Association's 31st annual Better Copy Contest. The oldest continuous competition conducted within the advertising profession, this award program serves to upgrade standards of film production in a field where motion pictures are performing yeoman service in public and employee relations.

#### Outstanding Editorial Features to Highlight March Issue of Business Screen

★ The results attained by Pan American World Airways in the first year of its worldwide visual training program will be a "lead" feature of the next issue. Matching honors are a highly useful directory of local visual equipment service companies, a review of the past year's outstanding film programs (too extensive for this crowded issue); other pictorial features include the new Alcoa preview theatre facilities at the company's Pittsburgh headquarters and the first installment of a new film program survey covering the clothing industry.

#### A Foreword to the Producer Listing Pages Is This Definition of "Quality"

★ We are indebted to Wilding's PR man, Jack Krieger, for this original piece on the subject of quality, something each sponsor and producing company should keep before them in '54: Nothing speaks so well of a product as *quality*. And *quality* doesn't just happen— it is planned. It is much more than just a mixture of materials. It gets its start in the many instances of "think" first.

It may be found in the constant control over details.

It is the follow through.

It is one's attitude toward his job, or That vital element of enthusiasm.

It is doing *right* things at the *right* time.

That is *quality*—and more than any other one element in a product.

QUALITY will shout your wares from the house-tops.

★ And with this, we bring you the record-breaking pages of the most comprehensive review of dependable film production resources available to the buyer of factual films. —OHC





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\*Indicates incomplete listing data.

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# Business Screen National Survey of Film Production Resources in the U.S. and Canada



# Keys to Effective Use of Your 1954 Buyer's Guide:

## STUDIO LISTING STANDARDS DEFINED

**T**HIS Fourth Annual Production Review of Business Screen Magazine now provides listings of 161 U.S. business and television film companies. 141 of these firms have fulfilled our stipulated minimum requirements for *adequate references* under the "recent productions and sponsors" section as evidence to prospective clients of 1953 activities and the nature of films produced. In addition, six Canadian film producers are represented with complete listing data on pages 111-112.

Many of the studios listed offer experience dating back two or three decades or more. The facilities of the largest equal those of Hollywood's major studios: *their special creative talents, trained staffs and years of specialized activity in factual films* continue to provide the buyer with real assurance of *film results* at economical cost. Equipment and skills available in these studios will be especially useful during the coming era of color television.

Many individuals and some studio organizations do not appear in these listings, either because of failure to respond to listing forms, mail returned for lack of proper address, or because of insufficient data submitted. However, the 168 companies in these 38 pages comprise more than 90% of U.S. and Canadian factual film production.

With this listing data at hand, film buyers in business, trade associations, government and television can (*by preview and personal inspection*) select those facilities and skills best suited to their needs.



### Connecticut

#### ★ ★ ★ KEVIN DONOVAN FILMS

208 Treat Road  
Glastonbury, Connecticut  
Phone: MEdford 3-7895

Date of Organization: 1953

Kevin Donovan, Owner

SERVICES: Motion pictures and slidefilms: public relations and industrial. 16 & 35 mm.

FACILITIES: 16mm & 35mm Mitchells. 16mm Cine Kodak. No studio facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Highlights of the year* (Ohio Edison Co.); *Babcock & Wilcox Open House* (Babcock & Wilcox Co.); *Case History of a Power Plant\** (Ohio Power Co.); *Be Our Guest\** (Ohio Edison Co.).

SLIDEFILMS: *The Carbon Black Family\** (Phillips Petroleum Co.).

\* Now in production.

#### ROLAB STUDIOS and ROLAB PHOTO-SCIENCE LABORATORIES Walnut Tree Hill

Sandy Hook, Connecticut  
Phone: Garden 6-2166

Date of Organization: 1928

Henry Roger, Owner-Director

SERVICES: Specialists in technical and scientific camera work. Consulting on special motion picture techniques, photomicrography, development of optical, electrical and mechanical devices and camera equipment and apparatus for research, timing devices, remote controls, special projectors. FACILITIES: Sound stage; 16mm and 35mm cameras; dollies; track for trucking shots; lighting equipment; magnetic tape recorder. Microscopic motion picture and time-lapse apparatus; Precision instrument shop; recording studio, projection room with remote control focusing and timing, interlock picture and sound, vibration-proof studio for macro and microscopic camera work; Projectoscope, sync., disc recorders; optical benches; beam splitters; motor generator, etc.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The Shepaug Hydroelectric Project* (The Connecticut Light & Power Co.); *Carbon Black Production—No Sooty Nuisance* (Columbian Carbon Co.); *Electron Microscope in the Study of Carbon Black Particles* (Columbian Carbon Co.).

SLIDEFILMS: Series of nine on use of tools (Stanley Tools); *The Power House* (The United Illuminating Co.).

#### JOHN A. HAESELER

Amity Road  
Woodbridge, Connecticut  
Phone: New Haven - Fulton 7-1717  
(Not active in sponsored motion picture production in 1953.)

### Use Advertising Pages in This Issue

★ ★ ★ Bold-face stars appearing above listings in this section indicate advertisements accepted from producers for this issue.

### Massachusetts

#### BAY STATE FILM PRODUCTIONS, INC.

Box 129  
Springfield, Massachusetts  
Phone: 4-3164

Date of Organization: 1944

Branch: 80 Boylston Street, Boston, Mass.  
Phone: Hancock 6-8904

#### OFFICERS AND DEPARTMENT HEADS

Morton H. Read, *President*  
Eugene N. Bunting, *V.P. (Prod.)*  
David Doyle, *V.P. (Sales)*  
Milton L. Levy, *V.P. (TV)*  
Harold O. Stanton, *V.P. (Dist.)*

SERVICES: Documentary, sales training, public relations and television motion pictures and slidefilms: animation.

FACILITIES: Mitchell & Maurer cameras; lighting; sound stage; portable generator; Maurer 16mm recording; synchronous magnetic recording; Depue printing equipment; 16mm black and white developing; 18 technicians; art and creative staffs.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fire Defenses Ready* (Factory Mutual Engr. Div.); *The Bird Story* (Bird Roofing Co.); *The Mass at Christmas* (St. John's Seminary); *Seasoned to Taste* (Massachusetts Department of Commerce); *Automatic Opening Diehead* (Jones & Lamson Machine Co.); *Play Vermont* (Vermont Development Commission); *Making the Books We Read* (The Smyth Mfg. Co.); *Safety RV* (American Optical Co.); *Accent on Accuracy* (Pratt & Whitney Div., Niles Bement Pond Co.).

### Boston

#### DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth Street  
Boston, Massachusetts  
Phone: KENmore 6-2511

Date of Organization: 1916

#### OFFICERS AND DEPARTMENT HEADS

Joseph Rothberg, *President and Treasurer*  
Jerry T. Ballantine, *Vice President*  
William Weisberg, *Secretary*

SERVICES: 16mm production services for education, science, industry and television.

FACILITIES: Maurer 16mm camera and recording unit; sync. magnetic film recording; sound stage; editing and projection rooms; creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Peter and the Whiffle-Hound* (Liberty Mutual Insurance Co.); *Massachusetts Morning* (Massachusetts Society for the Prevention of Cruelty to Children); *Ultrasonic Inspection* (Sperry Products Co.); *The Velocitron* (Pneumatic Scale Co., Ltd.); *United Labor Presents* (United Labor Council).

#### ★ ★ ★ DEPHOURE STUDIOS

782 Commonwealth Avenue  
Boston 15, Massachusetts  
Phone: BEAcon 2-5722

Date of Organization: 1935

#### OFFICERS AND DEPARTMENT HEADS

Joseph Dephoure, *Owner*  
Edward Gilman, Robert Gilman  
Estelle D. Davis

SERVICES: Industrial, documentary, business and public relations motion pictures; slidefilms; television slides and commercials.

*Dephourse Studios: continued*

**FACILITIES:** Sound stage, 35 x 60 foot; MR lights; 3 sound cameras; 35mm camera; 5 silent cameras; 2 processing machines; 3 magnetic recorders; Maurer 6-track recorder; projection room, 16mm and 35mm projectors; 3 editing rooms; color and black and white printing art work; animation; script preparation.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *This is your City*, *Fire Alarm* (Westinghouse Radio Stations); *Cancer—A Research Story* (American Cancer Society); *Our Merchant Marine* (Sloan Foundation); *Harvard Reading Films* (Harvard University). Following produced for Sloan Foundation for "American Inventory" series: *The Story of Dorothy Sprague*; *American Fair*; *Play it Safe*; *The Teacher*; *American Tourist*; *American Investment Abroad*.

**MASTER MOTION PICTURE COMPANY**

50 Piedmont Street  
Boston 16, Massachusetts  
Phone: Hancock 6-3592

Date of Organization: 1926

**OFFICERS AND DEPARTMENT HEADS**

Maurice Master, *President and Treasurer*  
S. Grace Master, *Secretary*  
Irving Ross, *General Manager*

**SERVICES:** Business film productions and slide-films, television commercials; theatre trailers and film processing.

**FACILITIES:** 16mm and 35mm sound recording studio; 16mm and 35mm processing laboratory; title-making; animation stands, editing and projection rooms.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Meet Brown & Sharpe* (Brown & Sharpe Mfg. Co.); *Forsake Them Not* (Home for the Aged); *Teepee Tents and Polio* (Essex County Polio); *Bobbins* (Draper Corp.); *Accident Prevention Series* (Liberty Mutual Insurance Co.).

**WORCESTER FILM CORPORATION**

131 Central Street  
Worcester 8, Massachusetts  
Weld Morgan, *President*

(Reference details on recent productions & sponsors not submitted.)

**MARTIN BOVEY FILMS**

115 High Street  
Chelmsford, Massachusetts  
Phone: Lowell 2-9755

Date of Organization: 1919

**OFFICERS AND DEPARTMENT HEADS**

Martin Bovey, *President*  
Martin Bovey, Jr., *Vice President*

**SERVICES:** Production from script to screen. Special documentary; travel; sport, wild life and conservation films. Subcontracting work.

**FACILITIES:** Office; cutting room; dark room and film vault. Complete equipment—owned or available—for the production of 16mm color and sound motion pictures.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *To Conserve our Heritage*; *Old Virginia*; *The Lure of New England* (Minneapolis-Moline Co.); *Hewitt on the Neversink*; *Knight on the Brodhead* (Ashaway Line & Twine Mfg. Co.).

**METROPOLITAN NEW YORK**

**AFFILIATED FILM PRODUCERS, INC.**

161 East 38th Street  
New York 16, N. Y.

Phone: Murray Hill 6-9279

Date of Organization: 1916

Willard Van Dyke, *Secretary*

Irving Jacoby, *Treasurer*

**SERVICES:** Script to finished film. Specialties: documentary and educational films.

**FACILITIES:** Production equipment; editing department; directors and script writers.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Working and Playing to Health* (State of Illinois); *American Frontier* (American Petroleum Institute); *Man to Man* (Mental Health Film Board); *Head of the House* (U. S. Department of State); *Excursioa House* (Ford Foundation).

**PAUL ALLEY PRODUCTIONS**

619 West 51th Street  
New York 19, N. Y.

Phone: Judson 6-2393-1

Date of Organization: 1919

Paul Alley, *President*

**STAFF MEMBERS:** Don Lewis, *Office Manager*; Hsin Ch'en, *Production*.

**SERVICES:** Industrial; public relations; commercial; training; television and documentary films; 16 & 35mm, color and black and white. Complete editing and production.

**FACILITIES:** 16mm cameras; fully equipped cutting rooms; screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Day at Florida's Silver Springs* (Silver Springs, Fla.); *For Your Information* (U. S. Information Agency); *NKI-Nash Automobiles* (Geyer Agency); *The King's Men* (St. Peter's School); *Black Diamonds\** (Anthracite Industry).

\*In production.

**AMERICAN FILM PRODUCERS**

1600 Broadway  
New York 19, N. Y.  
Phone: Plaza 7-5915

Date of Organization: 1916

**OFFICERS AND DEPARTMENT HEADS**

Robert Gross, *Executive Producer*  
Lawrence A. Glesnes, *Executive Producer*  
Frank W. Madden, *Chief of Editorial*  
Sheldon Abramowitz, *Production Control*  
Madeline Stolz, *Office Mgr.*

**SERVICES:** Sponsored motion pictures and slide-films for theatres, television, education, training, sales.

**FACILITIES:** Portable production equipment, 16mm and 35mm with sound, stage for shooting small sets; special effects; animation; storyboard personnel, script writers.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Air Science in Action* (U. S. Air Force); *Harvest from the Waters*; *Transition*

(United Jewish Appeal); *Basic Air to Gunnery*; *Angle of Attack Indicator* (U. S. Navy); *Ready for Action* (Army Recruiting); *Big Flash* (Sylvania Electric Corp.).

**SLIDEFILMS:** *Occupational Therapists*; *Physical Therapists*; *Dietitians*; *Opportunities in the Women's Medical Specialist Corps* (Grant Advertising, Inc.).

**TV COMMERCIALS:** for Van Camp, Stokely, U. S. Army and Air Force Recruiting, National Guard, Marcal, Blood Bank, etc.

**AUDIO PRODUCTIONS, INC.**

Film Center Building  
630 Ninth Avenue  
New York 36, N. Y.

Phone: Columbus 5-6771

Date of Organization: 1933

**OFFICERS AND DEPARTMENT HEADS**

Frank K. Speidell, *President*  
Herman Roessle, *Vice President*  
Lawrence W. Fox, Jr., *Treasurer*  
Peter J. Mooney, *Secretary*

**PRODUCER-DIRECTORS**

L. S. Bennetts, Harold R. Lipman  
Alexander Gansell, H. E. Mendell  
Louis A. Hanousek, Earl Peirce

**SERVICES:** Motion pictures only, all commercial categories. Specialties: public relations, sales promotion, merchandising, training, medical, technical and educational motion pictures.

**FACILITIES:** Both silent and sound studios; six cameras and lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Music in Motion*; *Toll Dialing* (American Telephone & Telegraph Co.); *Most of a Miracle* (American Plant Food Council, Inc.); *Oral Cancer* (American Cancer Society and National Cancer Institute); *Ethyl Mixing Plant* (Ethyl Corp.); *Valve Rotators* (Ethyl Corp.); *Vinethene in Short Operative Procedures*, *Cortocae* (Merck & Co.); *Basic Physics* series (McGraw-Hill Book Co.); *Bees for Hire* (The Texas Co.); Series of Technical Films (U. S. Navy).

**TV COMMERCIALS:** for N. W. Ayer & Son, Inc., Benton & Bowles, Inc., Young & Rubicam, Inc.

**Sponsor References Listed Are**

**The Buyer's Guide to Film Quality**

♦ The many thousands of business concerns, trade groups, government bureaus and advertising agencies who now buy and use this Production Review look to these up-to-date references on recent productions and sponsors for dependable buying guidance. Preview and check with sponsors listed to assure satisfaction. The best sources supply complete listing data here.



## NEW YORK CITY:

★ ★ ★  
**BRAY STUDIOS, INC.**  
 729 Seventh Avenue  
 New York 19, N. Y.  
 Phone: Circle 5-1582

Date of Organization: 1911

### OFFICERS AND DEPARTMENT HEADS

J. R. Bray, *President*  
 P. A. Bray, *Vice Pres. & Production Mgr.*  
 M. Bray, *Treasurer*  
 Max Fleischer, *Production Mgr.*  
 Max Fleischer Div., Bray Studios, Inc.  
 B. D. Hess, *Distribution Manager*

**SERVICES:** Industrial sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces; theatrical; educational; animated cartoons and technical subjects; television films. Distributor to schools.

**FACILITIES:** Studio equipment for all kinds of motion pictures and slidefilms, sound and color; animation department; production crews, artists, script writers; film library.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Formation of Thunderstorms*; *Flight Technique with Relation to Thunderstorms*; *Aircraft Performance* (U. S. Navy); *Coming Out of the Woods* (National Lumber Mfrs. Assoc.); *Military Climatology* (U. S. Air Force); *This Decisive Hour* (Schenley Distillers, Inc.); *Running & Handling Castings* (Spanish—R. E. Russell & Co.); *Time to Stop* (Spanish—R. E. Russell & Co.); *A Day in Court* (Spanish—R. E. Russell & Co.); *Aircraft Torpedo Accessories* (U. S. Navy); The following six motion pictures were produced in Spanish and Portuguese for the National Film Board of Canada: *Horizons of Quebec*; *Hunters of the North Pole*; *Canada's Atom Goes to Work*; *Struggle for Oil*; *Science Against Cancer*; *Screaming Jets*.

### Byron, Incorporated

BYRON, INCORPORATED, 550 Fifth Avenue, New York 36, N. Y. Phone: Circle 5-8188. John H. Ware, in charge.  
 (see complete listing under Washington, D.C.)

### CAMPUS FILM PRODUCTIONS

11 East 53rd Street  
 New York 22, N. Y.  
 Phone: PLaza 3-3280-1-2

Date of Organization: 1934

Nat Campus, *Executive Producer*

**SERVICES:** Motion pictures and slidefilms for business, government and welfare agencies; also various film services separately; including translations, sound tracks; finishing service for company photographed films.

**FACILITIES:** Complete studio, on-location equipment and creative staff.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *There's Color in Your Life* (Benjamin Moore & Co.); *The Construction of Wound Prestressed Concrete Tanks* (Preload Construction Corp.); *Prestressed Steel at Tampa Bay* (Stressteel Corp.); *Are You Slipping* (Southern Railway System); *Three to Make Ready* (Institute for Crippled & Disabled.)

★ ★ ★  
**CARAVEL FILMS, INC.**  
 730 Fifth Avenue  
 New York 19, N. Y.  
 Phone: Circle 7-6111

Date of Organization: 1921

Studio: Hempstead, Long Island

Cleveland Representative: James LaMarr,  
 1126 Lewis Drive

### OFFICERS AND DEPARTMENT HEADS

David I. Pincus, *President and Treasurer*  
 Harold M. Manser, *Vice President*  
 F. Burnham MacLeary, *Vice President*  
 Albert Z. Carr, *Vice President*  
 Claire V. Barton, *Secretary*  
 Mauri Goldberg, *Manager Producer*  
 Street C. C. McKean, *Executive Prod., TV Dept.*  
 David Kreeger, *Studio Manager*  
 Jack Semple, *Animation Manager*  
 Arnold Vogelsang, *Slidefilm Manager*  
 Charles Moore, *Manager, Still Photography*

**SERVICES:** Sales, dealer and vocational training motion pictures; public relations, personnel relations, educational, religious films; television commercials; slidefilms, transparencies, stage presentations, field surveys.

**FACILITIES:** Own motion picture studio at Hempstead, N. Y. headquarters have slidefilm studio, cutting and screening rooms, art, animation and optical effects departments.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Our Bible—How It Came to Us* (Amer. Bible Soc.); *Steel Spans the Chesapeake* (Bethlehem Steel Co.); *New Road to Better Retailer Profits* (Calvert Distiller Corp.); *How a Tubeless Tire is Built*—three versions—(The B. F. Goodrich Co.); *Healing in the Holy Land*; *Fruit of the Living Word* (National Lutheran Council); *The Post Road* (Saturday Evening Post); *The Snow-Crop Story* (Clinton Foods, Inc.); *The New Mobiloil Special* (Socony-Vacuum Oil Co.); *It's All Yours* (Truscon Steel Co.); Training films (U. S. Navy) and others.

### COLEMAN PRODUCTIONS

56 West 45th Street  
 New York 19, N. Y.  
 Phone: Murray Hill 7-9020

Date of Organization: 1935

### OFFICERS AND DEPARTMENT HEADS

Harry L. Coleman, *President*  
 John Peterson, *Director of Photography*  
 Donald Kerne, *Editor*  
 J. Murphy, *Sound* H. Gray, *Scripts*

**SERVICES:** Complete productions of 16mm & 35mm pictures in color, black and white for industry, public relations, medical profession; television and shorts.

**FACILITIES:** Creative staff, 16mm & 35mm cameras, recording equipment, lighting and projection and editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *You Look Wonderful* (Handmacher-Vogel Co.); *The Arthur Murray Dances* (Arthur Murray Dance Studios); *Lewyt Sales Training* (Lewyt Corp.); *Complete Oral Rehabilitation* (Charles K. Peek Dental Lab.); *The Postman's Walk* (United Cerebral Palsy).

### Condor Films, Inc.

CONDOR FILMS, INC. (sales branch) 12 E. 41st St., New York 17. Phone MUrray Hill 5-3561. Edward F. Cullen, in charge.  
 (see complete listing under St. Louis, Mo.)

★ ★ ★  
**ROBERT DAVIS ASSOCIATES, INC.**  
 138 Elm Street

New York 21, New York  
 Phone: TEmpleton 8-8410

Date of Organization: 1952

### OFFICERS AND DEPARTMENT HEADS

Robert F. Davis, *President*  
 Hayden Riggs, *Vice President*  
 Wilbur E. Davis, *Production*  
 William Carney, *Animation Director*

**SERVICES:** Research; writing and production on motion pictures, sound slidefilms, motion slide, animation. Specializing in sales training and public relations.

**FACILITIES:** Motion picture production equipment, animation studio, editing and cutting room.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Home at the Wheel*; *Dream Highway* (General Motors Corp.); *Load Growth* (Westinghouse Electric Corp.); Series of 15 Films on Retailing (J. C. Penney Co.).  
**SLIDEFILMS:** Series of three films—*Your Job at Penney's* (J. C. Penney Co.).  
**TV COMMERCIALS:** *Sparky Says* (Advertising Council, Inc.).

### DEPCTO FILMS, INC.

251 West 51st Street  
 New York 19, N. Y.  
 Phone: COlumbus 5-7620-1-2

Date of Organization: 1942

### OFFICERS AND DEPARTMENT HEADS

John Hans, *President*  
 Thomas J. Dunford, *Executive Vice President*  
 Charles S. Hans, *Vice President*

**SERVICES:** Motion pictures; slidefilms; training assistance; visualizations; presentations; television film commercials; slides and telops; vugraphs.

**FACILITIES:** Studio; art; technical animation; hotpress, slide and editing departments.

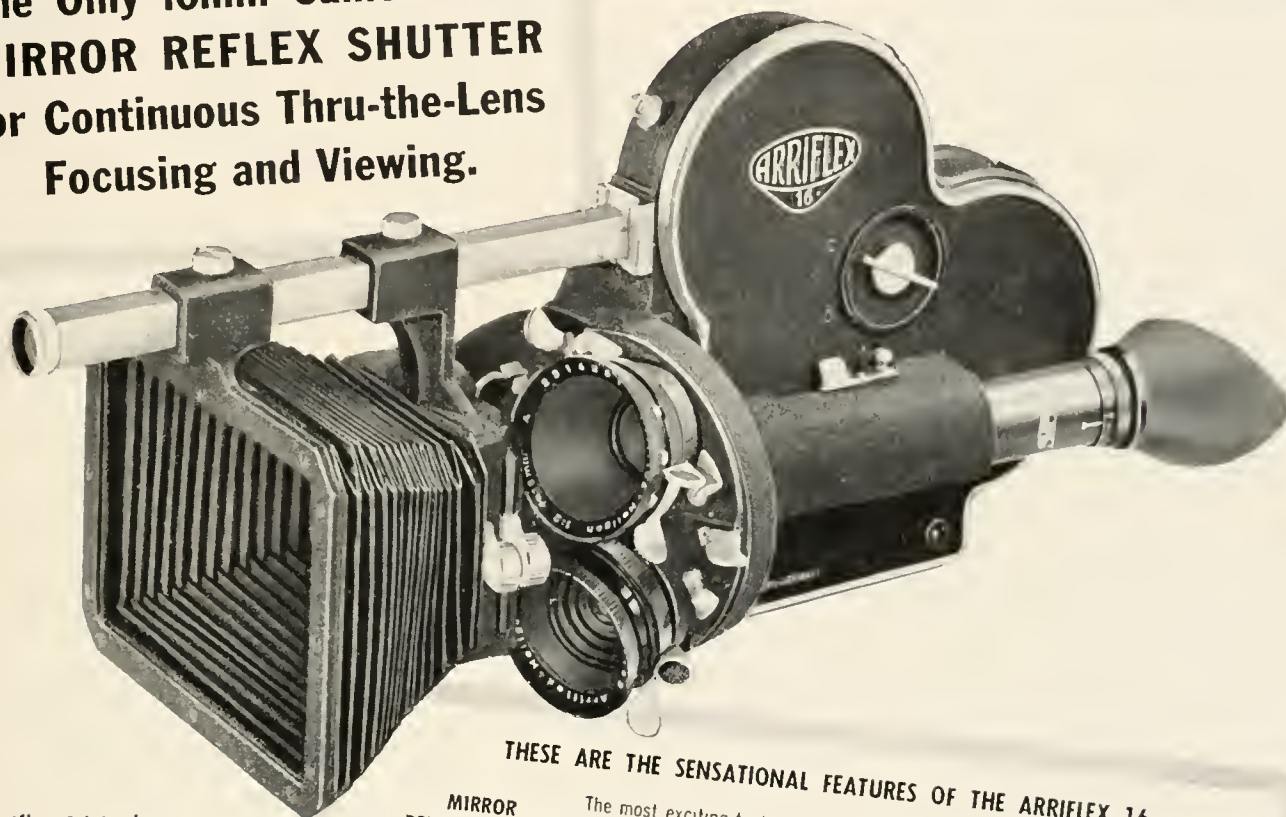
### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mighty Miniatures* (Miniature Precision Bearings Co.); *The House that CBS Built* (CBS-Columbia, Inc.); *Modern Scientific Achievement* (Instant Coffee—The Borden Co.); *Underwater Giant* (The Okonite Co.); *Operation Taste Test* (Ancient Gin—Seagram Distillers, Inc.); *America Salutes the Finest* (L. W. Harper—Schenley Distributors, Inc.); *Engineering Drawing* (McGraw-Hill Book Co.); *Fit for a King* (California Texas Oil Co., Ltd.).

**SLIDEFILMS:** *Grow With Melrose* (Melrose Distillers, Inc.); *Tires-Batteries-Accessories* (Atlas Supply Co.); *The None-Such Story* (The Borden Co.); *The Job of Selling Wonder Bread* (Continental Baking Co.); *Special Market, The Best Washer on the Market, The Best Dryer on the Market; Program for Security* (General Electric).

# The New Revolutionary **ARRIFLEX 16**

The Only 16mm Camera with  
**MIRROR REFLEX SHUTTER**  
for Continuous Thru-the-Lens  
Focusing and Viewing.



The Arriflex 16 is the most advanced camera in the 16mm field. No comparison can be made with any existing equipment. It is in a class by itself... unique for its features, and outstanding for its workmanship.

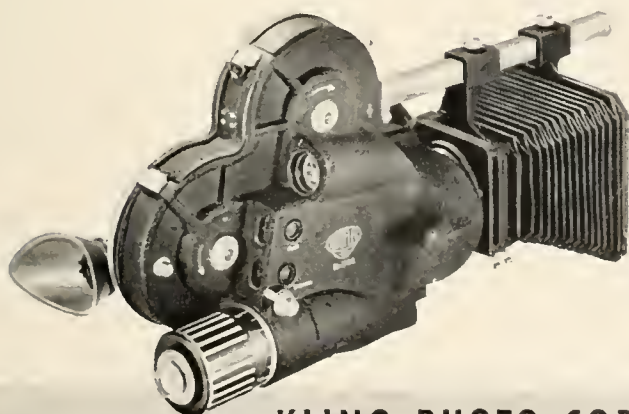
## THESE ARE THE SENSATIONAL FEATURES OF THE ARRIFLEX 16

**MIRROR REFLEX SHUTTER** The most exciting feature of them all: for accurate framing and critical follow-focus, through the taking lens, even during the actual shooting. Image on ground glass is brilliant, uninverted and right-side-up, magnified 10x through a highly corrected optical system. No parallax, and no need for accessory finders.

**REGISTRATION PIN** Found only in cameras selling for \$3000 or more. Automatically engages and locks film during exposure. Assures absolute frame registration, and picture steadiness.

**ELECTRIC MOTOR DRIVE** No need to stop a scene to wind a spring. Has variable-speed 6-volt DC motor with rechargeable battery pack. Operates from portable, with Transformer-Rectifier Unit on 115 volts AC. Easily interchangeable with Synchronous Motor Unit (available as accessory).

**DIVERGENT 3-LENS TURRET** Accommodates lenses from 11.5mm extreme wide angle to longest telephotos. Lenses quickly interchangeable. Wide angle and 300mm telephoto can be mounted simultaneously without mechanical or optical interference.



## OTHER ARRIFLEX PROFESSIONAL FEATURES

**FOOTAGE & FRAME COUNTERS** — for forward and reverse action.

**TACHOMETER** — indicates speeds from 1 to 50 frames-per-second.

**CONTOUR GRIP** — provides a natural and firm grip for handheld shooting.

**DETACHABLE NECKSTRAP** — for handheld filming.

**LIGHTWEIGHT** — camera with Matte Box weighs only 7½ pounds.

**FILM CAPACITY** — 50 and 100-foot standard daylight spools.

**400-FOOT MAGAZINE** — accommodates External Film Magazine. (This accessory will be available at a later date.)

**DETACHABLE MATTE BOX-FILTER HOLDER** — has stationary and rotating filter stages for color filters, polarizing filters, fades, dissolves, and other effects.

**SINGLE SPROCKET DRIVE** — for either silent or sound-perforated film.

**KLING PHOTO CORPORATION**

235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120  
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026

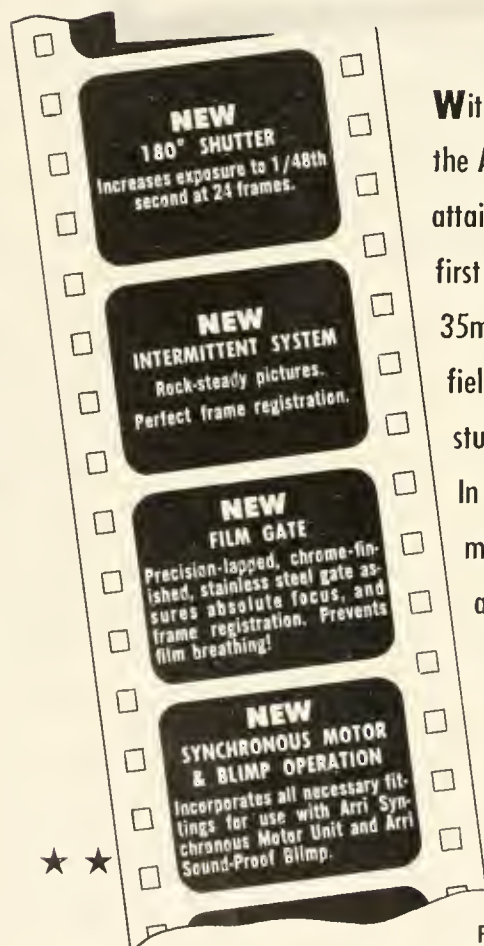


# Now GREATER

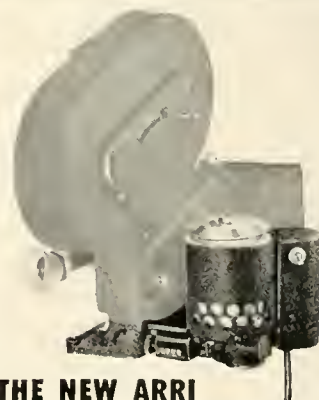
THE **NEW** MODEL IIA

# ARRIFLEX 35

## MIRROR REFLEX CAMERA



With the new Model IIA, the Arriflex 35 attains undisputed first place among all 35mm hand cameras in the professional field. Easily convertible into an efficient studio camera, its versatility is amazing. In addition to the many features which made the earlier model a favorite among top-ranking cameramen, the improvements and engineering advances embodied in the new Model IIA, make the Arriflex 35 greater than ever.



### THE NEW ARRI SYNCHRONOUS MOTOR UNIT for ARRIFLEX 35

A smooth-running, constant-speed hysteresis motor for 115-volt, 60-cycle AC operation. Motor is mounted on base-plate housing containing the gear mechanism which connects directly to the main drive-shaft of the camera. Motor Unit has a built-in tripod socket and a built-in footage counter. A safety slip-clutch automatically disengages the motor should the film 'jam'.

The Synchronous Motor Unit is easily and quickly attached to the camera without the need for special tools.

#### FAMOUS ARRIFLEX FEATURES IN THE NEW MODEL IIA

- Mirror Reflex Shutter for through-the-taking-lens follow-focus and viewing even during actual shooting.
- Bright, uninverted viewing image on ground glass, magnified 6½ times.
- Eliminates parallax and the need for accessory finders.
- Quick-change, geared Film Magazines (200 and 400 feet). No belts used.
- Variable-Speed DC Motor mounted in Grip Handle... operates from 6-8 volts.
- Tachometer — registers from 1 to 50 frames-per-second.
- Matte Box-Filter Holder — quickly and easily detachable.
- Three-lens Revolving Turret.
- Perfect for tripod and handheld filming.





# THAN EVER

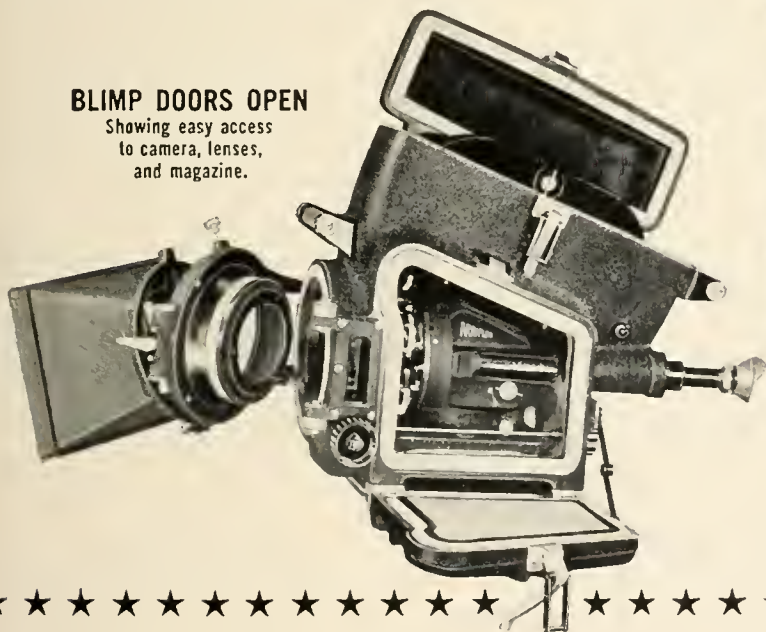
## The NEW **ARRI**<sup>®</sup> Sound-Proof Blimp for **ARRIFLEX 35**

Designed for the Arriflex 35 with 400-foot Magazine, and Synchronous Motor Unit. Blimp housing is cast magnesium alloy, finished in black crackle.

The most advanced accoustical damping techniques have been employed. Internal walls are lined with corduroy velvet over six alternate layers of foam plastic and lead. For complete soundproofing, all door members are sealed with foam rubber gaskets, and close by means of heavy, 'knee-action' clamp locks. Camera is cushion-mounted.

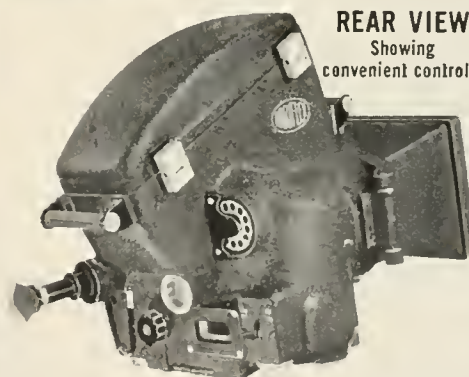
### BLIMP DOORS OPEN

Showing easy access to camera, lenses, and magazine.



### REAR VIEW

Showing convenient controls.



The important reflex-viewing feature of the Arriflex 35 is still retained while it is used in the Blimp. The regular cover and optical system is removed from the camera and replaced with a special cover which connects to the optical viewing system built into the Blimp. Follow-focus is then accomplished by means of either of two controls... located at the front side and in the back of the Blimp. These controls connect directly to the focusing mount of any lens in taking position,

equipped with Arri Follow-Focus Grips. No gears are required around the lens mounts.

An oversized focusing scale for any lens in use can be set behind, and viewed through the control window located over the focusing knob. Other observation windows are conveniently located to permit viewing the footage counter and checking the tachometer. The lens window is made of optically flat glass, shielded by a detachable molite box.

Two heavy-duty handles facilitate lifting and carrying. A Fingertip Dial permits shutter to be 'turned over' manually for preliminary focusing. A hook is provided in the exact film plane for attaching a measuring tape. A pulsating pilot light indicates that the camera is in operation.

Weight of Blimp with Arriflex 35, lenses, Synchronous Motor Unit, and 400-foot Magazine is approximately 55 pounds.

Write for Complete Details to:

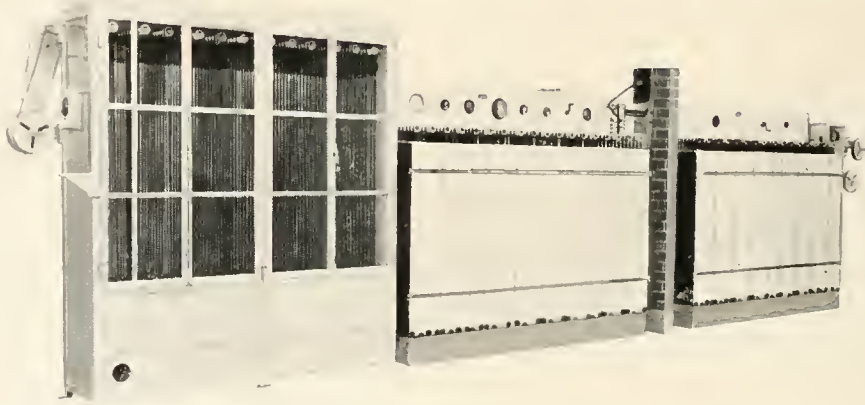
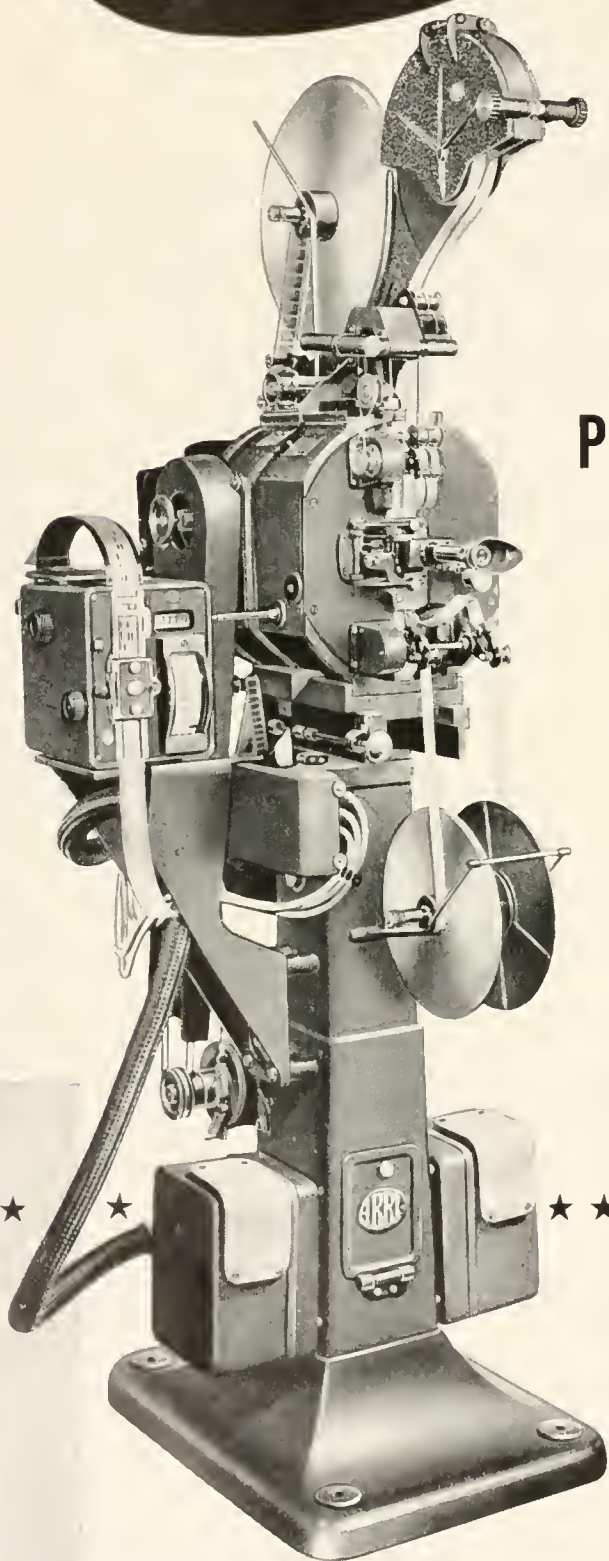
**KLING PHOTO CORPORATION**

235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120  
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026



# ARRI®

# FILM LAB EQUIPMENT



## Printers and Developing Machines

Arnold & Richter, established in 1919, is West Germany's leading manufacturer of professional motion picture equipment. In addition to the Arriflex 16 and Arriflex 35 cameras, this firm is known throughout the world for high quality printers and developing machines.

Arnold & Richter also operates a large film processing laboratory which serves as a proving ground for its own products. Here, each design and development is rigidly tested under actual working conditions before it is approved and released for the general market.

### MOTION PICTURE PRINTERS

Available for 35mm and 16mm film . . . sound and silent . . . black-and-white or color. Also optical printers and sound reduction printers, 35mm to 16mm.

### MOTION PICTURE PROCESSING MACHINES

Available in all sizes and capacities, for 16mm and 35mm film . . . black-and-white or color. Installations planned to suit space conditions

Complete data on request.

### NEW SERVICE FACILITIES for ARRI PRODUCTS

Complete facilities have been created for factory-approved service and maintenance of Arriflex 16 and Arriflex 35 cameras, Arri printers, and other Arri products. These facilities, located at our New York headquarters, are staffed by factory trained personnel. Special tools have been installed, and are now in use in this expanded service department.

Owners of Arriflex cameras and other Arri products are urged to avail themselves of our specialized services to insure proper maintenance of their equipment.

**KLING PHOTO CORPORATION**

235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120  
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026



**D. P. M. PRODUCTIONS, INC.**

62 West 15th Street  
New York, N. Y.

Phone: MUrray Hill 2-0010

Date of Organization: 1916

**OFFICERS AND DEPARTMENT HEADS**

Dorothy P. Maulsby, *President*

Maurice T. Groen, *Production Manager*

Olle Comstedt, *Director of Photography*

**SERVICES:** Industrial; public relations; flower and TV motion pictures; sales promotion; travel.

**FACILITIES:** All kinds of motion picture work, editing, scriptwriting, recording. Modern studios at 1 W. Stanton Ave., Baldwin (L. I.), N. Y.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Chuck Hansen* (Nat'l Conference of Christians & Jews); *Overnight Over the Weather* (Scandinavian Airlines); *Modern Roses on Parade*, *Modera Chrysanthemums*, *The Story of a Garden Miracle* (Jackson & Perkins); *Animals Unlimited* (Gov't of South Africa); Four motion pictures for Holland Bulb Growers; *Nations United for Spring Beauty*, *How to Plant Dutch Bulbs*, *Prepare for a Glorious Spring*, *Springtime in Holland*; *Studies for Color TV* (National Broadcasting Co.); etc.

★ ★ ★

**DYNAMIC FILMS, INC.**

112 W. 89th Street  
New York 24, N. Y.

Phone: TRafalgar 3-6221

Date of Organization: 1948

**OFFICERS AND DEPARTMENT HEADS**

Henry Morley, *President*

Nathan Zucker, *Chairman of the Board*

Lee R. Bobker, *Executive Producer*

Lester Becker, *Editor-in-Chief*

Al Weintraub, *Radio & Transcription Mgr.*

John De Blau, *Sound Recording Supervisor*

Margaret Pfeiffer, *Film Distribution Dir., TV*

John Zane, *Film Distribution Dir., Sponsored Films*

**SERVICES:** Producers of 16 and 35mm motion pictures for industry, public relations, sales training, employee relations and specialized visual presentations. TV commercials, programs and films. Also foreign language versions, editing, sound recording, photographic coverage of special events, etc.

**FACILITIES:** Sound stages, recording studios and complete editing facilities for all 16 & 35mm motion picture production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Big Vacation* (American Airlines); *Invitation to New York* (American Airlines); *Four Cornered Highways* (Pure Oil Co.); *Highway by the Sea* (Ford Motor Co.); *Hottest 500* (Socony-Vacuum Oil Co.); *Functional Teaching* (U. S. Navy); *Fabulous 500* (Firestone Tire & Rubber Co.); *Racing Champions* (Champion Spark Plug Co.) and others.

**TV PROGRAMS ON FILM:** The Continental, 13; Speed Classics, 26; Christmas Carols, 12; On Stage with Monty Wooley (26); Funny Bunnies (13); Musical Moments (26).

**TV COMMERCIALS:** for Bulova Watch Co., The Biow Co., Joseph Katz Agency, Storm Advertising Agency, Charles Antell, Inc., Bardahl Mfg. Co.

★ ★ ★

**Dudley Pictures Corporation**

DUDLEY PICTURES CORP. (sales branch) 501

Madison Ave., N.Y. Phone: ELdorado 5-1076.

(see complete listing in Los Angeles area)

**CHARLES ELMS PRODUCTIONS, INC.**

331 Madison Avenue

New York 17, N. Y.

Phone: MUrray Hill 2-3192

**OFFICERS AND DEPARTMENT HEADS**

Charles D. Elms, *President*

Charles D. Elms, Jr., *Vice President*

Ruth M. Elms, *Secretary*

Robert B. Bacon, *Vice Pres. & Treasurer*

**SERVICES:** Producer of 16 & 35mm motion pictures; slide motion; sound slidefilms; slide presentations; training manuals and charts; wide-screen professional and commercial presentations.

**FACILITIES:** Studio and technical laboratory.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Mr. Dopey O'Doodle* (Crown Cork & Seal Co.); *The Easy Automatic* (Easy Washer Corp.).

**SLIDEFILMS:** *An Old Friend in a New Dress* (Easy Washer Corp.); *The Taco Story* (Taco Heaters, Inc.); *It's No Secret* (General Electric Co.); *Spacemaker Range* (General Electric Co.); Technical work on wide-screen production.

★ ★ ★

**FARRELL AND GAGE FILMS, INC.**

213 East 38th Street

New York 16, N. Y.

Phone: MUrray Hill 3-8358

Date of Organization: 1951

**OFFICERS AND DEPARTMENT HEADS**

Matt Farrell, *President, in Charge of Prod.*

Hugh F. Gage, *Executive Vice President, in Charge of Sales and Script*

Joseph Faro, *Film Editor*

William McAleer, *Chief Cameraman*

**SERVICES:** Production of motion pictures and slidefilms.

**FACILITIES:** 16mm & 35mm motion picture production, black and white and color, slidefilms, scoring, script, overseas and foreign language production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Pattern of Progress* (United Gas Corp.); *Nurse Recruitment* (Columbia-Presbyterian Medical Center); *Flight to Lacquer* (Hercules Powder Co.); *Anniversary* (Columbia-Presbyterian Medical Center); *The Electrotape* (Internat'l Assn. Electrotypers & Stereotypers).

**TELEVISION FILMS:** *Minjak Tanah* (Edition for Indonesia, California Texas Oil Co., Ltd.); *Tool and Diemaking—Keystone of Mass Production* (National Tool and Die Manufacturers Assn.).

★ ★ ★

**FILMFAX PRODUCTIONS**

10 East 43rd Street

New York 17, N. Y.

Phone: MUrray Hill 7-8876

**OFFICERS AND DEPARTMENT HEADS**

Henry Clay Gipson, *President*

Eloise Walker, *V.P. and Secretary*

Carol Cook, *Script*; Muriel Convers, *Research*

John Lencicki, *Art Dir.*; Sewell Booth, *Prod.*

*Filmfax Productions: continued*

**SERVICES:** Educational filmstrips and industrial slidefilms, color, black and white, silent, sound.

**FACILITIES:** Specialized equipment for filmstrip production, 35mm standard Bell & Howell animation stand for filmstrips, special custom built equipment for Kodachrome duplication.

**RECENT PRODUCTIONS AND SPONSORS**

**FILMSTRIPS:** *Cradle of an American Industry*, *The Chemistry of Iron* (American Iron & Steel Institute); 18 releases on *Current Affairs* (New York Times); *First Ironworks Restoration: The Community Laboratory of Citizenship* (Hill & Knowlton); 18 releases on *Then and Now in the United States* (Silver Burdett); and others.

★ ★ ★

**FORDEL FILMS, INC.**

1187 University Avenue

New York 52, N. Y.

Phone: LUdlow 8-5100

Date of Organization: 1941

**OFFICERS AND DEPARTMENT HEADS**

Clifford F. Potts, *Pres. & Exec. Producer*

Walter G. Snowden, *Spec. Asst. to Pres.*

Gordon Hessler, *Vice Pres. & Gen. Mgr.*

Enid Borde, *Secretary-Treasurer*

**STAFF MEMBERS:** Peter Hickman, *Director of Sales*; James M. Logan, *Director of Photography*; William Turner, *Director of Animation*; Reginald McMahon, *Editing Supervisor*; John Mack, *Sound Engineer*; Gennaro P. Florenza, *Color Printing Supervisor*; Robert J. Herman, *Print Distribution Supervisor*.

**SERVICES:** Public relations; sales promotion; training; scientific and medical motion pictures and slidefilms; TV shorts and commercials; complete productions from planning to printing; specialists in color, live and animated.

**FACILITIES:** Studio; completely equipped animation department; recording room; cutting rooms; color printing lab; machine shop; camera; lights; recording equipment and two mobile units.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Catfishin' is for Saturdays* (Georgia Chamber of Commerce); *Story of the S.S. United States* (revised version—Newport News Shipbuilding & Dry Dock Co.); *Raudixin*; *Dicrysticin*, *New Formula* (English, Spanish & Portuguese versions—E. R. Squibb & Sons).

**TV FILMS:** *Les Paul & Mary Ford at Home* (Lambert Co.).

**TV COMMERCIALS:** for Muscular Dystrophy Assn., Lambert Pharmacal Co., Pro-phy-lac-tic Brush Co., etc.

**WILLIAM J. GANZ COMPANY**

40 East 49th Street

New York 17, N. Y.

Phone: ELdorado 5-1443

Date of Organization: 1919

**OFFICERS AND DEPARTMENT HEADS**

William J. Ganz, *President*

Herbert R. Dietz, *Production Manager*

Jane Page, *Comptroller*

**SERVICES:** Producer and distributor of 16mm and 35mm motion pictures, filmstrips, sound slidefilms, visual presentations for education, advertising and television.

**FACILITIES:** Studio equipment; cameras; creative staff, development of story ideas and merchandising campaigns. (listing continues—)



## NEW YORK CITY:

William J. Ganz: continued

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Red Cross Report 1953* (American Red Cross); *Fashioned for Youth* (McCall Corp.); *The Icebox Goeth* (Servel, Inc.); *Servel Cracks Through* (Servel, Inc.); *Round the World* (Philco International).

★ ★ ★

### JACK GLENN, INC.

9 Sniffen Court  
New York 16, N. Y.  
Phone: MUrray Hill 9-1251

Date of Organization: 1953

### OFFICERS AND DEPARTMENT HEADS

Jack Glenn, *President*  
A. H. Hill, *Vice President*  
Brandt Enos, *Business Manager*

SERVICES: Writing; direction and production of special-purpose and entertainment motion pictures; specializing in the "institutional commercial;" films for public relations; promotion; orientation, etc., designed with either fiction or documentary format.

FACILITIES: Wall, Bell & Howell and Mitchell cameras; projection at New York offices; studio and cutting rooms in Irvington-Hudson, Westchester County, New York.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Out of Darkness; Control of Tomorrow* (General Electric Co.); *My Son's Dad* (Y.M.C.A.); *The New America* (J. C. Penney Co.); *Operation Herbert* (Marshall-Hester-A.M.A.).

TV FILMS: *Jetfighter* (ABC-TV Album).

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### PAUL HANCE PRODUCTIONS, INC.

1776 Broadway  
New York, N. Y.  
Phone: CIrcle 5-9110

Date of Organization: 1939

### OFFICERS AND DEPARTMENT HEADS

Paul Hance, Jr., *President & Treasurer*  
Dermid Maclean, *Vice Pres. Chg. of Sales*  
Henry A. Sundquist, *Vice Pres., Chg. of Prod.*  
Charles R. Randall, *Controller*  
Kenneth Murray, *Secretary*

SERVICES: Research, writing and all other phases of motion picture production by permanent technical staff.

FACILITIES: Complete camera, sound and lighting equipment for all types of field and location photography; complete editing facilities; art and animation studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Glass Center of Corning* (Corning Glass Works); *Forging in Closed Dies* (Drop Forging Assn.); *The Gift of the Rose* (Roses, Inc.); *The Antenna is the Payoff; The Vital Link* (Channel Master Corp.).

### Safe Guidance for Film Buyers

★ With candor and cooperation, the vast majority of established business and t.v. film producers have provided prospective users of their services with evidence of their clientele and of the character of work done during the past year. Careful reference to these producer listings will help safeguard your film program.

★ ★ ★

The Jam Handy Organization, Inc.  
THE JAM HANDY ORGANIZATION, INC., 1775  
Broadway, New York 19, N.Y. Phone: JUdson  
2-1060. Herman Goetz, in charge.  
(Complete office facilities and projection room  
with service staff maintained in N. Y. For com-  
plete data see Detroit, Michigan listing.)

### HARTLEY PRODUCTIONS, INC.

20 W. 47th Street  
New York 36, N. Y.  
Phone: JUdson 2-3960

Date of Organization: 1940

### OFFICERS AND DEPARTMENT HEADS

Irving Hartley, *President*  
Elda Hartley, *Vice Pres. & Treasurer*  
Peter Garbarini, *Head of Film Dept.*  
Carl F. Nelson, *Sound Engineer*

SERVICES: Producers of motion pictures; industrial, educational, travelogues, films for television; sound recording.

FACILITIES: Motion picture and sound recording.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tricks with Trim* (Consolidated Trimming Corp.); *Tips for Tables* (Irish Linen Guild); *Kitchenering* (Monsanto Chemical Co.); *A Campus Tradition* (Robert Rollins Blazers).

TV COMMERCIALS: for Sinclair Oil, Catholic Charities, J. R. Armstrong, Red Cross, Sachs-Quality, LaFrance Blue, Pittsburgh Plate Glass, Richfield Oil, North Carolina State Highway Patrol.

### IMPS, INC.

(International Motion Picture Studios)

515 Madison Avenue  
New York 22, N. Y.  
Phone: EL 5-6620

STUDIOS: Ben Gradus Studios, Ltd., 321 West  
56th Street, New York 19, N. Y.

Date of Organization: 1948

### OFFICERS AND DEPARTMENT HEADS

Ben Gradus, *President*  
Victor M. Ratner, *Partner*  
Walter Sachs, *Production Supervisor*  
Frank Beckwith, *Executive Producer*  
Ezra R. Baker, *Director of TV Sales*  
Rita Roland, *Editorial Supervisor*  
Irving Sachs, *Technical Editor*

SERVICES: Motion pictures; features, public relations, industrial, commercial, educational, sales and personnel training. Short films for TV, commercials, minute movies, community sing films, unique purpose films. Slide-films: public relations, commercial, sales, etc.

FACILITIES: Studio including two sound stages, including recording, scenic designing, direction casting, IMPS-designed lighting equipment, miniatures, props, sets, music recording, dressing rooms, lounge. Complete location filming and recording equipment and personnel. Interlock projection room, fully equipped cutting rooms, 35mm and 16mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Two Lives* (National Tuberculosis Assn.); *Timber Pier* (U. S. Navy); *Busanda* (U. S. Navy); *The Strangers* (Gov't of Puerto Rico); *A Walk Along Broadway* (Gov't of Puerto Rico); *Johnny Jupiter* (M & M Candy).

★ ★ ★

### INFORMATION PRODUCTIONS, INC.

5 East 57th Street  
New York 22, N. Y.  
Phone: ELdorado 5-1722

Date of Organization: 1951

### OFFICERS AND DEPARTMENT HEADS

Thomas H. Wolf, *President*  
Alfred Butterfield, *Vice President*  
Robert R. Collinson, *Editor-in-Chief*  
Robert W. Asman, *Production Associate*

SERVICES: Documentary, educational, sales, training, public relations motion pictures, slide films, film scripts, TV commercials, animation, sound recording.

FACILITIES: Full facilities for editing, recording, animation and complete sound recording studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breaking Through the Sound Barrier* (Columbia Records, Inc.); *Helen Keller* (a feature-length documentary on the life of Helen Keller); *Good Roads* (New York Good Roads Assn.), and others.

TV FILMS: *Wonders of the Sea* (Series produced for Marine Studios, Marineland, Fla.); *The Search* (CBS-TV series), etc.

### VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway  
New York 19, N. Y.  
Phone: CIrcle 5-4830

Date of Organization: 1947

### OFFICERS AND DEPARTMENT HEADS

Victor Kayfetz, *Pres., Executive Producer*

STAFF MEMBERS: A. L. Simon, *Sales Manager*; William L. Steinel, *Art Director*; Abe Blashko, *Animation Director*; Robert Cooke, *Mechanical Production Supervisor*; Henry Freeman, *Film Editor*; Muriel Friedman, *Production Assistant*; Allan P. Snody, *P. R., Editorial Consultant*.

SERVICES: Motion pictures and slidefilms, specializing in combining live cinematography and various types of animation.

FACILITIES: 16mm & 35mm equipment; 35mm Eclair Camerette, Model L DeBrie, 16mm Camerette, Cine Special. Animation stand, 16mm & 35mm, with compound table. Screening room, Moviola editing equipment, darkroom, sound equipment, location lighting equipment, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The E-J Medical Plan* (Endicott Johnson Corp.); *Safety is No Accident* (Markel Service, Inc.); *Cruising the Keys* (Grey Marine Engines); *Fishing, USA* (Nat'l Assn. of Engine & Boat Mfrs.); *Water Ski Antics* (Kiekhaver Motors); *Around the World in New York* (Sterling Television Co.).

SLIDEFILMS: *The Water We Drink; Maintaining Community Research; Safeguarding Our Food* (Young America Films).

### HERBERT KERKOW, INC.

180 Lexington Avenue  
New York 17, N. Y.  
Phone: PLaza 1-1833

Date of Organization: 1937

Herbert Kerkow, *President, Treasurer*  
Rosemond Kerkow, *Secretary*

*Herbert Kerkow, Inc.: continued*

SERVICES: Production from original research to finished film. Specialties: Public relations films for general audiences, educational films for schools.

FACILITIES: Sound Stage, set building department, projection, sound recording and re-recording; editing: three cameras (Bell & Howell and Eclair Camerette, 35mm and Maurer 16mm).

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Women in Elections* (U. S. Information Agency); *Fashion Forum* (The Warner Bros. Co.); *Design for Growing* (U. S. Information Agency); *Passenger Handling* (U. S. Air Force); *Cargo Handling* (U. S. Air Force); *Each Child is Different: Discovering Individual Differences* (McGraw-Hill Text Films).

\* \* \*

**Kling Studios, Inc.**

KLING STUDIOS, INC., 10 East 51st St., New York 22, Seymour Thompson, in charge.  
(see complete listing under Chicago, Ill.)

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**KNICKERBOCKER PRODUCTIONS, INC.**

1600 Broadway  
New York 19, N. Y.  
Phone: Circle 6-9850

Date of Organization: 1947

OFFICERS AND DEPARTMENT HEADS

Howard A. Lesser, *President*  
Thomas S. Dignan, *Vice President*  
Mary Morrissey, *Secy.-Treas.*  
Marion Scatena, *Asst. Secy.*  
Robert B. Betts, *Associate Producer*  
James Hanney, *Production Manager*  
Charles R. Senf, *Edit. Chief*  
Kennedy Williams, *Sales Manager*

SERVICES: Production from original research to finished film; specialties: documentary, educational and public relations motion pictures and slidefilms.

FACILITIES: Production equipment, editing and slidefilm departments.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Functions of Air Traffic Control* (U. S. Air Force); Five motion pictures produced for McGraw-Hill Publishing Co.; *Successful Scholarship*; *Habit Patterns*; *Heredity and Environment*; *Emotional Maturity*; *Facing Reality*.

\* \* \*

**ROBERT LAWRENCE PRODUCTIONS, INC.**

418 West 54th Street  
New York 19, N. Y.  
Phone: JUDson 2-5242

Date of Organization: 1952

OFFICERS AND DEPARTMENT HEADS

Robert L. Lawrence, *President*  
M. R. Dubin, *Vice Pres. in Chg. of Sales*  
Louis Mucciolo, *Vice Pres. in Chg. of Studio Operations*  
Henry Traiman, *Supervising Film Editor*  
Philip Kornblum, *Treasurer*

SERVICES: Produce industrial films, sales promotion films, T. V. programs, T. V. commercials.

*Robert Lawrence Productions: continued*

FACILITIES: Sound stage, 45 x 60 feet, editing rooms, screening room, carpenter shop, production offices.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The 1954 Nash* (American Motor Corp.).

SLIDEFILMS: *The Story of Magazines in the Automobile Industry* (Saturday Evening Post).  
TELEVISION FILMS: *Sightseeing with the Swazes through Vacationland America* (Series of 13 films produced for Fram Corp.).

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**LOUCKS AND NORLING STUDIOS, INC.**

245 W. 55th Street  
New York 19, N. Y.  
Phone: Circle 7-2366

Date of Organization: 1923

OFFICERS AND DEPARTMENT HEADS

J. A. Norling, *President*  
Wil Marcus, *Vice President*  
Hans Tiesler, *Associate Producer*

SERVICES: Industrial, job and sales training, public relations, educational, Government motion pictures and slidefilms.

FACILITIES: Studio equipment for 16mm and 35mm productions; animation, camera and art departments; three-dimensional still and motion pictures; creative staff including artists, photographers, writers, film editors, directors.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Buick—The Beautiful Buy* (Buick Div., General Motors Corp.); *The Revere Four-Way Service* (Revere Copper & Brass, Inc.); *Cable—Pathway of Power* (Rome Cable Corp.); *A New Era in Printing* (Intertype Corp.); *Aluminum at Your Service* (Revere Copper & Brass, Inc.); U. S. Navy and Air Force Training Films.

**LUX-BRILL PRODUCTIONS, INC.**

348 Livingston Street  
Brooklyn 17, N. Y.  
Phone: ULster 8-5820

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

Richard S. Dubelman, *Client Liaison and Production Supervisor*  
Herbert D. Brown, *Studio Manager*

SERVICES: Complete production of live and/or animated motion pictures and slidefilm from idea to stage to screen stage. Editing and re-editing company films; distribution of sponsored films; integration of motion pictures and live television.

FACILITIES: Complete animation department; fully equipped studio for live shooting; location equipment; editing and screening rooms; complete creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The Manhattan Shirt Tale* (Manhattan Shirt Co.); *A Loaf of Bread* (General Baking Co.); *Automatic Secretary* (Dictaphone Corp.); *Orange Juice Made Easy* (Minute Maid Corp.); *The Story of a Pocket Book* (Pocket Books, Inc.); *Take It Easy* (Barcalo Mfg. Corp.).

TV COMMERCIALS: for Servel, Inc., Colonial Air Lines, Waring Products Corp.

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**MPO PRODUCTIONS, INC.**

15 E. 53rd Street  
New York 22, N. Y.  
Phone: MURray Hill 8-7830

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Judd L. Pollock, *President and Treasurer*  
Lawrence E. Madison, *Vice President*  
Stanley Resor, *Secretary*  
Arnold Kaiser, *Business Manager*  
Doris Reichbart, *Film Editing Dept. Mgr.*  
Jack Berch, *Sales and Promotion Mgr.*

SERVICES: Complete production of films for sales promotion and training; public relations; information and training films for U.S. forces and gov't agencies; color sportsmen's and conservation films. TV spots and films. Distribution service to TV stations, club groups, schools, etc.

FACILITIES: 16mm and 35mm cameras, lighting, sound truck, camera cars, etc. Reeves sound recorder. Cutting and projection rooms.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Decision for Chemistry* (Monsanto Chemical Co.); *Monsanto '53* (Monsanto Chemical Co.); *American Road* (Ford Motor Co.); *American Farmer* (Ford Motor Co.); *Because She is There* (U. S. Air Force); *The Canada Goose* (Ducks Unlimited); *How to Make Your "Forgotten Service" Pay Off* (U. S. Navy); *Paris Fashions* (Fashion Group); *Masters of Maintenance* (American Airlines); *President Eisenhower's Lincoln's Day Address* (Republican Nat'l Committee).  
TELEVISION FILMS: *Omnibus* (Ford Foundation TV-Workshop).

**MARATHON TV NEWSREEL, INC.**

10 East 19th Street  
New York 17, New York  
Phone: MURray Hill 8-0985

Date of Organization: 1948

OFFICERS AND DEPARTMENT HEADS

Konstantin Kalser, *President & Exec. Producer*  
Kenneth Baldwin, *Supervisor of Production*  
Lee Marcus, *Distribution & Traffic Manager*

SERVICES: Public information films, world-wide news service, film editing, stock shots, etc.

FACILITIES: 16mm and 35mm camera equipment available. Complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Clear Iron* (The Budd Co.); *Airhead* (Sikorsky Aircraft); *So They May Hear* (The Maico Co.); *Ordnance for Western Nations* (Northwest Auto Parts); *The Roller Freight Story* (The Timken Roller Bearing Co.).

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**OWEN MURPHY PRODUCTIONS, INC.**

723 Seventh Avenue  
New York 19, N. Y.  
Phone: PLaza 7-8144

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS

Owen Murphy, *President & Exec. Producer*  
Charles L. Turner, *Vice Pres. Chg. of Prod.*  
Elwood Siegel, *Secy.-Treas. & Gen. Mgr.*  
Edward F. Boughton, *Chief Editorial Dept.*  
Donald McClure, *Associate Producer*  
Walter Earley, *Pittsburgh Representative*

(LISTING CONTINUES ON FOLLOWING PAGE)



## NEW YORK CITY:

### Owen Murphy Productions: continued

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments.

FACILITIES: Full production facilities including 35mm & 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage. Permanent creative staff—writers, directors, cameramen, editors and supervisors.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Not Enough Time* (Firestone Tire & Rubber Co.); *You Can Do It Too* (Firestone Tire & Rubber Co.); *Future Farmers of America Silver Anniversary* (Firestone Tire & Rubber Co.); *The Financial Health of Our Company* (New York Telephone Co.); *You Are There, Too* (Prudential Life Insurance Co.); *Building a Rural Community Center* (Rural Research Institute); *Grassland Report* (New Holland Machine Co.); *Parade of Products* (New Holland Machine Co.).

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### THE PATHESCOPE COMPANY OF AMERICA, INC. (Pathescope Productions) 580 Fifth Avenue New York, N. Y.

Office Phone: PLaza 7-5200

Studio: 21-29 45th Rd., Long Island City, N.Y.

Studio Phone: STillwell 4-3053

Date of Organization: 1914

OFFICERS AND DEPARTMENT HEADS  
Edward J. Lammi, *President*

William M. Nelson, *Executive Producer*

James Pierce, *Production Control*

Rogers Keene, *Chief of Studio Production*

SERVICES: Research production and distribution of public, industrial relations, sales and job training and educational motion pictures and film strips; training films for U.S. Armed Forces and television commercials and programs.

FACILITIES: Studio with completely sound proofed shooting stage, full complement of lighting equipment, sound room, synchronous tape equipment including studio microphone boom. Background projection unit and process screen. Carpentry and paint shops, make-up room, dressing rooms and prop rooms. Editing and projection equipment. 16 & 35mm facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mark of a Man* (Frank H. Lee Co.); *The Animal Fair* (series of seven films for Lederle Labs Div., American Cyanamid Co.); *From Saloon to Salon* (Angostura-Wuppermann).

SLIDEFILMS: *The Westinghouse Range* (Westinghouse Electric Corp.); *Etiquette No. 3* (McGraw-Hill Corp.).

TV COMMERCIALS: for Carrier, Colgate, Flako, Nabisco, Q-T Snow Whip and Instant Frosting, Carlings, G. Washington Coffee, Mazola, Karo.

\* \* \* Bold face stars over listing indicates display advertising also appearing in this issue.

\* \* \*

### R.K.O. PATHE, INC.

625 Madison Avenue

New York 22, N. Y.

Phone: PLaza 9-3600

Studio: 105 East 106th St., New York, N. Y.

Phone: SAcramento 2-2600

Date of Organization: 1931

OFFICERS AND DEPARTMENT HEADS  
Jay Bonafield, *Executive Vice President*  
Douglas Travers, *Vice President, Charge of Production*

Sidney Kramer, *General Sales Manager*

SERVICES: Industrial motion pictures; television film programs and commercials; theatrical short subjects; features.

FACILITIES: Complete studio facilities with sound for both 35 & 16mm and permanent creative staffs in New York and Hollywood.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Weirton, U.S.A.* (Weirton Steel Co.); *Achievement in Steel* (National Steel Corp.); *Bora in the White House* (Nat'l Foundation for Infantile Paralysis); *Fiesta Island* (Hamilton Wright Organization); *You in Great Britain* (U. S. Signal Corps).

TV FILMS: *Omnibus* (Ford Foundation).

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### Polaris Pictures, Inc.

POLARIS PICTURES (sales branch) 113 E. 51th St., N.Y. 22. Mark Hawley, in charge.

(see complete listing in Los Angeles area)

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### Princeton Film Center, Inc.

PRINCETON FILM CENTER (sales branch) 270 Park Ave., N.Y. Phone: PLaza 5-0322. Bradford Cross, in charge.

(see complete listing under Princeton, N.J.)

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### ROBERT YARNALL RICHIE PRODUCTIONS, INC.

9 West 61st Street

New York 23, N. Y.

Phone: Circle 6-0191

Date of Organization: 1939

BRANCH: Gulf Coast Films, Inc., Oil & Gas Bldg., Houston, Texas. Phone: Blackstone 5471.

OFFICERS AND DEPARTMENT HEADS

Robert Yarnall Richie, *President*

F. William Bryant, Jr., *Vice Pres. & Prod. Mgr.*

Virginia C. Richie, *Treasurer*

Eleanor D. Frommelt, *Secretary*

Robert V. Benner, *Sales Manager*

SERVICES: Motion pictures, 16 and 35mm black and white and color; slide-motion; strip film; scripts and story board treatments. Counsel on film production and distribution.

FACILITIES: Self-equipped for all phases of motion picture photography; Mitchell cameras. Magnicorder sound on location; shooting stage for sets and special effects. Complete lighting for large industrial interiors; location truck. Beechcraft Bonanza.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Forests for the Future* (Celanese Corp. of America); *Equip for New Profits* (Lukens Steel Co.); *Seatrains and the Shipper* (Seatrains Lines, Inc.); *Southern Pacific—100 Years in Texas* (Southern Pacific RR Co.); *Ace in the Hole* (Dresser Industries, Inc.).

### LESLIE ROUSH PRODUCTIONS, INC.

333 W. 52nd Street

New York 19, N. Y.

Phone: Columbus 5-6430

Date of Organization: 1944

Studio and Shops: 130 Herricks Road, Mineola, L. I., N. Y.

Phone: GArden City 7-8130

OFFICERS AND DEPARTMENT HEADS  
Leslie M. Roush, *Pres. & Production Chief*  
Jules K. Sindic, *Vice Pres. & Chief Camera-man and Technician*

John Fox, *Gen. Mgr., Sales & Administration*

Ralph Rocklin, *Technical Assistant*

William Donati, *Editor*

Herman Olinsky, *Artist*

Samuel Taber, *Accountant*

SERVICES: Industrial and commercial motion pictures, sound slidefilms, film-o-graphs, TV commercials and programs, animation. Also Vitarama, the large-screen presentation of registered slides in panorama, i.e., the still picture version of Cinerama.

FACILITIES: Complete sound studios and shops in Mineola, L. I. Cameras, both 16mm and 35mm, complete camera equipment including dollies and track plus all necessary lights and stands; magnetic recording equipment; Vitarama screening room and projectors at studio plus 16mm screening and cutting rooms in New York City.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Holding Power* (Bethlehem Steel Co.); *The Solid Gold Cadillac* (motion picture sequences produced for Max Gordon); *Electronics Maintenance Parts System* (Film-o-graph produced for U. S. Navy); also motion pictures for Trans-World Airlines, Necchi Sewing Machine Co.

VITARAMA: *Pederama 1954* (Popular Price Shoe Show).

SLIDEFILM: *A Blueprint of Opportunity* (General Electric Co.).

TV COMMERCIALS: for Plymouth Motor Car; Goodyear Tire & Rubber Co.; Avon Cosmetics; Benrus Watch Co.; Canada Dry Ginger Ale; National Biscuit Co.; Eskimo Pie.

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### Sarra, Incorporated

SARRA, INC., 200 E. 56th St., New York 22, N. Y. Phone: MUrray Hill 8-0085

Valentino Sarra, *President*; Morris Behrend, *General Manager*, and full staff for production located at N. Y. studios. (see listing under Chicago, Illinois)

### SCIENCE PICTURES, INC.

5 E. 57th Street

New York 22, N. Y.

Phone: PLaza 9-8532

Date of Organization: 1946

OFFICERS AND DEPARTMENT HEADS  
Rene Bras, *President*

Francis C. Thayer, *Executive Producer*

John Thayer, *Production Manager*

Alexander Stoller, *Sales Manager*

Robert Collinson, *Chief Film Editor*

Branch: 1737 "H" St. N.W., Washington 6, D.C.

Contact: Sidney A. Gerbich

Phone: EXecutive 3-1092

SERVICES: Production 16mm & 35mm sound; motion slidefilms; filmstrips; scripts; sound re-

LISTING CONTINUES ON PAGE 86

January 17, 1954

Modern Talking Picture Service, Inc.  
140 East Ontario Street  
Chicago 11, Illinois

Dear Sirs:

Last fall when I received your notice that you had installed an Inspect-O-Film, I read it with a shrug of the shoulders and an unspoken, "So what!" Since then I have shown more than forty of your films. It was just last Friday night, as I was threading one of your films, that I realized I was threading it with the confidence that I would have a smooth, trouble-free, uninterrupted showing. It is indeed a pleasure to sit down and watch a film with that assurance, an assurance that I do not have with films from other sources.

Many thanks, not only for the Inspect-O-Film, but for the prompt and courteous service we always receive from the people at Modern.

Sincerely yours,

*Brother John Capistran, C.S.C.*  
Brother John Capistran, C.S.C.  
Director of Audio-Visual Aids

# *We're not taking bows*

Although we're not taking bows or patting ourselves on the back, we must admit that we are always pleased when we get letters like this one.

We want you to see this letter because it points out two of the things we hold important for a successful film program.

These two things are service and film condition.

We make what we consider to be unusual efforts in these respects - and we're glad to know that Brother John Capistran thinks we do a good job.

Our business has been built on service to our audiences and service to our sponsor clients. Promptness, courtesy, efficiency, reliability — those are the things we want to be known for.

Film condition, too, is an important part of Modern service. The Inspect-O-Film electronic film inspection machines that have been installed in Modern exchanges represent a list price investment of \$67,000. These machines PLUS trained film handling people have only one duty - to maintain prints so they will always be in the best possible condition.

Yes, these things are important to us and to our film using audiences. We believe that they are equally important to every film sponsor.

Modern now lists among its clients, many of the most respected names in American business. If you have, or are considering a sponsored film program, it will be worth your while to find out what Modern offers you. Phone or write any of the offices listed below.



NEW YORK: 45 Rockefeller Plaza • JUdson 6-3830

CHICAGO: 140 East Ontario Street • DElaware 7-3252

PHILADELPHIA: 243 South Broad Street • KInglesley 5-2500

LOS ANGELES: 612 South Flower Street • MAdison 9-2121



## NEW YORK CITY:

### Science Pictures: continued

CORDING: recent experience in wide-screen motion pictures.

FACILITIES: Sound stage; projection theatre; cutting rooms; 16mm & 35mm animation stands; title and art department; magnetic tape recording; cutting rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Story of Radiant Healing* (Chase Brass & Copper Co., Inc.); *A New Dimension* (wide-screen technique) (Cities Service Oil Co.); *Within Your Hands* (American Physical Therapy Assn.); *Down the Drain* (Chase Brass & Copper Co.); *Diagnosis of Bulbar Poliomyelitis* (Nat'l Foundation for Infantile Paralysis).

★ ★ ★

### FLETCHER SMITH STUDIOS, INC.

321 E. 14th Street  
New York 17, N. Y.

Phone: MUrray Hill 5-6626

Date of Organization: 1931

### OFFICERS AND DEPARTMENT HEADS

Fletcher Smith, *President*

Charles H. Schettler, *Vice President*

Peter Calters, *Secretary-Treasurer*

SERVICES: Motion pictures; slidefilms; slides; animation; recording; editing; TV spots and shows; specializing in sales promotion.

FACILITIES: Sound stage, 50 x 70 feet, 26-foot ceiling; separate voice studio; animation cameras; editing room; printshop; art department; projection room; 16mm and 1/4" sync. tape sound.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Life-Line A Pace Setter of Motor Progress* (Westinghouse Elec. Corp.); *Of These My Brethren* (Nat'l Council of Churches). SLIDEFILM: *The Leaders Role in Group Program Building* (YMCA).

TV FILM: *It's a Man's World* (Syndicated).

★ ★ ★

### SOUND MASTERS, INC.

165 West 46th Street  
New York 36, N. Y.

Phone: PLaza 7-6660

Date of Organization: 1937

### OFFICERS AND DEPARTMENT HEADS

W. French Githens, *Chairman*

Harold E. Wondsel, *President*

Francis Carter Wood, Jr., *Vice Pres. and Secty.*

Walter Kullberg, *Treasurer*

William Forest Crouch, *TV Exec. Producer*

Frank Donovan, *Producer-Director*

Charles Bellante, *Production Manager*

Roy Gibson, *Writer-Director*

Robert Rosien, *Sound Engineer*

SERVICES: Motion pictures, TV subjects and spots, slidefilm and editorial services.

FACILITIES: Sound stage fully equipped with 35mm & 16mm cameras, complete lighting equipment; sound recording facilities and dolly, mobile cameras and sound equipment for location use. Two recording studios fully equipped with 35mm & 16mm optical tracks, 16mm & 1/4" tape recording. Projection facilities for 35mm & 16mm interlock. Cutting room fully equipped with Moviolas and sound readers for film and tape.

### Sound Masters, Inc.: continued

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *GM 1954 Motorama at the Waldorf*; *Parade of Progress* (General Motors Corp.); *A Diamond Is Forever* (DeBeers Consolidated Mines); *Progress Report: Lifewall Tire* (U. S. Rubber Corp.); *Singapore Story* (U. S. State Dept.); *Ryukyuan Students* (U. S. Signal Corps); *Installation of Splice Terminal Cases* (American Telephone & Telegraph Corp.); *Sales Stories* (Seagram Distillers Corp.); *A Look Ahead* (U. S. Army); *Material Handling: Know Your Navy Exchange* (U. S. Navy). TV films: *Johnny Jupiter* (M & M Candies); *Paragon Playhouse* (N.B.C.).

TV COMMERCIALS: for Borden's products, Cotts' Beverages, Ehlers' Coffee, Lava Soap, Dunhill Cigarettes, Chef-Boy-Ar-dee, Antomine, Sylvania Spots.

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### HENRY STRAUSS & CO., INC.

668 Fifth Avenue  
New York 36, N. Y.

Phone: PLaza 1-3290

Date of Organization: 1951

### OFFICERS AND DEPARTMENT HEADS

Henry Strauss, *Executive Producer*

Walter Raft, *Production Manager*

Robert Wilmot, *Head of Creative Direction*

Jerry Alden, *Scenario*

Marvin Dreyer, *Editing*

John von Arnold, *Training Programs &*

*Media Development*

Anne Paydo, *Research*

SERVICES: Employee attitude development; supervisory & staff training; community, customer, public & industrial relations; sales programming; internal communications through the medium of motion pictures; slidefilms & cartoons; printed & recorded material; training guides; and other coordinated communication tools.

FACILITIES: "Everything necessary for production."

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World of Jean Renard*; *Flight Happy*; *Log of a Captain*; *Dial "S" for Service*; *Point of View*; *Wings Over Japan*; *The Sales Presentation* (Pan American World Airways); *Man-Made Troubles* (American Telephone & Telegraph Corp.); *Design for Selling* (Johnson & Johnson); *Mr. Supervisor* (Studebaker Corp.); *The Leader* (General Electric Corp.). SLIDEFILMS: *Product Utilization Series: Suggestion Plan* (General Electric Corp.); *Flight Zero Thousand*; *This is Your Baby*; *Case Histories* (Pan American World Airways); *The Nurse in Action* (Johnson & Johnson); *Something to Live By* (Studebaker Corp.).

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### STURGIS-GRANT PRODUCTIONS, INC.

322 East 14th Street  
New York 17, N. Y.

Phone: MUrray Hill 9-1991

Date of Organization: 1918

### OFFICERS AND DEPARTMENT HEADS

Warren Sturgis, *President*

Dwinnell Grant, *Vice President & Gen. Mgr.*

M. C. Romilly, *Vice President & Controller*

William D. Stoneback, *Production Manager*

J. V. Ansel, *Animation Manager*

### Sturgis-Grant Productions: continued

SERVICES: Technical and educational films and filmstrips in the medical and scientific fields; animation of all types.

FACILITIES: Live-action and animation production staff specially trained for medical, surgical and scientific work; latest professional 16mm equipment, including Mitchell, Maurer, Cine Special and Intrallex cameras; full art studio; live-action studio; recording studio; sets; editing; medical and scientific script-writing staff. Affiliated distribution facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Travert Solutions*; *Transfusion Trends* (Baxter Laboratories, Inc.); *Pheochromocytoma* (Ciba Pharmaceutical Products, Inc.); *The Compound Microscope* (Bausch & Lomb Optical Co.); *The Surgical Residency Series* (Harvard Medical School & Winthrop-Stearns, Inc.); *The Menopause—Its Significance and Management* (Schering Corp.); *Pressure Steam Sterilization* (American Sterilizer Co.); *The Embryology of the Ear—Part I* (American Academy of Ophthalmology & Otolaryngology); *Eyes of Service* (Boston Eye Bank); *Technique for Cholecystectomy* (The Catholic Charities of the Archdiocese of New York); *Torek Orchiopepy* (Lloyd G. Lewis, M. D.).

SLIDEFILM: *B-D Multifit—The Interchangeable Syringe You Have Been Waiting For* (Becton, Dickinson & Co.).

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### John Sutherland Productions

JOHN SUTHERLAND PRODUCTIONS, INC., 60 E. 42nd Street, New York 17, N. Y. Phone: MUrray Hill 7-7815.

(Complete listing in Los Angeles section)

### BILL STURM STUDIOS, INC.

723 Seventh Avenue  
New York, N. Y.

Phone: JUdson 6-1650

Date of Organization: 1949

### OFFICERS AND DEPARTMENT HEADS

Bill Sturm, *Pres. & Art Dir.*

Orrestes Calpini, *Secty. & Art Dir.*

A. D. Hecht, *Treas. & Bus. Mgr.*

Paul Fitzpatrick, *Art Director*

Clifford Anguston, *Art Director*

John Vita, *Chief, Background Dept.*

Walter Bergman, *Chief Editor*

John Allen, *Production Assistant*

SERVICES: Motion picture production for live, cartoon and slidefilms.

FACILITIES: 35mm & 16mm studio equipment; two animation camera stands; slide stand; cameras for live, lights, flats. Studio equipped, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lubrication of Electronic Equipment* (U. S. Navy); *Post Story: Post Road* (motion slidefilms for Curtis Publishing Co.). SLIDEFILMS: *Making Way for Service* (Texas Co.); *Sparkle* (Caltex Co.).

### SUN DIAL FILMS, INC.

311 East 13rd Street  
New York, N. Y.

Phone: MUrray Hill 6-2046

Date of Organization: 1911

Samuel A. Datlowe, *Pres. & Treas. (Exec. Prod.)*

Alice D. Wood, *Vice President*

Charles Reed Jones, *Research*

*Sun Dial Films, Inc.: continued*  
SERVICES: Production of motion pictures and slidefilms.

FACILITIES: Equipped for 16mm & 35mm production; specialized photography for industrial research through time-lapse, microscopic and ultra high-speed motion pictures (up to 3,000 frames per second).

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *New Weapons Against Corrosion* (Knapp Mills); *It's Up to You* (N. Y. State Dept. of Health); *Thrill of a Lifetime* (Lifetime Productions); *Cargo* (Grace Line). TV films for *Omnibus* and *Excursions*; spots.

**TELENEWS PRODUCTIONS, INC.**

630 Ninth Avenue  
New York 36, N. Y.

Phone: JUDson 6-2450

Date of Organization: 1918

**OFFICERS AND DEPARTMENT HEADS**

Herbert Scheftel, *President*

Alfred G. Burger, *Exec. Vice Pres.*

Charles N. Burris, *General Manager*

A. Douglas Comeaux, *Comptroller*

Robert W. Schofield, *Dir. Comm. Prod.*

Charles F. Dolan, *Dir. TV Film Prod.*

William Sofio, *Production Manager*

SERVICES: Documentary and industrial motion pictures; TV film programs; TV film commercials; stock footage library.

FACILITIES: 35mm & 16mm cameras and sound equipment; complete editing facilities; over six million feet of stock footage, completely classified.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *All-Time Touchdown Thrills* (two films for Parker Pen Co.); *Oil and the World's Peoples* (series of 13 films for Standard Oil Co., N. J.); *Visiting Good Neighbors: The Pan American Conferences: A Day in the Life of a U.N. Delegate*, series of 26 films (United States Information Agency). TV program *Photo-quiz* (15-minute daily, syndicated). TV COMMERCIALS: for Jackson Brewing Co., (Jax Beer); General Mills Corp. (Wheaties).

**PAUL R. THOMA PRODUCTIONS**

37 East 49th St.  
New York, N. Y.

Phone: PLaza 3-4800, Ext. 51

Date of Organization: 1939

Paul R. Thoma

SERVICES: No data submitted.

FACILITIES: No data submitted.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Exploring Space* (first of series—no sponsor given); *Magazine Magic* (Curtis Pubg. Co.); *Eyes of Flight* (U. S. Air Force); *On the Care & Maintenance of Acrylic Plastic* (Rohm & Haas Co.); *Teamwork* (Columbian Carbon Corp.); and others.

**TOMLIN FILM PRODUCTIONS, INC.**

480 Lexington Avenue  
New York 17, N. Y.

Phone: PLaza 8-3070

Date of Organization: 1939

**OFFICERS AND DEPARTMENT HEADS**

Frederick A. Tomlin, *President*

Carl A. Tomlin, *Vice President*

Mary D. Tomlin, *Secretary-Treasurer*

Ogden Brower, *Sales Manager*

*Tomlin Film Productions: continued*

SERVICES: 16 & 35mm motion pictures; industrial, educational, training, sales presentations, TV commercials and panel shows, editing, animation, film strips, slides.

FACILITIES: Studio, 35mm Mitchell NC camera, Maurer camera, Cine specials, Arriflex camera, Rangerette tape recorder, Rangertone tape recorder, animation stand, editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Forest to Farm* (Consumer Cooperative Assn.); *Oh Baby* 10 TV subjects (The Mennen Co.). Editing Only: *We Saw It Happen: Report to Stockholders* (United Aircraft, Inc.); *Engines for Tomorrow* (Pratt & Whitney Aircraft).

FILMSTRIPS: *Winky Dink and You* series of 13 TV shows (Barry, Enright & Friendly); *Teachings Aids* (Shell Oil Co.); *To One Purpose* (Johnson & Johnson); *South American Market* (Ford International); *Grocery Market* (Batten, Barton, Durstine & Osborn, Inc.).

TV COMMERCIALS: for Liggett & Myers, A & P Eastern Div., General Motors Corp., The Texas Co., Pratt & Whitney Aircraft, R. J. Reynolds Tobacco Co., Seeman Bros., Inc., Larus & Bros., Schick, Inc., U. S. Tobacco Co., Pharmaceuticals, Inc., West Disinfectant Co., Block Drug Co.

**TRADEWAYS, INC.**

285 Madison Avenue  
New York 17, N. Y.

Phone: ORegon 9-3070

Date of Organization: 1928

**OFFICERS AND DEPARTMENT HEADS**

W. H. Lough, *President*

R. E. Taylor, *Vice President*

Marian Frisbie, *Production Manager*

SERVICES: Slide and motion pictures, recorded case materials, "packaged" meetings, field studies, marketing surveys, sales training programs, clinics, manuals.

FACILITIES: Script writing staff, art and photo studios, photo retouching, film directors, field interviewers, women shoppers.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *You Are Mr. Borden* (Borden Food Products Co.); *Picture the Benefits* (General Electric Co.); *Designed to Help You Sell* (The Gorham Co.).

RECORDED CASES: *Down to Cases* (Canada Dry Ginger Ale Co.); *Selling to Farmers* (The Homelite Corp.).

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**TRAINING FILMS, INC.**

150 West 51th Street  
New York 19, N. Y.

Phone: COLUMbus 5-3520

Date of Organization: 1947

**OFFICERS AND DEPARTMENT HEADS**

Ralph Bell Fuller, *President*

Robert A. Lightburn, *Vice Pres. Sales & Drlpmnt.*

J. H. Rose, Jr., *Production Manager*

Robert G. Taylor, *Production Supervisor*

Carlton Reiter, *Art Director*

*Training Films, Inc.: continued*

SERVICES: Filmstrips, special-purpose motion pictures, filmographs, slide presentations, easels, booklets. Counsel on all phases of visual presentation. Film distribution and projection equipment. Originators of and specialists in 3-screen panoramic filmstrips.

FACILITIES: Research, scripts, art, photography and animation.

**RECENT PRODUCTIONS AND SPONSORS**

FILMSTRIPS: *General Managers' Conference* (Lederle Laboratories); *The Case of Clyde Earnest* (Nat'l Wholesale Druggists Assn.); *Pay-off series of four* (General Electric Co.); *10 Sure Ways to More Gas Appliance Sales*; *Join the Profit Parade* (American Gas Assn.); *Eight Seconds Flat*; *Awake at the Switch* (The Borden Co.); *Chemistry for Our Times* series of six (McGraw-Hill Book Co.); *A New Approach to Carpet Selling* (James Lees & Sons Co.); and others.

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**TRANSFILM INCORPORATED**

35 W. 45th Street  
New York 19, N. Y.

Phone: JUDson 2-1100

Date of Organization: 1941

**OFFICERS AND DEPARTMENT HEADS**

William Miesegaes, *President*

Walter Lowendahl, *Executive Vice President*

William Burnham, *Vice Pres. Chg. of Sales*

Robert L. Klaeger, *V. P., Production*

Peter Schlenker, *Treas.*

Joop Geesink, *Co-Producer, Dollywood—Amsterdam, Holland*

Jack Zander, *Director of Animation*

Ben Mochan, *Sales Manager*

David Osborn, *Public Relations*

SERVICES: Staff of 110 in departments covering production of motion pictures, slidefilms and still photography.

FACILITIES: Two air-conditioned sound stages, studios, shops and offices all in the Transfilm Building.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Mr. O'Flynn's 50 Million Wheels* (Automobile Mfrs. Assn.); *4th Man Theme* (Continental Can Co.); *The Alexander Botts Story* (Saturday Evening Post); *Answers that Sell the Fine Swiss Watch* (Watchmakers of Switzerland); *Pulse of Time* (Eternamatic Watch Co.). TV films: *Raymond Looney: The Faulkner Story*; *Tug Boat Captain*; *Philippe Halsman* (Ford Foundation); *Johnny Jupiter* series of six (Kagran Corp.).

SLIDEFILMS: *Turn up the Lights* (Esso Standard Oil); *Systematic Profits* (The Home Insurance Co.); *Here's How: Everybody Wins with Raybestos* (Raybestos); *Make Your Own Weather: Top of the Heap* (Carrier Corp.); *The Dishwasher Story*; *Chronic Dollar Sinus* (General Electric Co.); *Patimona-back* (Armstrong Cork Co.); *The B. Altman Turnpike* (B. Altman Co.); *Wake Up and Sell* (Lauders Frary and Clark); *One Shot Champion* (National Carbon); *The Millium Story* (Deering Milliken); *Physical Protection of Funds*; *Payment of Military Rolls* (U. S. Navy); *Circuit Devices* (Westinghouse).



## NEW YORK CITY:

**TRIDENT FILMS, INC.**  
510 Madison Avenue  
New York 22, N. Y.  
Phone: PLaza 9-3580

Date of Organization: 1917

### OFFICERS AND DEPARTMENT HEADS

Charles F. Schwep, *Pres. & Treas.*  
Guy K. Benson, *Vice President*  
Lawrence F. Doheny, *Director, Asst. Treas.*  
Gene Wyckoff, *Research, Script Director*

**SERVICES:** Development and production from original research to finished film. Institutional, sales, documentary and training films, specializing in industrial, public relations films for general TV and special audiences; marionette films.

**FACILITIES:** 35mm & 16mm cameras, dollies, portable lighting equipment, mobile location unit, editing and screening rooms; permanent creative staff-writers, directors and editors.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Valley of the Beavers* (U. S. Department of State); *Fine Malt for Fine Beer*; *Fine Malt for Fine Whiskey* (Rahr Malting Co.); *Salzburg Marionette Fairy Tales* series of seven (no sponsor); *Hoja Tales* series of six (U. S. Information Agency). **TV and Service Films** for American Hotel Assn. and Nat'l Council of Churches.

**UNIFILMS, INC.**  
146 E. 47th Street  
New York 17, N. Y.

Phone: MUrray Hill 8-9325

Studios: 329 East 47th St.

Branch: 225 S. 15th St., Philadelphia, Pa.

Phone: KINGSLEY 5-8013

John R. Stewart, *Manager*

Date of Organization: 1919

### OFFICERS AND DEPARTMENT HEADS

Charles E. Gallagher, *President*  
James H. Townsend, Jr., *Vice President*  
James R. Lee, *Secretary and Treasurer*  
William L. Nemeth, *Executive Producer*  
Richard Maury, *Senior Writer*  
Clare Southerland, *Personnel and Casting*  
Arlene Garson, *Editing Dept.*

**SERVICES:** motion pictures, TV commercials and television programs. Stop motion. Semi and full cell animation. Specialty: The narrative drama treatment of training, sales, and public relations' problems.

**FACILITIES:** 8000 square feet including: 90 foot sound stage, dressing room, still photo lab, shop, film vault, art department, cutting rooms, sound master control room, narration booths, 16mm and 35mm newsreel and blimped studio cameras. Animation camera and special effects equipment. Complete production equipment. Camera top station wagon. Custom built recording system for handling 1/4 inch magnetic tape, 17 1/2mm and 16mm film plus special facilities for multi channel mixing. Music library. Full creative staff.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Breaking Point*; *Escape From Limbo* (Pennsylvania Railroad); *The Inside Story* (Atlas Powder Co.); *How to Take a Bath* (Helena Rubinstein, Inc.); *Once Upon a Penny* (The Philadelphia Savings Fund Society).

## UNITED WORLD FILMS, INC.

1445 Park Avenue  
New York 29, N. Y.  
Phone: TRafalgar 6-5200

Date of Organization: 1916

### OFFICERS AND DEPARTMENT HEADS

J. M. Franey, *President*  
M. Goodman, *Vice President* (Castle Films)  
N. Gluck, *Vice President* (TV)  
J. D. Desmond, *Gen. Sls. Mgr.* (Entertainment & Special Sales Division)

**SERVICES:** Industrial motion picture, production and distribution; television production and distribution; distributors of Universal-International and J. Arthur Rank feature films; producers and distributors of Castle films; distributors of U. S. Gov't training and educational films; and religious films.

**FACILITIES:** Universal-International Production Studios, Universal City, Calif.; complete production and distribution.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *America's Untapped Assets* (Bankers Life & Casualty Co.); *New Worlds of Marble* (Vermont Marble Co.); *Rubber Roads* (Natural Rubber Bureau); *U. S. Defense Bonds* (U. S. Treasury Dept.).

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## VAN PRAAG PRODUCTIONS

1600 Broadway  
New York 19, N. Y.  
Phone: PLaza 7-2857

Date of Organization: 1950

### OFFICERS AND DEPARTMENT HEADS

William Van Praag, *President*  
Mare S. Asch, *Vice President*  
Gilbert M. Williams, *Production Manager*  
John Novak, *Distribution Dept.*  
Sidney J. Kupfershmid, *Creative Dept.*  
Oscar Canstein, *Editorial Dept.*

**SERVICES:** Documentary, commercial, television and industrial films; distribution.

**FACILITIES:** Complete studio and location equipment; permanent creative, production, editing and art department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Lincoln-Mercury* (Ford Motor Co.); *Howdy Doodly Album* (Continental Baking Co.); *Harbor Island*, etc. (International Nickel Co.); *Beauty Consultant* (Richard Hudnut).

**TV COMMERCIALS:** for Bank of the Manhattan Co.; Esso Reporter Spots (Esso Standard Oil Co.); Merchandising Spots (Bulova Watch Co.); Marvels Spots (Stephano Bros.); Esterbrook Pen.

## ROGER WADE PRODUCTIONS

15 West 46th Street  
New York 36, N. Y.  
Phone: CRecle 7-6797

Date of Organization: 1916

### OFFICERS AND DEPARTMENT HEADS

Roger Wade, *Owner*  
George Heideman, *Studio Manager*  
George Heideman, *Manager, Slide Dept.*  
Holbrook Clark, *Cameraman*  
Lehman Kleppinger, *Animation Cameraman*

## Roger Wade Productions: continued

**SERVICES:** Motion pictures, black-and-white and color, sound slidefilms, slide presentations, TV commercials, slides.

**FACILITIES:** Studio with cutting room, dark rooms, animation stand, 16 & 35mm cameras, complete still equipment and processing facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Tell It to Hydro* (U. S. Navy).

**SLIDEFILMS:** *The Screen Test* (Automatic Projection Corp.); *One For the Money* (Life Underwriter Training Council); *Ginger Ale Survey* (Canada Dry Ginger Ale, Inc.); *Lemuel's Life* (Shell Oil Co.)

**TV COMMERCIALS:** for General Ice Cream Corp., AT & T, Baltimore & Ohio Railroad Co., Chesapeake, Potomac Telephone Co., and others.

## WARNER NEWS, INC.

(Subsidiary of Warner Bros. Pictures, Inc.)  
625 Madison Avenue  
New York 22, N. Y.

Phone: MUrray Hill 8-2100

Date of Organization: 1947

### OFFICERS AND DEPARTMENT HEADS

Norman Moray, *President*  
Walton C. Ament, *Vice Pres. & Gen. Mgr.*  
Andrew L. Gold, *Producer, Chief of Spec. Productions Division*  
Mark Stone, *Business Manager*

**SERVICES:** Complete commercial and industrial motion picture producing organization.

**FACILITIES:** At New York Office: Major motion picture production facilities, including studio; two recording rooms, double-channel and magnetic tape; three projection rooms; complete motion picture camera studio and location equipment; cutting rooms; extensive film library; staff personnel in all production categories.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Underground Highway*—Rev. (Texas Gas Co.); *Mint Julep Wools* (The Wool Bureau, Inc.); *Pioneer of Progress* (Iron and Steel Industry); *Dog Show* (American Kennel Club); *Miracle of Promise* (U. S. Air Force); and others.

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## Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 385 Madison Avenue, New York, N. Y. Phone: PLaza 9-0851. Ted Westermann, *Vice President*.

(See complete listing under Chicago, Ill.)

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## Raphael G. Wolff Studios

RAPHAEL G. WOLFF (sales branch) 330 Park Ave., N.Y. Phone: PLaza 5-5386. Dieran Nahigian, in charge.

(see complete listing in Los Angeles area)

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## Stars Indicate Producer Advertising

★ Small bold-face stars appearing over many producer listings in this issue indicate advertisements accepted for publication from reputable and established firms in this specialized field.

# BETTER PROJECTION

Peerless  
Services  
include:

**Peerless Protective and  
Preservative Film  
Treatments**

Release Prints, Trailers,  
Television Shows on Film,  
Kinescapes, TV Commercials,  
Theatre Screen Advertising,  
Prints for Continuous Projection  
Negatives, Masters, Originals,  
Filmstrips, Transparency Slides,  
Microfilm

**Film Rejuvenation**

Shrinkage Reduction  
Scratch Removal  
Rehumidification  
Cleaning and Repairs

**Film Library Servicing**

Shipments, Inspection,  
Cleaning, Repairs, Inventory  
and Booking Records, Storage

**Servicing TV Shows on Film**

Insertion of Commercials, Shipments  
to Stations, Booking Records,  
Follow-up, Inspection on Return,  
Cleaning, Repairs, Replacements,  
Storage, Substitution of  
Commercials, Reshipments

**Film Distribution Servicing**

Storage pending orders,  
Inventory Records,  
Shipments to Purchasers

**Filmstrip Packaging**

Breakdown of rolls into strips,  
Packaging in cans, Labeling,  
Boxing of Sets, Storage  
pending orders, Shipments

**A Message of interest to:**

Motion Picture Producers,  
Distributors, Advertising Agencies,  
Sponsors, Film Libraries,  
TV Film Producers and Distributors . . .

THROUGH  
PRINT  
PROTECTION

Without exception,  
ALL film should be treated,  
if you are to get maximum results  
in terms of good projection and number  
of showings. Without treatment, your film —  
from initial release to the last booking — is much  
more susceptible to damage. And damaged  
film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the  
least expensive item in the whole process of picture-  
making. Yet it safeguards millions of dollars  
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Peerless Treatment assures: seasoned, toughened,  
smoothly projecting prints. Peerless-treated prints  
start off right and keep in good condition longer.  
So when you order prints, don't forget to include  
"PEERLESS TREATMENT" in every purchase order.

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**FILM PROCESSING CORPORATION**  
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20 YEARS EXPERIENCE IN SAFEGUARDING FILM

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HOLLYWOOD • KANSAS CITY • NEW YORK • PORTLAND • SAN FRANCISCO  
ST. PAUL • WASHINGTON • Bern • Brussels • London • Mexico City • Sydney • Toronto



## NEW YORK CITY:

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**WILLARD PICTURES, INC.**  
45 West 45th Street  
New York 36, N. Y.  
Phone: LUXemburg 2-0430  
Date of Organization: 1932

Branch Office: Editorial, Cutting, Projection, Recording, Animation: 550 Fifth Avenue, New York City

**OFFICERS AND DEPARTMENT HEADS**  
T. W. Willard, *President*  
John M. Squiers, Jr., *Vice Pres., Gen. Mgr.*

**SERVICES:** Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials.

**FACILITIES:** Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Honduras; Guatemala Railroads* (United Fruit Co.); *When You Choose Nursing; Virus Research* (Lederle Laboratories); *Your Income Tax—1954* (American Institute of Accountants); *Captured* series of 26 (National Broadcasting Co.). Training films for U. S. Navy and General Electric.

**TV COMMERCIALS:** for various clients and agencies. East Coast shooting for Warner Bros. pictures, Girl Scouts of America, etc.



(N. J., N. Y., Penna., Washington, D.C.)  
**New Jersey**

**ON FILM, INC.**  
Princeton, New Jersey

Phone: Belle Mead, N. J. 3200  
Branches: New York City and Los Angeles  
Date of Organization: June, 1951  
**OFFICERS AND DEPARTMENT HEADS**  
R. Bell, *President*

F. E. Johnston, *Treasurer*  
Tracy Ward, *Executive Producer*  
Constance Garvin, *Business Manager*  
Yngvar Haslestad, *Production Control Dir.*  
Leslie Crocker, *Dir. of Photography*  
Barbara Norris, *Executive Director*  
Gene Collins, *Art Director*  
Alice Berven, *Owee Manager*

**SERVICES:** Motion pictures and slidefilms for industry, Government, agriculture and television. Public Relations. Sales promotion, merchandising, medical and training films.

**FACILITIES:** 16mm and 35mm cameras, 7500 sq. ft. sound stage, animation stand and camera, art department, staff writers, directors, cameraman, editor and artists.

## On Film, Inc.: continued

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Rh Factor* (Ortho Pharmaceutical Corp.); *The Sound Government Program* (Johnson & Johnson); *The U. S. Equestrian Team* (U. S. Equestrian Society); *Sutures Since Lister* (Ethicon, Inc.).

**SLIDEFILMS:** *Hurry, Hurry, Hurry* (Industrial Tape Corp.); *Confessions of an Ex-Purchasing Agent; It's a Circus; It's a Gimmick* (Permacel Tape Corp.); *Add This to Your Pay* (Daystrom, Inc.); *What's the Answer; Meet the Customer; Closing the Sale* (Radio Corp. of America).

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**THE PRINCETON FILM CENTER, INC.**  
Princeton, New Jersey  
Phone: PRinceton 1-3550  
Date of Organization: 1940

Branch: 720 Park Ave., New York City. Phone: PLaza 5-0322.

**OFFICERS AND DEPARTMENT HEADS**  
Gordon Knox, *President*  
Alfred F. Califano, *Business Manager*  
Bradford K. Cross, *District Sales Mgr.*  
Carlo Acramone, John Peckham, *Film Editors*  
Sumner Lyon, *Chief Writer*

**SERVICES:** Producers of special purpose motion pictures, television programs on film; television commercials. Nationwide distributors of sponsored and television films.

**FACILITIES:** 16mm and 35mm cameras; sound stage. Western Electric sound system, mobile sound location truck, mobile generator.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *It Happens Every Spring* (New York Wire Cloth Co.); *Wings Over Dexter* (American Airlines, Inc.); *Parrakeets Are Fun* (R. T. French Co.); *Seven Wonders of Wool* (The Wool Bureau, Inc.); *The Story of Old Crow* (National Distillers Products Corp.); *The Matador* (The Glenn L. Martin Co.).

**TELEVISION FILMS:** *Jetfighter* (American Broadcasting Co. and Rockhill Productions); *Old Man in a Hurry* first of a series (no sponsor); *Shooting Straight with Tim Holt* two subjects in series (Nat'l Rifle Assn. of America and The Princeton Film Center, Inc.); *Norman Brokenshire—The Handy Man* 52 subjects (David Lown Productions and The Princeton Film Center, Inc.); *Hurricane Hunters* (U. S. Air Forces).

## New York State

**McLARTY PICTURE PRODUCTIONS**  
45-47 Stanley Street  
Buffalo 6, New York  
Phone: Taylor 0332

Date of Organization: 1934

**OFFICERS AND DEPARTMENT HEADS**  
Henry D. McLarty, *Owner and Exec. Prod.*  
Clement F. Stigdon, *Writer, Director*  
Robert B. Rieske, *Prod. Mgr., Dir. of Photography*  
Robert D. McLarty, *Studio Manager*

**SERVICES:** Exclusively 16mm industrial, scientific and educational films; 16mm short subjects and spots for television.

**FACILITIES:** Sound stages, Maurer cameras, Stan-

## McLarty Picture Productions: continued

cil-Hoffman magnetic recording system, J. A. Maurer optical recording system, mobile truck facilities for industrial coverage.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fluid Mixing* (Mixing Equipment Co., Inc.); *Made in Rochester* (Rochester Community Chest); *The Holzworth Shaker Conveyor* (Frontier Bronze Corp.); *Moat Farm Murder: One Very Sweet Old Lady* (Teleray Films, Inc.); *The Dunlop Foam Rubber Mattress* (Mechanical Handling Systems, Inc.); *The Squier Sugar Mill* Spanish version (Buffalo Forge Co.); *Abrasives in the Home; Open House at Heywood Wakefield; Refinishing Your Floors; The Versa-Belt Grinder* (Coated Prod. Div., The Carborundum Co.).

**SLIDEFILMS:** *U. H. F. Service Clinic #1; Trouble Shooting Sync Circuits* (Sylvania Electric Products, Inc.)

## ROQUEMORE FILMS

Headquarters: 44 Mt. Vernon Blvd.  
Hamburg, N. Y.

Phone: FRontier 3876

Studio: 42 Pearl Street, Buffalo 2, New York  
Phone: MOhawk 3512

Date of Organization: 1940

**OFFICERS AND DEPARTMENT HEADS**  
Everett E. Roquemore, *Director*  
Mildred B. Roquemore, *Asst. Director*

**SERVICES:** Producers of motion pictures and slidefilms for business, sales, advertising and TV. **FACILITIES:** Mole Richardson, Ross lighting equipment; floating wall backgrounds; dollies; sound recording equipment; trailer, etc., for both studio and location work.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Time Study* (Greater Buffalo Press); *The DeVaux Story* (DeVaux School); *The Automatics Are Here* (Pinspelter Div., American Machine & Foundry Co.); *Mor Sun Furnaces* (Morrison Steel Products Co.); *The Bedford Story* (Bedford Products, Inc.); TV series on housing, parking, etc. (Buffalo Planning Commission).

**SLIDEFILMS:** *Tanks by Snyder* (Snyder Tank).

## Philadelphia

★ ★ ★

**DEFRENES COMPANY**  
1909-11 Buttonwood Street  
Philadelphia 30, Pennsylvania  
Phone: RIttenhouse 6-1686

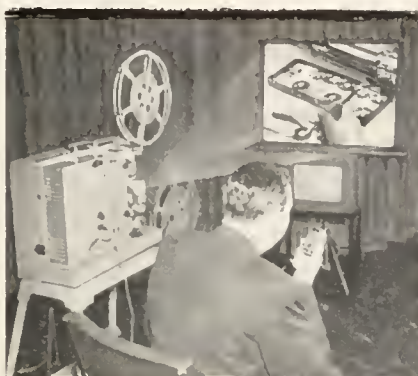
Date of Organization: 1916

**OFFICERS AND DEPARTMENT HEADS**  
Joseph DeFrenes, *Executive Producer*  
John E. DeFrenes, *Associate Producer*  
Leon S. Rhodes, *Production Manager*  
Francis Heininger, *Director*  
C. Raymond Hockey, *Editorial Chief*  
Harry E. Ziegler, Jr., *Animation Director*  
Michael Levanios, Jr., *Director of Photography*  
John C. Westing, *Chief Sound Engineer*

**SERVICES:** 16 & 35mm motion picture productions from script to film; research, ideas and

(LISTING CONTINUES ON PAGE 92)

# How to get better results from every film you show

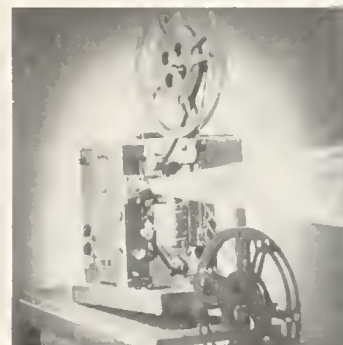


## ◀ Make your own sound track

With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

## The easy way to show films ▶

For perfect showings every time, use the RCA "400" Projector. Both Junior and Senior models feature the famous "Thread-Easy" film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.



## ◀ New RCA Porto-Arc 16mm Projectors

For large-audience work, indoors or outdoors, RCA has combined the famous "Thread-Easy" features of the RCA "400" projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.

FOR INFORMATION on RCA Audio-Visual Products,  
see your RCA Audio-Visual Products Distributor or mail coupon below



**VISUAL PRODUCTS**  
**RADIO CORPORATION**  
**of AMERICA**

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada RCA VICTOR Company Limited, Montreal

Audio-Visual Products, Dept. B25

Radio Corporation of America, Camden, N. J.

Please send me information on: ☐ RCA Magnetic Recorder-Projector  
☐ RCA "400" 16-mm sound projectors  
☐ RCA Porto-Arc Projector

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_ ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



## MIDDLE ATLANTIC:

### Philadelphia

*DeFrenes Company: continued*

script development, production, audience testing, distribution. Color, black-and-white; sound, silent; animation; film-o-graphs, slidefilms; TV films and commercials.

FACILITIES: 16 & 35mm cameras, recording, animation and editing equipment; studio including 66x30x20-foot sound stage; lighting equipment for studio and location; RCA sound system including dubbers, tape recorder and magnetic editing equipment for 35mm; 16 & 35mm interlock projection facilities; 1/4 inch tape recording and re-recording; synchronous disc recorders; music library; film vault. Additional 3-story 100 x30-foot studio under construction.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bloomburg Fair* (Bell Telephone Co. of Penn.); *Go To Grass; How to Build a Better Silo* (National Dairy Products Co.); *Sales Training Films* (Sansom Hosiery Mills); *Our U. S. Flag* (Dettra Flag Co.); *A Modern Industrial Community; Valley of Opportunity* (Textile Machine Works); Visual Presentation: *Fine Art in Color* (Radio Corporation of America). Training films for U. S. Army, U. S. Navy and U. S. Air Force. Three TV Films for Evangelical Foundation, Inc.

TV COMMERCIALS: for Radio Corporation of America, Schmidts Beer, Margo Wines, Magic Stitch Stockings, Burke's Fine Meats, Bond Bread, Sylvan Seal Milk, Burke's Frankfurters, Boscui Coffee and Tea, Ortliebs Beer, Spatini Sauce, Cremo Cake Mix.

#### EASTERN FILM CENTER

1218 East Cheltenham Avenue  
Philadelphia 38, Pa.

Phone: LLivingston 8-3316

Date of Organization: 1946

Vernon W. Chester, *Owner-Producer*

SERVICES: Script to screen 16mm service on sales, training and public relations motion pictures and slidefilms.

FACILITIES: 16mm motion picture cameras, lighting, equipment, animation, magnetic recording, editing and projection.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The New Lieberknecht Auto-Welt Full-Fashioned Knitting Machine* (Karl Lieberknecht, Inc.); *The Obvious Thing; Station Reconversion* (Socony Vacuum Oil Co.); *The Lachman Story* (Mohawk Carpet Co.); *Miracle in a Feed Bag* (John W. Eshelman & Sons).

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#### LOUIS W. KELLMAN PRODUCTIONS

Div. of News Reel Laboratory  
1729-31 Sansom Street  
Philadelphia 3, Pa.

Phone: RIttenhouse 6-3892

Date of Organization: 1920

#### OFFICERS AND DEPARTMENT HEADS

Louis W. Kellman, *Pres. & Exec. Producer*  
Howard Voght, *General Manager*  
Paul Wendkos, *Principal Director*  
John Burke, *Director of Photography*

*Louis Kellman Productions: continued*

Morris Kellman, *Chief Editor*

Marshall G. H. Lewis, III, *Director, Adv. & Public Relations*

William R. Young, *Lab. Supvr.*

SERVICES: 16 & 35mm. advertising, public relations, industrial, educational, medical, social, TV, TV commercial sports films (black & white & color). Complete 16mm lab for black & white processing & printing.

FACILITIES: Recording dept.: 2 Maurer recorders; Maurer film phonographs, Fairchild disc recorders, Rangertone studio model console tape recorder; Magnacorder; Stencil Hoffman recorder and Maurer recording equipment including mixing amplifier. 16mm lab equipped to develop black, white negative; 4 B&H printers with automatic light change boards; Depue reduction machine 35 to 16, and 16 to 35 blowup; EDL 16mm developing machine for Eastman color. Cameras: 16mm Maurers, No. 12 Pro Auricon with single system sound; 20 Cine Specials No. 2's with 40-200 foot film changers and 12-80-DA B&H, Arriflex, 1 blimped Mitchell. Lighting equipment: facilities for transparency, slide film work, animation dept.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Milton Hershey School* (Hershey School); *Freedom Valley* (The Philadelphia Electric Co.); *Like Mother Used to Bake* (Smith Pie Co.); *Law of the Land* (Law of the Land, Inc.); *Holiday in Philadelphia* (City of Philadelphia); *Port of Opportunity* (Delaware River Port); *Premium on Parade* (Atlantic Refining Co.).

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#### PHOTO-ARTS PRODUCTIONS, INC.

2330 Market Street  
Philadelphia 3, Pa.

Phone: RIttenhouse 6-3696-7

Date of Organization: 1948

#### OFFICERS AND DEPARTMENT HEADS

Walter E. Dombrow, *President*  
George M. Adams, *Secty. & Treasurer*  
John Virdin, *Sales Manager*  
Joseph Mayer, *Head Cameraman*  
Charles Hopkinson, *Sound*  
Edward Dehner, *Editing*

SERVICES: 16 & 35mm motion pictures for industry, training and TV; sound slidefilms. Production from story board, script, set construction, etc. to screen.

FACILITIES: Four-story building with main drive-in studio, 30x106x21-foot ceiling. Second studio for TV commercials, 30x10 feet. Projection room; conference room; editing, etc.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *They Do Not Walk Alone; You and Your Job* (Commonwealth of Pennsylvania); *Speedomax* (Leeds & Northrup Co.); *See It Saw* (Henry Disston & Sons); *1954 Preview—two films* (Philco Corp.); *Lawn Boy* (Geare-Marston Agency).

SLIDEFILMS: *This Is Your Diocese* (John Faulkner Arndt Adv. Agency); *Night Life of a Disston Salesman* (Geare-Marston Agency); *The Greatest of These; We Shall Be the Church; Lost and Found* (Magnetic Recorder).

### Pittsburgh

★ ★ ★

#### THE JAM HANDY ORGANIZATION, INC.

THE JAM HANDY ORGANIZATION, INC., Gateway Center, Pittsburgh 22, Penn. Phone: EXpress 1-1810. Jim McCollum in charge.  
(Complete listing under Detroit area)

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#### MODE-ART PICTURES, INC.

1022 Forbes Street

Pittsburgh 19, Pennsylvania

Phone: EXpress 1-1846

BRANCHES: Rockefeller Bldg., Cleveland: 6063  
Sunset Boulevard, Hollywood.

#### OFFICERS AND DEPARTMENT HEADS

James L. Baker, *President*  
Robert L. Stone, *Exec. Vice President*  
H. John Kemmerer, *Vice President*  
Florence E. Baker, *Secty. & Treas.*

SERVICES: Industrial, educational, public relations and television motion picture productions.

FACILITIES: Fully staffed and equipped with 35mm & 16mm photographic, recording and editorial facilities. Sound stage. Locations in Pittsburgh, Cleveland and Hollywood.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Big Saul; Resistance Welding of Stainless Steel* (Allegheny Ludlum Steel Corp.); *Operation 150* (Rockwell Mfg. Co.); *The Delta Workshop* (Delta Tool Division); *Portrait of an Enterprise* (Dravo Corporation).

#### NEWMAN-SCHMIDT STUDIOS

713 Penn Avenue  
Pittsburgh 22, Pa.

Phone: GRant 1-5414

Date of Organization: 1937

Irving J. Newman, *Partner*  
Herman W. Schmidt, *Partner*

SERVICES: Motion pictures; television shorts and commercials; slidefilms and visual aids; color & black & white still photography; stock photographs, Visual Casts; transfer prints.

FACILITIES: Cameras, studios, and location equipment for motion picture and still photography. Sound recording for motion pictures and slidefilms. Custom designed slidefilm camera. Processing facilities for still photography and slidefilms, including patented color processor of own design. Limited 16mm processing facilities. Script writers and artists.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Our People in Music & Song* (Heid-Sarapa Enterprises); *Operation Big Switch* (Watson Motor Rebuilders, Inc.); *Insulating with Foamglas* (Pittsburgh-Corning).

SLIDEFILMS: *The 4H Electric Program* (Westinghouse Electric Mfg. Co.).

(Only 1953 references submitted)

★ ★ ★

#### Wilding Picture Productions, Inc.

429 Fourth Avenue  
Room 1201

Pittsburgh, Pennsylvania

Phone: GRant 1-6210

Ralph Maitland in charge. (Under supervision of Jack Rheinstrom)

## Washington, D. C.

BYRON, INCORPORATED  
1226 Wisconsin Avenue, N.W.  
Washington 7, D. C.  
Phone: DuPont 7-1800  
Date of Organization: 1938

BRANCH OFFICE: 550 Fifth Avenue, New York 36, N. Y. Phone: Circle 5-8188. John H. Ware, in charge.

### OFFICERS AND DEPARTMENT HEADS

Byron Roudabush, *President*  
Dudley Spruill, *Vice Pres. & Gen. Mgr.*  
Peter J. Agnew, *Secretary*  
Dr. Frank G. Kear, *Treasurer*  
John Hooper, *Laboratory Manager*  
George T. Merriken, *Production Manager*  
Glenn Johnston, *Director of Photography*  
Robert Pilgrim, *Art Director*

SERVICES: 16mm films for television, training, sales and public relations.

FACILITIES: Studio and laboratory, sound, stage, recording, art, animation, photography, editorial, developing, printing, color print, processing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Doorstep* (Federal Civil Defense Administration); *The Salesman's Angle* (Commercial Credit Corp.); *Time Table—Washington* (Chesapeake & Ohio Railway); *Interruption to Life* (March of Dimes); *Catholic Protection* (U. S. Navy); *The Window* (Community Chest); *Your Money's Worth* (Federal Reserve Bank). TV Films: *Issues of the Day* series of 13 programs (Sponsor: C.I.O.); *Facts Forum* (Sponsor: Facts Forum).

NATIONAL VIDEO PRODUCTIONS, INC.  
1706 Rhode Island Ave., N.W.  
Washington, D. C.  
Phone: ST 3-4345

Date of Organization: 1954  
Studio: 105 Eleventh Street, S.E.  
Washington, D. C.

### OFFICERS AND DEPARTMENT HEADS

Harold A. Keats, *President*  
F. William Hart, *Vice Pres. & Prod. Dir.*  
Stanley Allen, *Dir. of Adv. & Pub. Rel.*  
Robert Nordbye, *Dir. of Photography*  
Preston Collins, *Promotion Mgr.*

SERVICES: Production of motion pictures; rental of production facilities including complete staff of production personnel.

FACILITIES: McGeary-Smith sound stage is operated by National Video Productions, Inc. Staffed and equipped by National Video Productions for motion picture production—from TV spots to full length features.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vmas Mail* (Nat'l Federation of Post Office Clerks); *Civil Defense* five subjects (U. S. Gov't).

TELEVISION FILMS: *Drew Pearson Series*, production facilities; *Fulton Lewis, Jr., Series*; M.D. 26 subjects (E. R. Squibb & Son & N.B.C.).

\*\*\* Bold face stars over listing indicates display advertising also appearing in this issue.



## Georgia

BEELAND-KING FILM PRODUCTIONS  
752 Spring Street, N.W.  
Atlanta, Georgia  
Phone: ELgin 7558  
Date of Organization: 1952

### OFFICERS AND DEPARTMENT HEADS

C. D. Beeland, *Partner & Production Mgr.*  
R. W. King, *Partner & Sales Mgr.*  
Richard A. Walsh, *Producer-Director*  
L. E. McCumber, *Director of Photography*  
D. S. Phillips, *Film Editor—E. Beeland, Make-up*  
R. E. Ricketts, *Head of Creative Department*  
Robert A. Durrin, Jr., *Asst. Sales Manager*  
Clement P. Fowler, *Art Director*

E. C. Bangs, *Elec. Supr.*; J. L. Wilson, *Sound Eng.*  
SERVICES: Industrial and commercial motion pictures, filmographs, sound slidefilms, TV programs and commercials, animation.

FACILITIES: 16 & 35mm cameras, lighting, recording, dollies, casting and direction.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's Your Trouble?* (series for Nat. Council of Churches); *The Rhythm Band* (Geo. A. Pfau, Publisher, Inc.); *The Phonograph Story* (The Gray Mfg. Co.); *The Swift Sword* (New Jersey Div., Am. Cancer Society); *The Birth of Christ* (Baptist Radio & TV Commission); *Nancy Carter's Cook Book* (TV series for Colonial Stores); *Report on Five* (South Carolina Div., Am. Cancer Society).

TV COMMERCIALS: for the Coca-Cola Co., Delta Air Lines, Jesse Jewell, LeJohn Mfg. Co., Am. Cancer Society, Speedwriting Institute, Bush Bros., Castleberry's Food Co.

## Kentucky

KENT LANE, INC.  
1253 So. Third St.  
Louisville 3, Kentucky  
Phone: Magnolia 8659

Date of Organization: 1917

### OFFICERS AND DEPARTMENT HEADS

Kent Lane, *President and Producer*  
Harry Hicks, *Vice President*  
Julia Lane, *Treasurer*  
Howard Hunt, *Secretary*  
Lawrence Hickman, *Asst. to President and Asst. Producer*  
Ben Sandman, Jr., *Art Director*  
Tom Mulvey, *Director of MP Photography*  
Hugh K. Miller, *Dir. of Still Photography*

SERVICES: Motion pictures for business and industry in sales education, public relations, training and employee relations. Color and b/w, sound or silent. Sound slidefilms for training and sales education. TV commercials.

FACILITIES: 16 & 35mm Mitchell & Maurer cameras, sound stage, art department, animation stand, 16mm magnetic synchronous recording, writing and editing

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Fitting Story* (Tube-Turns, Inc.); *Behind This Shield* (Knights of Pythias of Indiana); *A Good Name* (The Mengel Co.); *Kentucky Style Basketball* (University of Kentucky); *Diamond Anniversary* (General Elec.).

## Florida

BALL PRODUCTIONS, INC.  
4119 Ponce De Leon Boulevard  
Miami, Florida  
Phone: 4-0359

Date of Organization: 1949

### OFFICERS AND DEPARTMENT HEADS

Fred F. Frink, *President*  
Herbert S. Joseph, *Secretary-Treasurer*  
Carl Pryer, Jr., *Production Manager*

SERVICES: Complete production of sound motion pictures.

FACILITIES: 50 x 70 x 20 sound stage; Mitchell camera; Westrex sound system; Mike boom and perambulator; dolly and track; Bardwell McAllister lighting equipment; generator for sync sound in field.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nassau Reflections* (Nassau Development Board); *Jeanie, Florida State Fair & Gasparilla* (Florida State Advertising Comm.); *American Legion National Convention* (Schenley Industries); *Wings Over Nassau* (Pan American World Airways).

## Louisiana

COMMERCE PICTURES  
525-527 Poydras Street  
New Orleans, Louisiana  
Phone: Magnolia 5026

Date of Organization: 1910  
Robert Wiegand, *President*

SERVICES: Motion pictures—35mm advertising and institutional; 16mm institutional and TV spots.

FACILITIES: Silent and sound stages, 35mm and tape recording, continuous process developing, cutting, matching and editing; lights; Mitchell and Bell & Howell cameras.

MOTION PICTURES: *Fair Grounds 1953* (Fair Grounds Corp.); *Jahucke Service* (Jahucke Service, Inc.); *Mallory's for Music* (Mallory's Inc.); *Let George Do It* (George's Plumbing and Appliances); *Protection* (Standard Life Insurance Co. of La.).

## TV FILMS, INC.

50 Fannin St., P. O. Box 1157  
Shreveport, Louisiana  
Phones: 3-2679, 3-2670

Date of Organization: Sept., 1953

### OFFICERS AND DEPARTMENT HEADS

N. W. de Berardinis, *President, Gen. Mgr.*  
Curtis Miller, *Laboratory Mgr.*  
Frances Seibert, *Asst. to Gen. Mgr.*  
Carolyn Ramsey, *Scripts Department*

SERVICES: Industrial, sales training and educational films and slides, TV commercials, still photography, 16mm laboratory.

FACILITIES: Floating sound stage; double & single system film and sound cameras; sync sound recorder; 1 channel mixer; interlocked playback; 16mm laboratory; location travel unit; screening and editing rooms. (Cont'd next page)



## SOUTHEAST:

LOUISIANA: TV Films; continued

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A New Dimension in Living* (Crawford Corp.); *KNOE-TV—Pioneering, A Tradition* (KNOR-TV); *A Modern Baker* (Cotten's Holsum Baking Co.). All films still in production because of recent organization date.

### Tennessee

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**SAM ORLEANS AND ASSOCIATES, INC.**  
211 W. Cumberland Avenue  
Knoxville 15, Tennessee  
Phones: 3-8098 and 4-1301  
Branch: 116 N.W. (Room 204)  
Oklahoma City, Okla.

Date of Organization: 1946

### OFFICERS AND DEPARTMENT HEADS

Sam P. Orleans, *Executive Producer*  
Lawrence Mollot, *Associate Producer*  
H. L. Wilson, *Sales Manager*  
Warren Nelson, *Editorial Supervisor*

SERVICES: Public relations, training, surgical and medical films; television films; slidefilms.

FACILITIES: Studios, production equipment; cutting rooms; portable synchronous tape recorder. Projection and recording room. Transportation equipment. 3-D cameras and projection equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Examining the Well Child* (State of Oklahoma); *Making the Most of the Spray Painting Method* (The DeVillibiss Co.); *Quarterly Progress Reports* series (Atomic Energy Commission).

### FOTOVOX, INC.

1447 Union Avenue  
Memphis, Tennessee  
Phone: 2-7403

Date of Organization: 1950

### OFFICERS AND DEPARTMENT HEADS

W. B. Campbell, *President*  
L. B. Abernathy, *Director of Photography*  
R. E. Rogers, *Production Supervisor*  
H. H. Highfill, Jr., *Animation Director*  
F. R. Lasse, *Producer*  
Jerome Joseph, *Production Director*

SERVICES: Documentary, training, commercial and television films (including animation).

FACILITIES: Sound stage; recording studio; Mitchell camera equipment; animation; Houston dolly; Telefunken microphone equipment; 16mm film and magnetic tape recording.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling the Sizzle* (Foremost Dairies, Inc.); *Payoff* (The General Electric Co.); *Our Town's Decision* (Southeastern Concrete Pipe Assn.).  
SLIDEFILM: *Sells Belts* (Shainberg Dry Goods Co.).

(Only 1953 references submitted)

## EAST CENTRAL

Indiana, Ohio and Michigan  
Indiana

**AMERICANA PRODUCTIONS, INC.**  
2213 No. Meridian Street  
Indianapolis 4, Indiana  
Phone: WAbash 1969

BRANCHES: New York 17, 424 Madison Ave., PLaza 8-2740; New York 19 (production office), 1600 Broadway, COLUMbus 5-9531. Robert Braverman: Chicago 2, 30 W. Washington St., CEntral 6-3910.

### OFFICERS AND DEPARTMENT HEADS

Donald V. Nestingen, *Gen. Mgr., Dir. of Sales*  
Donald A. Haldane, *Executive Producer*  
Robert Braverman, *Production Manager*  
H. Leslie Charlow, *Chief, Script & Story Dept.*  
Charles Lichtenstein, *Chief, Photographic Sec.*  
Donald L. Shirley, *Art Director*  
J. M. Spragg, *Office Manager*

SERVICES: 16 & 35mm live and animated, documentary and entertainment, sales, civic, industrial and public relations motion pictures and slidefilms. TV films and commercials. Visual aids consultation and planning services from idea to completed program.

FACILITIES: Complete creative staff and technical facilities. Versatile equipment for industrial location and special events filming. Production and sales facilities in Indianapolis, Chicago and New York. Integrated staffs and coordinated inter-city facilities, high-speed production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Production for Health, A Glimpse of Central* (The Central Pharmacal Co.); *Goldfish Cradle of the World* (Grassfork Fisheries, Inc.); *Merchandising for Modern Living* (E. Bierhaus and Sons); *My Home Town—Brazil, Indiana* (Chamber of Commerce); *Martinsville, Indiana* (Chamber of Commerce); *Seymour, Indiana* (Chamber of Commerce); *Terre Haute, Indiana* (Chamber of Commerce); *Shelbyville, Indiana* (Chamber of Commerce); *Richmond, Indiana* (Richmond Junior Chamber of Commerce); *The Seymour Line* (Seymour Tool & Eng. Co. Inc.).

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### SCOPE PRODUCTIONS

4557-59 Marcy Lane  
Indianapolis, Indiana  
Phone: HUmbolt 5546

Date of Organization: July, 1953

### OFFICERS AND DEPARTMENT HEADS

Henry M. Stoeppelwerth, *President*  
Robert L. Perine, *Secretary-Treasurer*

SERVICES: 16mm sound motion pictures; 35mm sound slidefilms; recordings for industry, education and television.

FACILITIES: Script, titling, art, photography, recording, screening, editing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The True Story of Hog Cholera* (Anchor Serum Co.); *Profits with the Soil Surgeon* (Corson Brothers, Inc.); *Steel for Construction* (Hugh J. Baker Co.); *Adams Improved Motor Graders* (J. D. Adams Mfg. Co.).

SLIDEFILM: *Welcome to Diamond Chain* (Diamond Chain Co.).

## GALBREATH PICTURE PRODUCTIONS, INC.

2005 Fairfield Avenue  
Fort Wayne, Indiana  
Phone: HArrison 4147

Date of Organization: 1942

### OFFICERS AND DEPARTMENT HEADS

Richard E. Galbreath, *President*  
Sam W. Fletcher, *Vice President*  
Ralph L. Shirmeyer, *Secretary*  
Tom Berry, *Treasurer*  
John W. Watson, *Sales Manager*  
Robert Shreve, *Executive Producer*  
Guy P. Fitzsimmons, *Editing Chief*  
William Swander, *Production Chief*

SERVICES: Public relations, sales and industrial training motion pictures; sound slidefilms; still illustrations; custom and package television programs and commercials.

FACILITIES: Color, camera (35 and 16mm) and lighting equipment; synchronous sound and re-recording equipment; sound stages; laboratory; printing; editing and projection rooms; music library; carpenter shop; permanent creative staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Now It Can Be Told, Badge 314* (Pure Oil Co.); *League of Frightened Men* (National Dairy Products Corp.); *Men, Machines and Miracles* (York Corp.); *Roadranger* (Fuller Manufacturing Co.).

### CLARENCE H. GUTERMUTH

4407 Drury Lane  
Fort Wayne 6, Indiana  
Phone: HArrison 8032

Clarence H. Gutermuth, *Producer*

SERVICES: 16 and 35mm motion pictures, slidefilms, TV commercials, stills.

FACILITIES: 16 and 35mm camera equipment, tape recording, lighting.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *First with the Finest* (Arketex Ceramic Corp.); *How to Build a Power Plant* (Indiana Michigan Electric Co.); *Condensers* (Kirsch Co.).

(Only 1953 production references submitted.)

## OHIO

### Cincinnati

★ ★ ★

### OLYMPUS FILM PRODUCTIONS, INC.

2222 Chickasaw Street  
Cincinnati 19, Ohio  
Phone: PA 2184

Date of Organization: 1953

(Formerly Bert Johnston Productions)

### OFFICERS AND DEPARTMENT HEADS

James B. Hill, *V.P., General Manager*  
Mary J. Renn, *Production Coordinator*  
Jack R. Rabius, *Dir. Technical Dept.*  
Peg Bolger, *Dir. Story Department*  
Richard M. Meyers, *Chief Sound Engineer*

SERVICES: Industrial and dramatic documentaries, TV commercials, slidefilms, complete script-to-screen service.

FACILITIES: 4,500 square-foot sound stage; animation department; full editing facilities; 16mm Maurer & Cine Special; 16mm magnetic tape sound recording full synchronized for lip sync; set construction; casting; special emphasis on script and direction. (Cont'd on page 96)

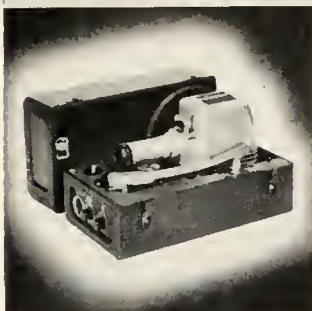
★ ★ ★ Bold face stars over listing indicates display advertising also appearing in this issue.

**No matter which you use...  
EVERY**

**PROJECTOR IS .**

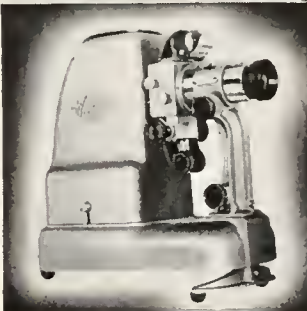
Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

*Guaranteed  
for a  
Lifetime*



#### VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" —two permanent needles on twist arm. 33 $\frac{1}{3}$ , 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.

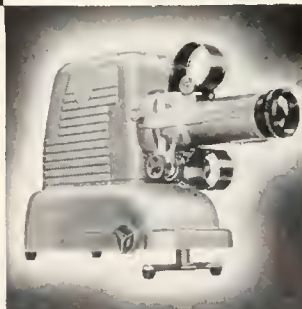


#### VIEWLEX AP-7CT

For professional use where size of audience demands extreme brilliance. For single and double frame, vertical and horizontal filmstrips and 2 x 2 and Bantam slides. Finest optical system ever devised. 750-watt. Motor fan cooled.

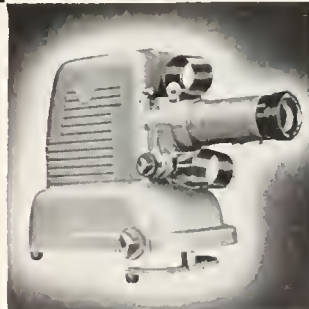
#### V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



#### V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



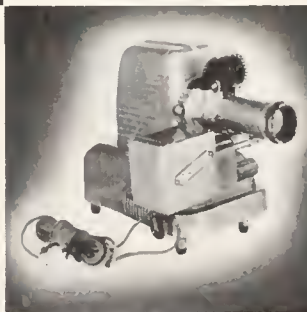
#### STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).



#### VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



Write Dept. AB3 for colorful illustrated literature.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

*Viewlex* INC.

35-01 QUEENS BOULEVARD  
LONG ISLAND CITY 1, N. Y.



## EAST CENTRAL:

### Olympus Film Productions: continued

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *America Eats Out* (Ahrens & Patterson Publishing Co.); *Skill Counts at the Sandwich Counter* (Wheat Flour Institute); *1953 Sales* (Kroger Co.); *Where There's Life* (Community Chest of Cincinnati and Hamilton Co.); *Now I'm in Business* (G. S. Blakeslee Co.).

TV COMMERCIALS: for Bisquick, Cheerios, Gold Medal Kitchen Tested Flour, Cake Mix, Wheaties.

★ ★ ★

### Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., Enquirer Building, Cincinnati, Ohio. Phone: GARfield 0477. R. L. McMillan, in charge. Under supervision of Jack Rheinstrom.

(Complete listing under Chicago, Illinois)

### Cleveland

★ ★ ★

### Caravel Films, Inc.

CARAVEL FILMS, INC., 1126 Lewis Drive, James LaMarr, Cleveland representative.  
(Complete listing under New York City)

### CINECRAFT PRODUCTIONS, INC.

2515 Franklin Avenue  
Cleveland 13, Ohio  
Phone: Superior 1-2300

Date of Organization: 1939

#### OFFICERS AND DEPARTMENT HEADS

Ray Culley, *President*  
Robert E. Haviland, *M. P. Producer*  
Frank Siedel, *Scripts*  
Elton Fletcher, *Slidefilm Producer*  
Robert Welchans, *Director*  
Harry Horrocks, *Chief Cameraman*  
Paul Culley, *Chief Sound Engineer*  
Robert Mowry, *Art Director*  
Ed Perry, *Stills and Animation*  
Charles Toth, *Stage Director*  
Christine Culley, *Office Manager*

SERVICES: Industrial sales and job training motion pictures and slidefilms; TV spots and package shows.

FACILITIES: Studio, sound-proofed stage, floating stage; Mitchell cameras, Fearless dollies, M&R booms; lights; diesel generator on truck for location; rear projection with 13' screen; RCA sound-on-film; Ampex tape recorders; disc equipment; 6 man art department with Saltzman animation stand; 5 man creative dept.; 3-camera synchronized shooting with Teleprompter.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel Frontiers* (Republic Steel Corp.); training films and *The Fan Family Album* (Westinghouse Electric Corp.); *The Iron Horse Goes North* (Hanna Coal Co.); *The Light of 4,000 Years* (Libbey-Owens-Ford Glass Co.); *Labrador* (Reserve Mining Co.); *Ohio Stories* for TV (Ohio Bell Telephone Co.).

SLIDEFILMS: *There's Still a Big Difference* (Pennzoil Co.); *The Case of the Crazy Trunk* (Railway Express Agency); *Facts About Alcoa Impacts* (Aluminum Co. of Am.); and others.

TV COMMERCIALS: for Ohio Bell Telephone, Glidden Co., Regal Beer, and others.

★ ★ ★

### ESCAR MOTION PICTURE SERVICE

7315 Carnegie Avenue  
Cleveland 3, Ohio  
Phone: Endicott 1-2707

Date of Organization: 1912

#### OFFICERS AND DEPARTMENT HEADS

Ernest S. Carpenter, *President*  
Lester Whitney, *Laboratory Manager*  
A. L. Cope, *Editorial Director*  
Peg Bowman, *Script Dept.*; Charles Hale, *Maint.*  
H. B. Armstrong, *Service Mgr.*  
Charles O'Donnell, *Sound Engineer*  
Virginia Carpenter, *Office Mgr.*

SERVICES: 16mm and 35mm motion pictures, slidefilms, b&w or color. TV production department for special service. Commercial Kodachrome specialty; animation.

FACILITIES: Sound studio with equipment for all types photography, including lip-syne on both 16mm and 35mm. 16mm and 35mm film recorders; professional tape recorder provides immediate playback. Re-recording from 16mm or 35mm film, tape or disc. Pro. 16mm and 35mm cameras; Mole-Richardson lighting. Air conditioned laboratory for 16mm and 35mm processing; Bell & Howell printers; optical printing 35mm to 16mm and 16mm to 16mm, picture and sound. Color printing. 16mm and 35mm lacquer coating. Sensitometrical quality control, cinex machines for 35 mm and 16mm. Editing department; animation and slidefilm departments. Air-conditioned screening room.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Preventive Maintenance* (Euclid Road Machine Co.); *Key Clubs in Action* (Kiwanis Club); *Tire Traction Clip* (H. J. Rand and Assoc.); *Building Management* (Republic Steel Corp.); *Put Steam in Your Cooking* (Cleveland Range Co.); TV shorts for Zeen Chemical Co., B. F. Goodrich, Gasinator, and others.

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### Mode-Art Pictures, Inc.

MODE-ART PICTURES: (Sales branch) Rockefeller Bldg., Cleveland.  
(see complete listing under Pittsburgh, Pa.)

### PRODUCTIONS ON FILM, INC.

1515 Euclid Avenue  
Cleveland 15, Ohio  
Phone: Superior 1-9829

Date of Organization: 1952

#### OFFICERS AND DEPARTMENT HEADS

Robert Fleming Blair, *President*  
Murphy McHenry, *Vice President, Production*  
William C. Blair, *Secretary*  
Robert R. Carroll, *Director of Photography*  
Kenneth Hamann, *Chief Sound Engineer*  
George J. Murphy, *Studio Manager*  
H. Jeff Forbes, *Associate Producer*  
Charles L. Sallee, *Art Director*  
Bernard G. Edstrom, *Sales*

SERVICES: Creation and production of sound motion pictures, television programs and commercial films of all types, including slidefilms.

FACILITIES: Maurer camera and sound recorder; 16mm live recording and re-recording from tape or disc; sound stage; lighting equipment; editing, art, research, writing; still and animation departments; projection room.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracles in Metals* (The Yo-

*Productions on Film, Inc.: continued*  
der Co.); *The Building of Service* (Material Handling Equipment Corp.); *How To Iron a Shirt* (Harold Nissley, Engr.); *My Cap is My Crown* (Mt. Sinai Hospital); *1954 Sales Conference* (The B. F. Goodrich Co.).

★ ★ ★

### Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 1010 Euclid, Cleveland, Ohio. Phone: TOWer 1-6440. Jack Rheinstrom, *Vice President*.

(Complete listing under Chicago, Illinois)

### Dayton

★ ★ ★

### HAIG AND PATTERSON, INC.

131 North Ludlow Street  
Dayton 2, Ohio  
Phone: ADams 9321

STUDIOS: 15 East Bethune, Detroit 2, Michigan.

★ ★ ★

### The Jam Handy Organization, Inc.

THE JAM HANDY ORGANIZATION, INC., 310 Talbott Building, Dayton 2, Ohio. Phone: ADams 6289. A. Merritt Simpson, in charge.  
(Complete listing under Detroit, Mich.)

## MICHIGAN

### Detroit

★ ★ ★

### FLOREZ, INCORPORATED

(formerly Visual Training Corporation)  
815 Bates Street  
Detroit 26, Michigan  
Phone: WO 2-1920

Date of Organization: 1931

#### OFFICERS AND DEPARTMENT HEADS

Genaro A. Florez, *President*  
Hans A. Erne, *Executive Vice President*  
Paul Kelcourse, *Secretary-Treasurer, Gen. Mgr.*  
J. Raymond Cooper, *Gen. Prod. Mgr.*  
John K. Kleene, *Editorial Director*  
Ray B. Helser, *Dir. Specialty Services*  
CREATIVE GROUP HEADS

Ernest D. Nathan, Clark E. Broderick  
J. R. von Maur, Clark E. Pardee

SERVICES: Consultants, creators, producers for: sales and service training, promotion, and management; product presentation; technical exposition; conventions and exhibits; employee and consumer relations; economics information. Planning and producing slidefilms, motion pictures, transparencies, Video-graph presentations, charts, recordings, models and exhibits, stage presentations, conventions, manuals, texts, questionnaires, house organs. Offering stock shots, a-v equipment, syndications.

FACILITIES: Six-story building, equipped and staffed for: research, planning, writing, editing, all media; layout, art, illustration, technical rendering; motion photography, 16mm or 35mm; still photography, glamor shots, selling scenes, technical illustrations, exploded views; photographic laboratories, developing, printing, enlarging, copying, color duping and processing, Ozalid reproduction, slidefilm animation; arrangements for typesetting, letterpress printing, offset lithography, silk screening, gravure, film titles.

*Florez, Incorporated: continued*

RECENT PRODUCTIONS AND SPONSORS  
SLIDEFILMS: *It's a Wonderful Day*, *Box Office*, *Rolling Sales*, *The Ignition System*, *Worth Shouting About*, *A Matter of Record*, *The Methods Men Sell By*, *Jetfire*, *A Thing of Beauty*, *See Me at Your Best*. Sponsor identification not given.

★ ★ ★

**HAIG AND PATTERSON, INC.**

15 E. Bethune Avenue  
Detroit 2, Michigan

Phone: TRinity 2-0283

Date of Organization: 1939

OFFICERS AND DEPARTMENT HEADS

J. T. Patterson, *President*

Earl E. Seielstad, *Executive Vice President*

C. W. Hinz, *Secretary*

BRANCH: Dayton 2, Ohio, 131 N. Ludlow St.  
ADams 9321.

SERVICES: Industrial sound slidefilms, motion pictures, meeting guides, instruction manuals and lecture charts.

FACILITIES: Complete film studio, permanently staffed with writers, artists and technicians.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Roundtable Series* and *Thoro-Check Series* (Cadillac Motor Car Division, General Motors Corp.); *Why Gamble in Gages?* (Sheffield Corp.); *Standing the Acid Test* (Duriron Co., Inc.); *The Farmer Is the Judge* (Oliver Corp.); *Today's Easier Washday* (Procter & Gamble Co.).

**HENNING AND CHEADLE, INC.**

1060 West Fort Street

Detroit 26, Michigan

Phone: Woodward 1-7688

BRANCHES: New York, 15 E. 60th St., TEmpleton 8-8288, Charles Behymer; Chicago, 1140 S. Michigan Ave., WAhash 2-0570, F. E. Harrold. Complete production, editorial and distribution services at each branch.

OFFICERS AND DEPARTMENT HEADS

L. A. Henning, *President*

George R. Cheadle, *Vice President*

Herbert F. Hamilton, *Production Manager*

SERVICES: VisualCast presentations; sound slidefilms; motion pictures, literature; complete programs.

FACILITIES: Equipment and staff for black and white, Ektachrome and color separation, including studio, cameras, lighting, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *That's for Sure* (MoPar Div. of Chrysler Corp.); *Back to Selling* (Reo Motors).

SLIDEFILMS: Series on selling (Am. Institute of Wholesale Plumbing & Heating Supply Assns., Inc.); *Your Greatest Freezer Year* and *Kelvinator Clothes Dryer* (Kelvinator Div., Nash-Kelvinator); *The Story of Calrod* (General Electric Co.); *Color Dynamics* (Pittsburgh Plate Glass Co.).

VISUALCAST: presentations for Holland Furnace, Plymouth, Bendix, Hotpoint, Gulf Refining, AP Parts Co., General Electric Co.

★ ★ ★ Bold face stars over listing indicates display advertising also appearing in this issue.

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**THE JAM HANDY ORGANIZATION, INC.**

2821 East Grand Boulevard

Detroit 11, Michigan

Phone: TRinity 5-2450

Date of Organization: 1917

BRANCH OFFICES

NEW YORK: 1775 Broadway, New York 19, N.Y.

Phone: JUdson 2-1060. Herman Goetz, Jr., in charge.

CHICAGO: 230 N. Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harry Watts, in charge.

DAYTON: 310 Talbott Building, Dayton 2, Ohio.

Phone: ADams 6289. A. M. Simpson, in charge.

HOLLYWOOD: 7646 Sunset Blvd., Hollywood 28, California. Phone: HEmpstead 5809. (Service office, not sales.)

PITTSBURG: Gateway Center, Pittsburgh 22, Pennsylvania. Phone: EXpress 1-1840. Jim McCollum, in charge.

OFFICERS AND DEPARTMENT HEADS

Jamison Handy, *President*

Oliver Horn, *Executive Vice President*

John A. Campbell, *V. P. (Training Devices)*

Everett Schafer, *V. P. (Service Development)*

George B. Finch, *V. P. (Sales Development)*

William G. Luther, *V. P. (Automotive Contacts)*

Avery W. Kinney, *Secretary*

Allan E. Gedelman, *Treasurer*

SERVICES: Motion pictures: commercial; industrial; sales training; customer, personnel and public relations; minute movies, three-minute screen advertisements, sponsored shorts, safety, educational, health films; television commercials. SLIDEFILMS: Commercial, industrial, sales and shop training, customer and public relations, merchandising, record, cartoon, reading, chart, discussion, quiz, school study and health, safety, first aid. Glass slides, transparencies, slide racks, opaque materials.

FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection sales and service. Special devices: Suitcase projectors, Shopper Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Heart of Our Business* (General Motors Acceptance Corp.); *Into All the World* (Lutheran Laymen's League); *At This Moment* (Westinghouse Air Brake); *Take It Off* (United Motors Service); *Hall of Wonders* (Chevrolet); *Overcoming Objections* (Dartnell Corp.); *This Thing Called Salesmanship* (Mullins Mfg. Co.); *New Neighbor* (United States Steel); *Juanito's Story* (Mutual Security Agency); *Penetrating Wounds of the Abdomen* (U. S. Navy); *Mechanical Engineering at du Pont* (E. I. duPont); *Big Enterprise in the Com-*

*The Jam Handy Organization, Inc.: continued*

*petitive System* (Sloan Foundation—Brookings Institution); *Better Fencing* (The Koppers Co.). SLIDEFILMS: *Glamour on Wheels* (Chevrolet); *New Cooking Fun for Everyone* (Frigidaire); *Cop in the Cooling System* (Dow Chemical); *Cooling System Maintenance* (Cities Service); *The Builders, Yesterday, Today and Tomorrow* (Hoover Co.); *The Case of the Autronic Eye* (Guide Lamp Div. of G. M.); *Interview with a Salesman* (Coca-Cola); *1953 Frigidaire Master and Deluxe Ranges* (Frigidaire Sales); *They Treat You Right* (Frigidaire Service); *The Eaton 2-Speed Axle* (G.M.C.); *The Trade-In Problem—or Opportunity?* (Chevrolet).

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**REGAN FILM PRODUCTIONS**

19730 Ralston

Detroit 3, Michigan

Phone: TUlsa 3-4334

Date of Organization: 1950

OFFICERS AND DEPARTMENT HEADS

Lawrence Regan, *President*

Haford Kerhawy, *Associate & Producer*

Donald Benedict, *Associate & Art Director*

Wm. Henry Knowlton, *Writer*

SERVICES: Motion pictures and slidefilms for training, sales promotion; public relations and educational programs.

FACILITIES: New studios and sound stage designed and built for films, about 4000 square feet. Magnetic recording and 35mm & 16mm photography. Cutting & projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Last Frontier* (Great Lakes Steel Corp.); *The Modern Way to a Clean Community* (Gar Wood Industries).

SLIDEFILMS: *B. F. Goodrich in Action* (The B. F. Goodrich Co.); *More in Salvador* (Crosley Div., Avco Corp.); *Pressure Tells the Story* (Lincoln-Mercury).

**ROSS ROY, INC.**

2751 E. Jefferson Avenue

Detroit 7, Michigan

Date of Organization: 1929

BRANCHES: Hollywood 28, Cal.: 307 N. Michigan Avenue, Chicago 1, Ill.: 122 E. 42nd Street, New York 12, N. Y.

OFFICERS AND DEPARTMENT HEADS

Ross Roy, *President*

Thomas G. McCormick, *Executive*

*Vice President & General Manager*

John W. Hutton, *Vice President*

*and Operations Manager*

Carroll F. Sullivan, *Vice President*

Wm. W. Shaul, *Vice President*

John L. Thornhill, *Vice President*

Robert A. Dearth, *Vice President*

John G. Fogarty, *Vice President—Chicago*

William M. Ziegler, Jr.,

*Vice President—New York*

Maurice G. Vaughn, *Vice President—Hollywood*

Erwin H. Haass, *Secretary*

(LISTING CONTINUES ON FOLLOWING PAGE)



## EAST CENTRAL:

*Ross Roy, Inc.: continued*

Lathrop P. Morse, *Treasurer*

J. F. Bernard, *Photographic Director*

J. A. Roche, *Recording Director*

J. P. Brenner, *Purchasing Agent*

**SERVICES:** Creation and production of service, sales, and product sound slidefilm programs; more than 215,000 sets of films and records a year to the entire Chrysler Corporation dealer organization.

**FACILITIES:** Photographic studio and department, art, animation, recording director and staff, and creative copy personnel.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *The Northland Story* (J. L. Hudson Co.); *Strictly on the Record* (The Texas Co.); *Sparkle* (California-Texas Oil Corp., Ltd.); *For Wholesalers* (Chrysler Corp. Parts Div.); *The Double-Bladed Knife* (Dodge Div.); *First Modern Truck* (Dodge Truck Div.); *The Team Builds Great Cars, Service Builds Customers* (Plymouth Div.); *Story of Combustion* (Chrysler Corp. of Canada); *1954 Styling, Power Steering* (DeSoto Div.); *Retailing Used Cars, Selling Yourself* (Chrysler Sales Div.).

★ ★ ★

### Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 1000 Dime Building, Detroit, Michigan. Phone: Woodward 3-9311. Don Calhoun, *Vice President*. (See complete listing under Chicago.)

(Studio and sales office facilities maintained)

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### Raphael G. Wolff Studios

Detroit representative: Harold R. Troy

16852 Meyers Road, Detroit 35

Phone: Diamond 1-0654

### Michigan

#### CAPITAL FILM PRODUCTIONS

221 Abbott Road

East Lansing, Michigan

Phone: ED 2-3544

Date of Organization: 1940

#### OFFICERS AND DEPARTMENT HEADS

James Robert Hunter, *Proprietor*

Ken Kortge, *Editor*

Vern Seeyle, *Sound*

Jim Lewis, *Scenario*

**SERVICES:** Scenario, editing, production, laboratory—16 & 35mm.

**FACILITIES:** 16 & 35mm Bell and Howell and Maurer equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *It's a Big Problem* (Michigan Dept. of Mental Health); *Grand Canyon Suite*. *Youth Builds a Symphony* (National Music Camp); *Michigan Winter Wonderland* (Mich. Tourist Council).

### DOANE PRODUCTIONS

514 Division Street

East Lansing, Mich.

Phone: ED 2-5714

Date of Organization: 1948

Don Doane, *Producer*

**SERVICES:** Sales promotion and public relations with 16mm sound color motion pictures only; professional service from script to screen.

**FACILITIES:** 16mm Cine Special and synchronous camera facilities; studio; synchronous portable magnetic film recording; Maurer optical recording; portable lighting equipment with

variable transformers for accurate color control; editing; work printing; interlock projection.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *New Hope for Hearts* (Michigan Heart Assn.); *What's a Silicone?* (Dow-Corning Corp.).

(Only 1953 production references submitted)

## METROPOLITAN CHICAGO AREA

### ATLAS FILM CORPORATION

1111 South Boulevard

Oak Park, Illinois

Phone: AUstin 7-8620

Date of Organization: 1913

**BRANCHES:** (Sales): 228 No. La Salle St., Chicago; 913 Warner Bldg., Washington, D. C.; 1931 Rodney Drive, Hollywood 27, Calif.

#### OFFICERS AND DEPARTMENT HEADS

L. P. Mominee, *Vice Pres., Secty., Gen. Mgr.*

Albert S. Bradish, *Vice President, Production*

Frederick K. Barber, *V.P., Dir. Adv., Sales Prom.*

Edward Schager, *V.P., Dir. of Sales*

Norman C. Lindquist, *V.P., Dir. of TV*

James A. Cucca, *Slidefilm Dept.*

**SERVICES:** 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials; short subjects.

**FACILITIES:** cameras, 16mm and 35mm R.C.A. 16mm direct positive and 35mm sound recording; art department; time-lapse photography; two sound stages; laboratory; animation; editing; creative staff.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Greatest Sales Story Ever Told* (Nash Motors); *Paragons of Production* (Illinois Gage & Manufacturing Corp.); *500,000 to 1* (Sinclair Refining Co.).

**SLIDEFILMS:** *Control with Dole* (Dole Valve Co.); *Combines—From Car to Customer* (J. I. Case Co.); *The Greatest Readership Story Ever Told* (Chicago Sun-Times).

**TV COMMERCIALS:** for Sunbeam; Beaumont & Hohman, Inc. (Greyhound); Fletcher D. Richards, Inc. (Ball Band); D'Arcy Advertising Co. (Budweiser).

★ ★ ★

### CHICAGO FILM STUDIOS

#### OF CHICAGO FILM LABORATORY, INC.

56 E. Superior Street

Chicago 11, Illinois

Phone: WHitehall 4-6971

Date of Organization: 1928

A. G. Dunlap, *President*

**SERVICES:** 16mm and 35mm color and black and white motion pictures for advertising, sales promotion and job training, educational and travel; slidefilms, color; television commercials.

**FACILITIES:** Two sound stages; Mitchell, Bell & Howell and Maurer cameras; art and animation; optical effects; RCA 35mm sound recording on film or 35mm magnetic tape; projection theatre; laboratory; creative staff.

(Reference data on recent productions and sponsors not submitted.)

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### CAL DUNN STUDIOS

159 E. Chicago Ave.

Chicago, Ill.

Phone: WHitehall 3-2424

Date of Organization: 1947

#### OFFICERS AND DEPARTMENT HEADS

Cal Dunn, *President*

Alan S. Lee, *Writer-Director*

**SERVICES:** Motion pictures, slidefilms, TV commercials, scripts, storyboards, animation, titling, integrated printed materials.

**FACILITIES:** Pictorial and animation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Costly Crosses* (American Brake Shoe).

**SLIDEFILMS:** *The Silvertone Inside Story, Selecting Plus Personnel, Spotlight on Better Selling, Five Rights of Good Merchandising* (Sears Roebuck & Co.).

★ ★ ★

### Jerry Fairbanks Productions

JERRY FAIRBANKS PRODUCTIONS (sales branch)

520 N. Michigan Ave., Chicago. Phone WHitehall 4-0196. Fenton P. McHugh, in charge.

(see complete listing in Los Angeles area)

### FRANCISCO FILMS

185 No. Wabash Ave.

Chicago 1, Ill.

Phone: STate 2-0798

Date of Organization: 1912

#### OFFICERS AND DEPARTMENT HEADS

L. Mercer Francisco, *Owner*

**SERVICES:** Producer of sound motion pictures, sound slidefilms, filmstrips.

**FACILITIES:** complete photographic facilities for production of slidefilms and auxiliary materials and advertising photographic illustrations in black and white and color in own Chicago studio, centrally located.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *The Big Cut* (Cummins Engine Co.); *The Luxury Touch* (Allen B. Wrisley Co.); *Pattern for Selling* (The Sherwin Williams Co.); Series entitled *Make Way for Sales and One for the Menu* (Fairmont Foods Co.).

★ ★ ★

### The Jam Handy Organization, Inc.

THE JAM HANDY ORGANIZATION, INC., 230 N.

Michigan Avenue, Chicago 1, Illinois. Phone: STate 2-6757. Harry C. Watts, in charge.

• Extensive creative and projection services maintained for the convenience of clients in the Chicago metropolitan area. (See Detroit listing for complete data on JHO services and facilities.)

# SALES • SERVICE • RENTALS



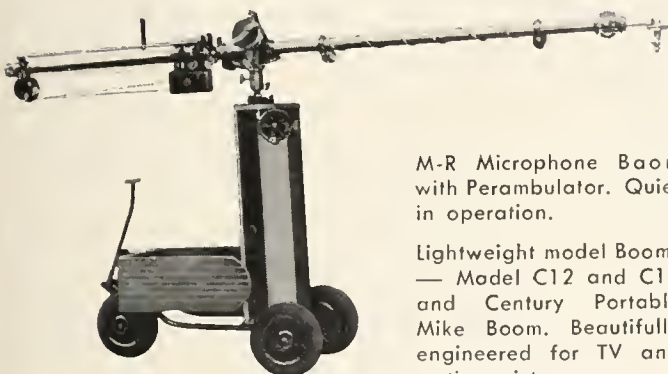
THE WORLD'S MOST COMPLETE ASSORTMENT  
OF PHOTOGRAPHIC EQUIPMENT FOR

## T.V. and Motion Picture Studios

### MICROPHONE BOOMS

FOR ALL PURPOSES

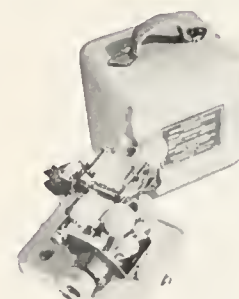
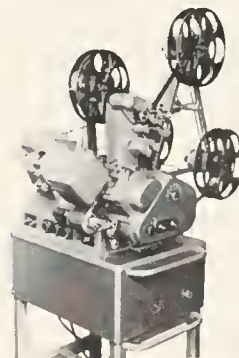
SMALL, MEDIUM, LARGE



M-R Microphone Boom with Perambulator. Quiet in operation.

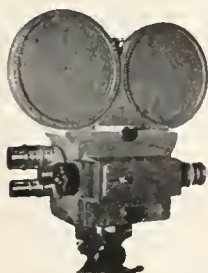
Lightweight model Booms — Model C12 and C17 and Century Portable Mike Boom. Beautifully engineered for TV and motion pictures.

### MOVIOLA FILM EDITING EQUIPMENT



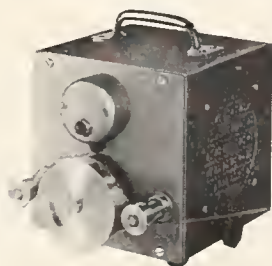
#### Robot Automatic Splicer

No heat required. Assures exceptionally strong positive splice. Simple operation. Portable.



### AURICON CAMERAS

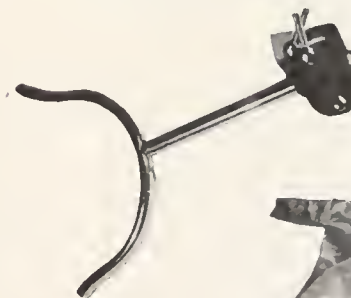
Illustrated: Cinevoice with 3-lens turret, Zoom Finder and 400 ft. magazine.



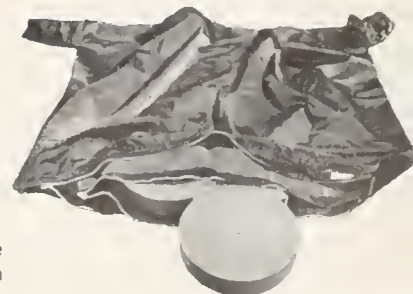
#### Precision Sound Reader (16-35 COMBINATION)

Simple threading. Polished Stabilizer drum with needle bearings. Surface cannot damage film Precision ground shafts. Dimension—6 x 6 x 7 1/2. AMPLIFIER: 117 volt, 60 cycle, AC. Power output 4 watts. Heavy duty Alnico V. Speaker. Safety fused.

### LIGHTWEIGHT ALUMINUM SHOULDER BRACES



... for 16mm and 35mm cameras. Sturdy, yet light enough not to tire user. Easy panning and tilting. For all hand-held camera



#### CHANGING BAG

— a portable darkroom. Large enough to take 1000 ft. 35mm magazines. Double zipper. Completely light-proof.

\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses available in mounts for all 35mm Motion Picture Cameras. \*PHOTO RESEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade and Hollywood Film Company cutting room equipment. Griswald & B.&H. Hat Splacers. \*DOLLIES \* Bardwell-McAllister, Male Richardson, Century and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

FRANK C. ZUCKER  
**CAMERA EQUIPMENT**  
1600 BROADWAY NEW YORK CITY



## CHICAGO AREA

**DALLAS JONES PRODUCTIONS, INC.**  
1725 No. Wells Street  
Chicago 14, Illinois  
Phone: MOhawk 4-5525

Date of Organization: 1947

### OFFICERS AND DEPARTMENT HEADS

Dallas Jones, *President*  
Marilon Jones, *Vice President & Treasurer*  
Richard Bowen, *Secretary*  
W. O. Zielke, *Production Manager*

**SERVICES:** Slidefilms, motion pictures and printed materials for training, public relations, information and sales. Complete package service, including distribution.

**FACILITIES:** Sound and silent stages for slidefilms and motion pictures. Mitchell cameras, magnetic sound recorder. Three slidefilm crews; one motion picture crew; six writers; stylist; artists. Slidefilm animation and duplicating. Special 18-piece strobe assembly for high-speed photography.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Personality Plus* (Seven Up); *Magic Makes the Difference* (A. Stein & Co.); *Where Do We Go From Here?* (Greyhound Corp.); *Show Enough* (Quaker Oats Co.); *An Apple a Day* (Ken-L-Ration); *Nothing to Argue About* (Raytheon Mfg. Co.); *Burkay—Your Winning Play* (A. O. Smith Corp.).

**SLIDEFILMS:** *Fresh Profits in Summer* (Sunkist Growers, Inc.); *Harvest Time* (Carrier Corp.); *The Pullman Pledge* (The Pullman Co.); *Plateau of Progress* (McGraw-Hill Publishing Co.); *More Milk in Our Meals* (Evaporated Milk Assn.); *Leadership* (Campbell Soup). Training program (8 ssf. films) Carrier Corp.

★ ★ ★

**KLING STUDIOS, INC.**  
601 N. Fairbanks Court  
Chicago 11, Illinois  
Phone: DElaware 7-0100

Date of Organization: 1928

**STUDIOS:** as shown above and at 1058 W. Washington Blvd. in Chicago; at 1416 N. LaBrea, Hollywood, Calif.

**BRANCH OFFICES:** 4910 W. Pine Blvd., St. Louis, Mo., Bert Somson; 40 E. 51st St., New York 22, Seymour Thompson; 503 Market St., San Francisco, Calif., Richard Downey; Terminal Sales Bldg., Seattle, Wash., D. D. Fairbanks.

### OFFICERS AND DEPARTMENT HEADS

Robert Eirinberg, *President*  
Fred A. Niles, *V.P., Dir. of TV & Motion Pictures*  
Lee R. Blevins, *V.P., Mgr. West Coast Op.*  
Richard J. Cunningham, *Director of Production*  
Gail Papineau, *Dir. Indus. Film, Animation Div.*  
Fred Freeland, *Dir. Custom Film Division*  
Grant Atkinson, *Dir. Slidefilm Division*  
Chris Petersen, Jr., *Dir. Syndicated Film Division*  
Art Lewis, *Dir. Scenario Division*  
Manny Paull, *Dir. Art Division*  
Dave Garber, *Gen. Mgr. Hollywood Studios*  
David Savitt, *Chief Camera Department*  
Wayman Robinson, *Chief Sound Department*  
Dick Hertel, *Supervising Editor*

## Kling Studios, Inc.: continued

**SERVICES:** 35mm and 16mm color and b/w motion, slide and slide-motion pictures, live and animated, wide screen, 3-D and conventional. Industrial, public relations, sales training, educational and technical films. Custom and syndicated TV commercials. Package, syndicated package and live TV shows.

**FACILITIES:** Chicago—90,000 square feet of floor space in two studio buildings, including four large sound stages and complete production facilities with latest equipment. Hollywood—Complete facilities of former Charles Chaplin lot, including 20 buildings housing complete production facilities and newly-equipped animation division.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Seven Keys to Power* (Massey-Harris); *Mr. Peebles Gets the Point* (Mitchell Mfg. Co.); *Let's Get Going* (Standard Oil); *The Industry Builder* (American Marietta Co.); *Fair and Cooler* (Sears Roebuck); *Crosley Concerto* (Crosley); *Keep Your Balance* (American Bakers Assn.).

**SLIDEFILMS:** for U. S. Navy, Alemite Division of Stewart-Warner Corp., Democratic Central Committee, Admiral Corp., Westinghouse, Deep-freeze Corp., International Harvester, Aluminum Corp. of Am., and others.

**TV COMMERCIALS:** for Standard Oil, Wrigley, Whirlpool, Mitchell Mfg., Angel Soft Tissues, Leisy Beer, NBC and others.

★ ★ ★

**MERVIN W. LA RUE, INC.**  
159 E. Chicago Avenue  
Chicago 11, Illinois  
Phone: SUperior 7-8656

Date of Organization: 1937

### OFFICERS AND DEPARTMENT HEADS

Mervin W. La Rue, *President*  
Charles H. Hard, *Secretary-Treasurer*  
Joanna La Rue, *Vice-President*

**SERVICES:** planning, production and distribution of medical motion pictures and illustrations exclusively. Distributor of visual education equipment to this field exclusively.

**FACILITIES:** all equipment for special field—explosion proof for surgery, specially designed microscopic and macroscopic, time lapse, and recording equipment and accessories in addition to conventional equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Intravenous Anesthesia with Barbiturates* (Am. College of Surgeons and Am. Society of Anesthesiologists—grant by Abbott Laboratories); *Block Resection for Cancer of Tongue* (Hans von Leden, M.D.); *Malrotation of the Infant Bowel* (Willis J. Potts, M.D.); *Intravenous Sugar of the Future* (Mead Johnson & Co.); *Gentran as Plasma Volume Expander* (Baxter Laboratories); and many more.

## MIDWEST FILM STUDIOS

6808 No. Clark Street  
Chicago 26, Illinois  
Phone: SHeldrake 3-4239

Date of Organization: 1947

Alfred K. Levy, *Production Manager*

**SERVICES:** motion picture and slidefilm production services: research, writing, photography, editing, etc.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** 7 to 1 (Dandy Machine Specialties, Inc.); *The Portable Teleprinter* (Kleinschmidt, Inc.).

**SLIDEFILMS:** *Lift of a Lifetime* (Coffing Hoist Co.); *Jacking up Sales* (Templeton, Kenly and Co.); *You and Speigels* (Speigels Inc.).

## PARAGON PICTURES, INC.

2540 Eastwood Avenue  
Evanston, Illinois  
Phone: DAvis 8-5900

Date of Organization: 1947

### OFFICERS AND DEPARTMENT HEADS

Robert Laughlin, *President*  
James E. Ford, *Vice President*  
J. Edgar Kelly, *Secretary-Treasurer*  
Sherwin A. Cazanov, *Production Manager*  
Frank Alexander, *Sales Manager*

**SERVICES:** motion pictures and slidefilms in sound, color, black and white for advertising, public relations, training, education, sales improvement, product promotion and television. Client planning service.

**FACILITIES:** equipped for complete studio or location production: studio, 2,500' sound stage, cameras, lights, sound recording (magnetic and sound-on-film), editing, artists, script writers, music library and animation.

**MOTION PICTURE:** *Farmall Fair* (International Harvester Co.).

**SLIDEFILMS:** *Everybody's Job*, *First Aid*, *Wrong Way Waldo*, *Think Safety—Live Safely*, *Dollars and Sense*, *Mind Over Motor*, *Alive or Living?*, *Your Future Is In Sight*, *Winter Wise* (Zurich-American Insurance Co.).

**TV FILMS:** for Stewart-Warner, Hollingshead Corp.

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**Reid H. Ray Film Industries**  
REID H. RAY FILM INDUSTRIES, INC., 208 S. LaSalle St., Chicago, Illinois. Phone: Financial 6-0897. Frank Balkin, in charge.

(Complete listing in St. Paul area)

★ ★ ★

**SARRA, INC.**  
16 E. Ontario Street  
Chicago 11, Illinois  
Phone: WHitehall 4-5151

200 E. 56th Street  
New York 22, N. Y.  
Phone: MUrray Hill 8-0085

Date of Organization: 1937

### OFFICERS AND DEPARTMENT HEADS

(At New York City Studios)  
Valentino Sarra, *President*  
Morris Behrend, *General Manager*  
John Henderson III, *Producer-Director*  
Robert Jenness, *Director*; Rex Cox, *Director*  
Stanley Johnson, *Director*  
George Altman, *Chief Editor*  
David Fletcher, *Art Director*

*Sarra, Incorporated: continued*  
(At Chicago Studios)

Harry W. Lange, *Production Manager*  
Joseph G. Betzer, *Director of Film Planning*  
Helen Krupka, *Scenario Sup.*  
Wayne Langston, *Writer-Director*  
Michael Stehney, *Director*  
Ray Mueller, *Director*; Karl Oeser, *Director*  
Herbert Johnson, *Animation Director*  
George DeDecker, *Art Director*  
Harold A. Lignell, *Laboratory Manager*  
Marvin Bailey, *Chief Editor*

**SERVICES:** Creation and production of motion pictures, slidefilms and television commercials for sales, sales training, product promotion and information, employe training and indoctrination, safety training and promotion, public information, Armed Forces training subjects.

**FACILITIES:** Sound stage, 16mm and 35mm motion picture cameras; still photographic equipment and personnel; 16mm and 35mm editing; 16mm and 35mm film processing laboratory; art and animation; creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *America Takes to the Water* (Evinrude Motors); *It's an Order*; *Take Time to Live*; *Safe as You Make It*; *Call 'Em on the Carpet*; *Fragile*, *Handle Feelings with Care* (National Safety Council).

**SLIDEFILMS:** *Color Comes of Age* (Martin Senour Paint Co.); *Let's Sell Allstate Rebuilt Engines* (Sears, Roebuck & Co.); *So Well Remembered* (Florist Information Council); *Your Outdoor Neighbor* (Outdoor Advertising Assn., Inc.); *Take Time to Live* (Nat'l Safety Council).

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**John Sutherland Productions, Inc.**  
919 N. Michigan Avenue  
Chicago, Illinois  
Phone: MOhawk 4-5450  
(See complete listing in Los Angeles Area)

★ ★ ★

**TELECINE RECORDING STUDIOS, INC.**  
100 So. Northwest Highway  
Park Ridge, Illinois  
Phone: TA 3-1418  
Date of Organization: 1952

#### OFFICERS AND DEPARTMENT HEADS

Byron L. Friend, *President*  
June A. Friend, *Secretary-Treasurer*  
John Meredith, *Director of Photography*  
William Sprague, *Production Manager*  
Henry Ball, *Facilities Manager*

**SERVICES:** motion pictures for television and industry in color or b/w; TV commercials; studio and location work; complete packaging service; kinescoping and television air checks; 16mm editing; re-recording.

**FACILITIES:** multiple camera continuous shooting motion picture equipment, 16mm cameras, 16mm magnetic sound recording, sound stage 30 by 45', four channel re-recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aida* (Gittins Agency); *Blue Jacket Choir* (Illinois Bell Telephone); *Old King Cole* (Miles); *Christmas in Chicago* (Packard); *Planning Your Home* (Minneapolis-Honeywell).

### Your Guide to Film Quality

★ The minimum requirement of five recently-produced motion pictures and slidefilms which qualify a producer for listing in these pages is your *first* assurance of references. Ask to *preview* sample reels and *visit* studio facilities of these firms.

#### VIKING PICTURES CORPORATION

1415 Howard Street  
Chicago 26, Illinois  
Phone: AMbassador 2-6800  
Date of Organization: 1947

#### OFFICERS AND DEPARTMENT HEADS

Sullivan C. Richardson, *President*  
Arnold Whitaker, *Vice President, Gen. Mgr.*  
Earl B. Brink, *Board Member*  
John K. Edmunds, *Secretary-Treasurer*  
Frederick E. Strauss, *Dir. of Production*  
David W. Meyer, *Art Director*

**SERVICES:** industrial, documentary, travel, educational, animation, TV and sales training films. **FACILITIES:** story development and script writing; storyboards and animation wherever wanted. Own animation stand. Two full field crews for location shooting and synchronous lip sync or sound recording. Portable lighting equipment adequate for large color interiors.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Birthright* (Chrysler Corp.); *It's Your Move* (Standard Oil, Ind.); *Illinois*, *Land of Lincoln* (State of Illinois); *Two Cheers for Charlie*, *The Magic Lamp* (Mutual and United Benefit, Omaha).

#### VOGUE-WRIGHT STUDIOS

(Division of Electrographic Corporation)  
469 E. Ohio Street  
237 E. Ontario Street  
Chicago 11, Illinois  
Phones: MOhawk 4-5600, WHitehall 4-0244  
Date of Organization: 1931

**BRANCH OFFICES:** 225 Fourth Avenue, New York, N. Y. Phone: ALgonquin 4-3400, Robert Shea, *Vice President*.

#### OFFICERS AND DEPARTMENT HEADS

Albert W. Dungan, *President of Electrographic Corporation and Manager of Vogue-Wright Studios*  
Clinton Conrad, *Executive Vice President*  
William Faivre, *Vice President and Gen. Mgr.*  
George T. Becker, *Vice President in charge of film sales and production*  
James E. Holmes, *Studio Manager*

**SERVICES:** motion pictures, slide-motion, sound slide, television shorts and commercials, charts, manuals, booklets; films on industrial sales and personnel training, safety, public and civic relations.

**FACILITIES:** 100,000 square feet of floor space, Chicago; 10,000 square feet, New York. Staff of 250 employees, complete motion picture and slide film equipment. Sound stage, editing, animation, creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mum's the Word* (Geo. J. Ball Co.); *Pigeon Holes and Progress* (U.S. Post Office); *Strictly for the Record* (Zenith Radio Corp.).

**SLIDEFILMS:** *Plan for Better Living* (National Retail Furniture Assn.); *Signals and Gestures* (National Assn. of Auto. Mutual Ins. Cos.)

★ ★ ★

**WILDING PICTURE PRODUCTIONS, INC.**  
1345 Argyle Street  
Chicago 40, Illinois  
Phone: LOngbeach 1-8410

Date of Organization: 1914  
Incorporation: 1927

#### BRANCH OFFICES

**NEW YORK:** 385 Madison Ave., New York, N. Y.  
Phone: Plaza 9-0854. T. H. Westermann, *Vice President*.

**DETROIT:** 1000 Dime Building, Detroit, Michigan. Phone: Woodward 3-9311. Don Calhoun, *Vice President*.

**CLEVELAND:** 1010 Euclid Avenue, Cleveland, Ohio. Phone: Tower 1-6440. Jack Rheinstrom, *Vice President*.

**PITTSBURGH:** 129 Fourth Ave., Room 1201, Pittsburgh, Pa. Phone: Grant 1-6240. Ralph Maitland, *in charge*. (Under supervision of Jack Rheinstrom.)

**CINCINNATI:** Enquirer Building, Cincinnati, Ohio. Phone: Garfield 0477. R. L. McMillan, *in charge*. (Under supervision of Jack Rheinstrom.)

**CHICAGO:** Address given above. George L. Schuyler, *Vice President*.

**ST. LOUIS:** 4378 Lindell Blvd., St. Louis, Mo. Phone: Lucas 0986. James E. Darst, *in charge*. (Under supervision of George L. Schuyler.)

**HOLLYWOOD:** 5981 Venice Blvd., Hollywood, California. Phone: Webster 0183. John Oser, *in charge*.

#### OFFICERS AND DEPARTMENT HEADS

C. H. Bradfield, Jr., *President*  
H. W. Fish, *Executive Vice President*  
Lang S. Thompson, *Vice President, Sales*  
C. B. Hatcher, *Secretary-Treasurer*  
M. W. Gibney, *Production Development Dept.*  
J. M. Constable, *Production Development Dept.*  
J. A. Kellock, *Vice President, Production*  
Walter Tinkham, *Executive Assistant*  
Jerome C. Diebold, *Executive Assistant*  
Harold A. Witt, *Executive Assistant*  
Harold Kinzie, *Laboratory Superintendent*  
Gilbert Lee, *Art Director*  
A. J. Bradford, *Customer Service & Equipment*  
Duncan Taylor, *Slidefilm Dept.*  
Jack A. Krieger, *Advertising & Sales Promotion*

**SERVICES:** producers of sound motion pictures and sound slidefilms for commercial application and films for television.

**FACILITIES:** 60,000 sq. ft. of floor space in main studio, Chicago; 27,000 ft. given over to three stages, 200 x 75, 100 x 70 and 100 x 50 ft.; remainder to administrative and creative offices, still and motion laboratories; optical and animation departments, art studio, screening rooms, sound department, film vaults, carpenter shop and other departments. Stage facilities, screening rooms and administrative offices also available at company's Detroit and Hollywood studios.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** 1954 New Car Announcement film and *More Trucks for the Money* (in CinemaScope) (Ford Motor Company); *Mr. Christmas* (Deere & Company); *Good Business*, *Paper Work*, *Deep Roots* (Champion Paper & Fibre Company); *Green Gold* (Republic Steel)

(LISTING CONTINUES ON FOLLOWING PAGE)



## CHICAGO AREA

*Wilding Picture Productions, Inc.*: continued Corp.); *Where the Heart Is* (U.S. Savings & Loan League); *Beauty and the Bride* (S. C. Johnson & Son); *The Gentle Touch* (Chrysler Corp.); *Accounting—the Language of Business* (American Institute of Accountants); *A Better Way* (U. S. Steel Corp.); *Midwest Holiday* (Standard Oil of Indiana); *These Are Our Neighbors* (Community Fund of Chicago); *Time for Action* (Lincoln-Mercury).

SOUND SLIDEFILMS: numerous subjects produced for nation-wide clientele during 1953.

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### Raphael G. Wolff Studios

RAPHAEL G. WOLFF STUDIOS: 2103 Orrington Avenue, Evanston, Ill. Phone: DAvis 8-7236. Carl Wester, representative.

(See complete listing in Los Angeles area)



### Illinois

#### THE VENARD ORGANIZATION

702 So. Adams Street

Peoria 2, Illinois

Phones: 1-2190 and 3-5137

Date of Organization: 1923

#### OFFICERS AND DEPARTMENT HEADS

C. L. Venard

Frances B. Venard

SERVICES: production and distribution of educational and industrial motion picture films.

FACILITIES: 3200 square feet sound stage; Bell and Howell, Maurer, Cine-Specials; Magnacorder, Magnasync; complete equipment for all types of 35mm and 16mm motion picture production, including titles, animation, and sound slides. Also commercial still photography.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Education Plus—The Field Trip* (Keystone Steel & Wire Company); *The Vo-Ag Teacher* (Sears-Roebuck Foundation).

(Only 1953 production data available)

### Iowa

#### GENERAL PICTURES PRODUCTIONS, INC.

621 Sixth Avenue

Des Moines 9, Iowa

Phone: 3-4553

Date of Organization: 1915

Laboratory: Kempton Road

Des Moines, Iowa. Phone: 3-8275

#### OFFICERS AND DEPARTMENT HEADS

W. K. Niemann, President

Ted Sloane, Vice President

D. H. Bonine, Vice President, Laboratory Chief

W. H. Schultz, Vice President, Production Chief

SERVICES: industrial sales, educational, job training and civic relations films; television subjects. FACILITIES: sound and color camera and laboratory equipment; sound recording and re-recording, direct-on-film, magnetic film, tape; color printing; animation; editing; creative staff.

#### General Pictures Productions; continued

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *X Is For Mike* (educational—in cooperation with Des Moines City Health Dept.); *Drake Relays of 1953* (Pepsi-Cola); *UC—We Need You* (Des Moines United Campaign); *Rhythm on Reels, Master of Ceremonies* (Eastin Pictures Company); *Read, Heed, and Live* (in cooperation with Des Moines Safety Council).

### Kansas

#### CENTRON CORPORATION, INC.

1107 Massachusetts

Lawrence, Kansas

Phone: 50

Date of Organization: 1947

#### OFFICERS AND DEPARTMENT HEADS

Arthur H. Wolf, President & Exec. Producer

Fred S. Montgomery, Vice President

Russell Mosser, Secretary-Treasurer

Charles Lacey, Director of Production

Norman Stucwe, Motion Picture Photography

Margaret Travis, Script & Filmstrip Prod.

Harold Harvey, Director

Maurice Prather, Still Photography

SERVICES: 16mm motion pictures and slidefilms for public relations, sales, training, and education. Animation and recording service. Subcontracting. Specialized sports photography. TV films.

FACILITIES: sound stage (3000'); Mitchell and Cine Special cameras; lighting and sound equipment for studio and location.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Star 34* (Kansas Industrial Development Commission); *A Citizen Participates, Your Food* and other titles (Young America Films—total of 16 films for YAF in 1953); *KU Basketball Highlights of 1953* (U. of Kansas); *NCAA Basketball* (National Collegiate Athletic Assn.); *Kansas State Basketball Highlights, 1953* (Kansas State College); *Venice, Paris, Lugano* (Sterling TV Films).

### Minnesota

★ ★ ★

#### EMPIRE PHOTOSOUND, INC.

1920 Lyndale Avenue, South

Minneapolis 5, Minnesota

Phone: PLeasant 2407

Date of Organization: 1915

#### OFFICERS AND DEPARTMENT HEADS

William S. Yale, President

Charles B. Woehrl, Secretary-Treasurer

Catherine Running, Business Manager

Joan Pommerening, Production Control

Truman Bjorklund, Production Manager

Richard Jamieson, Technical Director

Arthur Nicol, Camera & Animation Dept.

Leslie Blacklock, Editorial Dept.

Warren Rose, Sound — John Locken, Script

Richard Christenson, Art Department

FACILITIES: creative dept.; script, storyboard and artwork. Maurer camera. Completely equipped film editing rooms; electronically controlled animation stand for 16mm and 35mm color, b&w motion pictures, slidefilms. Ampex synchronous recording in studio and on location. Maurer multiple 16mm sound tracks. Bank of 5 Magnecorders for tape dubbing service. Time-lapse, slow-

#### Empire Photosound, Inc.; continued

motion equipment. Large sound stage accommodates 5 sets simultaneously.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Speed With Accuracy* (General Refineries); *Joe's Little Acre* (The Farmhand Co.); *Infant Food Allergy* (The Borden Co.); *The Petroleum Story, Co-op Newsreel* (Farmers Union Central Exchange); *Onan on Safari, Onan Power on the Job* (D. W. Onan & Sons, Inc.); *Farmhand Newsreel* (Superior Separator Co.).

SLIDEFILMS: *Fashions in Food* (General Mills, Inc.); *Your National Advertising Campaign*, rural and city versions (The J. R. Watkins Co.); *Selling the Other Half, Your Selling Aces* (Theo. Hamm Brewing Co.); *Marshall Wells Imperial* (Marshall Wells Co.); *House That Alice Painted, 101 Sure Fire Ideas* (Archer Daniels Midland); *A New World of Color* (Seidlitz Paint & Varnish Co.); *The Heating System That Has No Competition, The Powerpile Control System* (Minneapolis-Honeywell Reg. Co.); *Pep in TV Sales* (Gamble-Skogmo, Inc.).

TV COMMERCIALS: for Shell; General Mills; First National Bank of Minneapolis; Russell Miller Milling Co.; Economics Laboratories; Gluek Brewing; Minnesota Consolidated Canneries.

★ ★ ★

#### REID H. RAY FILM INDUSTRIES

2269 Ford Parkway

St. Paul 1, Minnesota

Phone: EMerson 1393

Date of Organization: 1910

BRANCH OFFICES: Chicago 1, Room 1063, 208 So. LaSalle St., Financial 6-0897. Frank Balkin; Hollywood, 8762 Holloway Dr., CRestview 1-1030, Saul Elkins.

#### OFFICERS AND DEPARTMENT HEADS

Reid H. Ray, President

William H. Ringold, Vice President

Frank J. Havlicek, Asst. to the President

Alice M. Griswold, Secretary

E. H. Polsfuss, Production Manager

Clive Bradshaw, Laboratory Superintendent

Robert Berg, Art Director

Edward Rehberg, Animation Director

SERVICE: motion pictures, slidefilms, TV commercials (live or animated), screen advertising, TV package films for syndication.

FACILITIES: script department, studio, laboratory, titles, animation; complete production equipment for 35mm or 16mm black and white, or color; RCA magnetic, or photographic recording.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Highroad to the Orient* (Northwest Airlines); *Sealing Makes a Powerful Difference* (Victor Mfg. & Gasket Co.); *The Million Dollar Question* (Red Owl Food Stores); *The Safety Pin* (Deere & Co.); *Stack With Ease* (Cutler-Hammer, Inc.).

SLIDEFILMS: numerous subjects produced for nationwide clientele during past year.

#### Extra Copies Available at \$1.00

You can obtain extra copies of this complete issue sent postpaid on receipt of order containing \$1.00. Write to 7061 Sheridan Road, Chicago 26.

# Do your films have all of these distribution advantages

- 
- ✓ 90,000 film-user potential
  - ✓ Flexible distribution (nationally or regionally)
  - ✓ Free Television showings\*
  - ✓ 200 to 300 TV showings a year
  - ✓ Film damage insurance
  - ✓ Product tie-in service
  - ✓ Timely advance notices
  - ✓ Accurate monthly reports
  - ✓ Distributor-owned regional libraries

- ✓ Lowest per-viewer cost
- ✓ Individualized film promotion
- ✓ Inspection-seal film handling
- ✓ Film production counseling
- ✓ Recognized leadership in distribution
- ✓ 43 years' actual film experience

If your films are receiving any less than all of these distribution benefits it will be well worth looking into Association Films' sponsored film distribution service.

Because of our years of experience, and know-how in reaching audiences, we can offer sponsors quality distribution at very low cost!

An organization is judged by the clients it serves. We are proud to be of service to 80 national organizations, a veritable "who's who" of American business and industry. These sponsors have found over the years that Association Films reaches all market areas, efficiently, consistently!

You can find out more about America's First Distributor, and what our service can do for your films, by mailing the coupon below.

\*A feature of our Flat Rate Budget Plan.



## ASSOCIATION FILMS, Inc.

347 Madison Avenue, New York 17, N. Y.  
Ridgefield, N. J. • Chicago • Dallas • San Francisco

"America's First Distributor"

### CLIP AND MAIL

Please send me information about Association Films' film distribution service.

Name \_\_\_\_\_  
Position \_\_\_\_\_  
Organization \_\_\_\_\_  
Street \_\_\_\_\_ State \_\_\_\_\_  
City \_\_\_\_\_



## WEST CENTRAL

### Missouri

#### THE CALVIN COMPANY

1105 Truman Road  
Kansas City 6, Missouri

Date of Organization: 1931

#### OFFICERS AND DEPARTMENT HEADS

F. O. Calvin, *President*

Lloyd Thompson, *First Vice President*

Larry Sherwood, *Vice-Pres. & Gen. Sales Mgr.*

Neal Keeln, *V. P. in Charge of Services*

Frank Barhydt, *V. P. in Charge of Productions*

James Sund, *V. P. in Charge of Manufacturing*

B. C. Calvin, *Secty.-Treasurer*

Dick Bulkeley, *Executive Director*

James Hash, *Comptroller*

Leonard Keck, *Operations Manager*

Ken Moran, *Business Manager*

Maxine Covell, *Office Manager*

SERVICES: 16mm color sales and sales training films; service work for other producers and for universities.

FACILITIES: 18,000 sq. ft. studio space; location equipment for three crews; laboratory with output of 25,000,000 ft. black and white, 20,000,000 ft. color a year; Kodachrome processing; 12 editing rooms; two sound studios with six channels, four phono, recording equipment for film, tape, wax, magnetic film; six full-time directors; creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sales Management, The Gamblers* (Caterpillar Tractor Co.); *The Right Way* (E. I. duPont de Nemours & Co.); *I Remember Louie* (Gulf Oil Corporation); *Rumors Are Flying* (Lion Oil Co.); *Ace in the Hole* (Mid-Continent Petroleum Co.); *Modern Baseball* (Official Sports Films); *What a Day* (Phillips Petroleum Co.); *This Could Happen to You* (United Funds of K.C.).

### St. Louis

★ ★ ★

#### CONDOR FILMS, INC.

1006 Olive Street

St. Louis 1, Missouri

Phone: MAin 1-8876

Date of Organization: 1951

BRANCHES: New York, 12 E. 41st St., N. Y. 17. Phone: MUrray Hill 5-3561, Edward F. Cullen. Hollywood, 4920 Santa Monica Blvd., Hollywood 29, Calif. Phone: NOrmandy 3-3238, Glenn E. Miller.

#### OFFICERS AND DEPARTMENT HEADS

Arthur E. Wright, Jr., *President*

Bradford Whitney, *Vice President*

Otto Rauhut, *Chief Sound Engineer*

Victor C. Lewis, Jr., *A.C.E., Editor*

SERVICES: 16mm and 35mm commercial, industrial, training, sales, and television motion pictures, TV commercials, Sound slidefilms.

FACILITIES: sound stage, Mitchell and Bell & Howell cameras, Fearless Panoram dolly, Synchronous magnetic recording—17½mm, 35mm, ¼ in. Six-channel mixing, completely interlocked, Supersonic optical recorder, 16mm,

### Condor Films Inc.: continued

17½mm, 35mm Moviolas—picture and sound. 16mm and 35mm interlocked projection equipment and facilities. Complete creative, writing and production staffs.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Once Upon the Wabash* (Wabash Railroad Co.); *Seal of Excellence* (Monsanto Chemical Co.); *Keeping Up With the Joneses* (Aluma Kraft Mfg. Co., Inc.); *No Idle Hands* (in production), (Assn. of American Railroads); *The Story of a Subdivision* (Duenke Construction Co.).

SOUND SLIDEFILMS: *The Meter Readers' Story* (Union Electric Co.); *1954 Sales Program* (Emerson Electric Mfg. Co.); *Selling Old Fitz* (Stitzel-Weller Distillery, Inc.).

TV COMMERCIALS: for Anheuser-Busch, Inc., Stag Beer, Griesedieck Bros. Brewing Co., Wabash Railroad Company, Phelan-Faust Paint Co., U. S. Air Force, KETC-TV, Modular Homes, Inc., and others.

★ ★ ★

### Kling Studios, Inc.

KLING STUDIOS (sales branch) 4910 W. Pine Blvd., St. Louis. Bert Somson, in charge. (see complete listing in Chicago area)

#### PREMIER-HARDCASTLE PRODUCTIONS

3033 Locust St.

St. Louis 3, Mo.

Phone: Newstead 3555

Branch: 818 Olive St. Phone: CEntral 7620

Date of Organization: 1948

#### OFFICERS AND DEPARTMENT HEADS

Theodore P. Desloge, *General Manager*

Richard Harcastle, *Photography*

Wilson Dalzell, *Sound & Production*

Roger E. Leonhardt, *Production*

SERVICES: 16mm and 35mm films for industry, television, public relations, religious and civic organizations; TV commercials; sound slidefilms. FACILITIES: maintain own sound recording studios and picture sound stage. Complete 16mm and 35mm film equipment. Mobile unit for location work.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Built to Take It* (Chromcraft Div.—American Fixture & Mfg. Co.); *More Dollars for Dealers* (International Shoe Co.); *It's Your Town* (St. Louis Community Chest).

SOUND SLIDEFILMS: *Cooking Can be a Pleasure* (2), (Wrought Iron Range Co.); *Sales Conference* (The Seven Up Co.).

TV COMMERCIALS: for Anheuser-Busch (Budweiser); Knapp Monarch Co. (Corn Popper, Chefster Liquidizer), Rice Chex, Space Cadet (Ralston Purina); Town House Crackers, Old Crown Beer.

★ ★ ★

### Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 4378 Lindell Boulevard, St. Louis, Missouri. Phone: LUcas 0986, James Darst, in charge.

Under supervision of Geo. L. Schuyler.

(see complete listing in Chicago area)

### Wisconsin

#### FILM ARTS PRODUCTIONS, INC.

1032 N. Sixth St.

Milwaukee, Wisconsin

Phone: BR 6-5670

Date of Organization: 1927

#### OFFICERS AND DEPARTMENT HEADS

A. K. Hadley, *President*

Harlan P. Croy, *General Manager, Treasurer*

SERVICES: 16mm and 35mm industrial, sales training motion pictures; sound slidefilms; slides; TV commercials and shorts. Complete 16mm and 35mm lab service.

FACILITIES: 16mm and 35mm cameras; lighting equipment for studio or location; stock and special sets; recording facilities (magnetic, disc, and film). 16 and 35mm; 5000 sq. ft. shooting stage.

#### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Product Performance* (Pittsburgh Plate Glass); *The Royal Pair* (Speed Queen Washers).

(Only 1953 sponsor reference data submitted)



### Texas

#### JAMIESON FILM COMPANY

3825 Bryan Street

Dallas, Texas

Phone: TEnnison 8158

Date of Organization: 1916

#### OFFICERS AND DEPARTMENT HEADS

Bruce Jamieson, *Business Manager*

Hugh V. Jamieson, Jr., *Production Manager*

Ralph Canada, *Laboratory Manager*

Jerry Dickinson, *Animation Department*

Robert Alcott, *Camera Department*

SERVICES: industrial, educational, training and sales promotion motion pictures, 16mm and 35mm; filmed television programs and commercials; sound recording and color printing services.

FACILITIES: studio and sound stage, RCA 16mm and 35mm; editing, printing and processing 16mm and 35mm; Kodachrome printing with scene-to-scene color correction; animation, creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *With Benefit of Counsel* (Texas Bar Assn.); *Wasatch Plateau Operation* (Three States Natural Gas Co.); *Hitch Your Wagon* (Dallas Chamber of Commerce); *The Louisville Story* (Louisville Chamber of Commerce); *This Is Nashville* (Nashville Chamber of Commerce); *The Young Die Quickly* (Georgia Dept. of Public Safety).

#### GULF COAST FILMS, INC.

309 Oil and Gas Building

Houston 2, Texas

Phone: BLackstone 5471

Branch: 9 W. 61st St., New York City

Phone: Clrcle 6-0191

Date of Organization: 1950

Robert Yarnall Richie, *President*

**TEXAS INDUSTRIAL FILM COMPANY**  
2528 North Boulevard  
Houston, Texas  
Phone: CHarter 9371  
Date of Organization: 1915

N. Don Macon, *Owner and Operator*

**SERVICES:** industrial training and sales promotion motion pictures, 16mm and 35mm sound, color; 35mm sound slidefilms. Extensive specialized experience in production of insect films. **FACILITIES:** 16mm and 35mm cameras, lighting equipment; air-conditioned sound stage; disc, magnetic tape and 16mm optical sound recording; picture and sound editing; printing equipment for 16mm motion pictures and 35mm slidefilms. Personnel for writing, direction, editing and sound recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aluminum In Texas* (Humble Oil & Refining Company); *The Mark of Quality* (Reed Roller Bit Company); *Operation Bountiful* (Texas Rice Promotion Assn.); *Plastics From Natural Gas* (The Dow Chemical Company). **SLIDEFILMS:** *The Corrugated Story* (Libbey-Owens-Ford Glass Company).

★ ★ ★

**Robert Yarnall Richie Productions**  
ROBERT YARNALL RICHIE PRODUCTIONS, INC.,  
309 Oil and Gas Building, Houston 2, Texas.  
Phone: Blackstone 5471.  
(see complete listing under New York City)

#### Oklahoma

SAM ORLEANS & ASSOCIATES (sales branch) 116  
N.W. Room 204, Oklahoma City, Okla. (see  
Tennessee listing).



#### Colorado

**THOS. J. BARBRE**  
**MOTION PICTURE PRODUCTIONS**  
1215 E. Virginia Avenue  
Denver 9, Colorado  
Phones: RAce 4605 and 4606

#### OFFICERS AND DEPARTMENT HEADS

Thos. J. Barbre, *Owner, Manager, Producer*  
Paul Emrich, *Recording Director*  
Don Hoffman, *Director of Photography*

**SERVICES:** 16mm production from script to screen; color; sound, public relations and sales films.

**FACILITIES:** Maurer Cameras and 100,000 watts lighting equipment; Maurer six track sound-on-film recording, 16mm magnetic, disc; sound truck and generator; editing; animation and titling equipment and staff; recorded music library and staff organist; editors; script writers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Silver Diploma* (Colorado School of Mines); *Easy Does It!*; *Brainard Strapping System* (Brainard Steel Division); *Legends of the Lodore* (Colorado Game and Fish Dept.); *Reinforced for Life* (Colorado Fuel & Iron Corp.); *Research Is Wealth* (Colorado A & M College); *Great Western News of '54* (Great Western Sugar Company).

★ ★ ★  
**ARTHUR G. RIPPEY AND COMPANY**  
530 First National Bank Building  
Denver 2, Colorado  
Phone: TAhor 0221

Date of Organization: 1913

#### OFFICERS AND DEPARTMENT HEADS

Arthur G. Rippey, *Managing Partner*  
Gilbert Bucknum, *Partner, Producer*  
Clair G. Henderson, *Partner*  
Harry A. Lazier, *Partner*  
Robert R. Powell, *Production Supervisor*

**SERVICES:** industrial and civic relations motion pictures, color and sound, both voice-over and lip synchronization; sound slidefilms, black and white and color; glass slides, black and white and color.

**FACILITIES:** 16mm cameras, lighting, recording and editing equipment; creative staff; art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *America Builds* (Ideal Cement Company); *New Wealth in the Land of Hiawatha* (Minneapolis Star-Tribune); *Audience in Iowa* (Des Moines Register-Tribune); *Pressure on Production* (Lake Erie Engineering Corp.); *A Third Dimension for Oil* (a 3-D film) (Geophoto Services).

#### SONOCHROME PICTURES

2275 Glencoe Street  
Denver 7, Colorado  
Phone: EAst 3192

Date of Organization: 1942

Branch: **MULTICHROME LABORATORIES**  
760 Gough Street, San Francisco, California

#### OFFICERS AND DEPARTMENT HEADS

R. B. Hooper, *Owner-Producer*  
George E. Perrin, *Director of Photography*  
Herbert McKenney, *Owner, Multichrome Laboratories*

**SERVICES:** industrial and civic interest motion pictures, tourist promotion and safety films.

**FACILITIES:** sound and color cameras, mobile generator equipment, sound and tape recorders, animation, title and effects departments, color printing, art and writing departments, and TV production facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Ski Colorado* (Colorado State Adv. & Publicity Bureau); *Scenic 6* (Highway Six Assn.); *Springtime in 3-D*; *Concrete Stress Tests* (Denver & Rio Grande Western RR.); *Profit with a Snap* (Curt Freiberger Agency). **TV COMMERCIALS:** Rio Grande TV Spots (Axelson Agency).

#### Dependable Guidance for Buyers

★ The 111 U.S. and 7 Canadian film producers whose complete listings appear in these pages furnish evidence of their experience, facilities and organization as a dependable guide to business and television film buyers. They will screen recent films on request for any bonafide sponsor.



#### San Francisco

**BECKER-WULZEN FILMS**  
915 Howard Street  
San Francisco 3, California  
Phone: EXbrook 2-1655

Date of Organization: 1951

Marvin E. Becker, *Partner*  
Frank E. Wulzen, *Partner*  
(New company no references available)

★ ★ ★

#### Kling Studios, Inc.

KLING STUDIOS, (sales branch) 503 Market St.,  
San Francisco, Calif. Richard Downey.  
(see complete listing in Chicago area)

#### MOTION PICTURE SERVICE COMPANY

125 Hyde Street  
San Francisco 2, California  
Phone: ORdway 3-9162

Date of Organization: 1935

#### OFFICERS AND DEPARTMENT HEADS

Gerald L. Karski, *President, General Manager*  
Harold A. Zell, *Production Manager*  
Lee Rashall, *Manager, Television Dept.*  
Boris Skopin, *Manager, Title and Trailer Dept.*  
Albert Niggemeyer, *Manager, Laboratory Dept.*  
**SERVICES:** industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials.

**FACILITIES:** Maurer Camera 16mm; 3 Standard Bell & Howell 35mm; 16mm & 35mm laboratory; art dept.; magnetic & optical recording; sound stage; editing equipment; title & animation equipment; script-to-release print.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Tournament of Roses*; *Birth of an Empire*; *Oakland, Tomorrow's City*—Today (Standard Oil of California).  
(Incomplete listing data submitted)

★ ★ ★

#### ALFRED T. PALMER PRODUCTIONS

130 Bush Street  
San Francisco 4, California  
Phone: DOuglas 2-8177

Date of Organization: 1931

#### OFFICERS AND DEPARTMENT HEADS

Alfred T. Palmer, *Owner, Exec. Producer*  
Alexa H. Palmer, *Co-Owner, Office Mgr.*  
Pauline C. Hase, *Secretary-Treasurer*  
Lawrence Paquin, *Associate Producer-Writer*  
William Thorp, *Associate Producer-Writer*  
Philip E. Walker, *Associate Producer-Writer*  
Henri Van Wandelen, *Color Still Photography*  
Florence Walker, *Distribution & Sales*

**SERVICES:** Production largely centered in overseas projects concerned with the advancement of human understanding through the use of motion pictures.

**FACILITIES:** complete 16mm production and sound studios, reproduction laboratory, distribution facilities and theatre. Also color and black-white still studios, staff.

(LISTING CONTINUES ON FOLLOWING PAGE)



## WEST COAST:

SAN FRANCISCO: A. T. Palmer: *cont'd*

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hannibal Victory* (U.S. Maritime Commission); *America Sails the Seas* (National Federation of American Shipping); *A Dream and a Memory*; *Japan Today*; *Cargoes for Peace*; *Voyage of Discovery* (American President Lines); *Gateway to Japan*; *Colorful Nikko*; *Picturesque Japan*; *Along Japan's Highway*; *Kimono* (Japan Travel Bureau); *The Friendly Philippines*; *The Philippines Today* (World Family Forum Films); *Our Filipino Friends* *In the City*; *Our Filipino Friends—In the Country*; *Japanese Fishing Village* (World Family Classroom Films); *Truth Shall Make Men Free*; *Bayan Kong Filipinas*; *Ceylon, My Home* (The Committee for Free Asia); *Young Men of Action* (Junior Chamber International).

### W. A. PALMER FILMS, INC.

611 Howard Street  
San Francisco 5, California  
YUkon 6-5961

Date of Organization: 1936

### OFFICERS AND DEPARTMENT HEADS

W. A. Palmer, *President*  
H. B. Butler, *F.P. Treas.*  
F. E. Boothe, *Comptroller*  
Florence H. Dieves, *Prod. Dir.*  
Joseph P. Dieves, *Camera*

SERVICES: Industrial public relations and sales training films; sound slidefilms; television films and spot commercials; kinescope, 16mm and 35mm.

FACILITIES: studio and location photography; Western Electric sound recording system, photographic and magnetic, 16mm and 35mm; disc and tape recording, including stereophonic; multiple channel dubbing and interlock; color, black-white printing—16mm optical printer; Kinescope Recording; 35mm Moviola and editing equipment; animation artist; writers, editors.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Suakist* (Sunkist Growers, Inc.); *Watch for a Silent Man*; *Point of the Triangle* (Graphia Productions); *Fruits for Del Monte* (California Packing Corp.); *Oil Across the Rockies* (Bechtel Corp.)

SLIDEFILMS: *Cling Peach Closeups* (California Cling Peach Advisory Board); *Teamwork Pays Off*; *The Practical Approach* (Standard Stations, Inc.); *News Carrier Training Film* (The San Francisco News).

### There's a Specialized Producer For Your Business Needs

★ Producers whose listings are accepted in these pages comprise the most experienced sources of business and television film production in the U. S. and Canada. Arrange to see sample reels and visit studio facilities that are set up to meet your business communication problems.

## PEARSON & LUCE PRODUCTIONS

Administrative and Executive Offices  
26 O'Farrell Street  
San Francisco, Calif.  
YUkon 2-1272

### Studios and Production:

505 Geary Street  
San Francisco, Calif.  
PROspect 6-6335

Date of Organization: 1951

### OFFICERS AND DEPARTMENT HEADS

Lloyd K. Pearson, *Partner*  
Ralph W. Luce, *Partner*  
Don Rivers, *Technical Director*  
June Donald, *Scenario*

SERVICES: motion pictures, slide films; industrial, sales, training, and documentary productions.

FACILITIES: studios and sound stage. Cameras include 16mm Auricon Super 1200, Arrillex 16, and hand cameras; 4 channel interlocked magnetic film recorders, Ampex 300, and Magnecord tape recorders. Sound proof projection room with interlocked projector, Editing, art, and script departments, Creative staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Case of Protection* (Certain-teed Products Corporation); *It's up to You* (United Crusade); *Panorama* (Lancers Production); *Football Festival 1953* (Berkeley Junior Chamber of Commerce); *Great Wild West* (Contra Costa Junior College.)

SLIDEFILMS: C.I.P. Cleaning-in-place of Sanitary Lines (The Borden Company).

## PHOTO & SOUND PRODUCTIONS

116 Natoma Street  
San Francisco 5, California  
YUkon 2-3986

Date of Organization: 1938

BRANCH OFFICE: 11 W. 42nd St., N. Y. 36:  
Phone: OXford 5-2342; Executive in Charge:  
Martha N. Winn.

### OFFICERS AND DEPARTMENT HEADS

Donald M. Hatfield, *President, General Mgr.*  
Charles A. Larrance, *Exec. Vice President*  
George Watson, Jr., *Production Manager*  
Fred P. Barker, *Art Director*  
James B. Gahan, *Writer-Director*  
David H. Ahlers, *Sales Manager*

SERVICES: sponsored public relations, sales, documentary and training films; medical films; slidefilms; filmstrips; TV program and commercial films.

FACILITIES: 35mm Eclair and 16mm Maurer cameras and recording systems; sound and silent stages; complete editing equipment for 35mm and 16mm; animation department; creative staff; contract script writing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Family Affair* (San Francisco Community Chest); *The Time Is Now* (United Crusades of the Bay Area); *Holly Grows Up* (Medical Arts Productions—Personal Products Corp.).

★ ★ ★ bold face stars appearing over listings indicate advertising accepted in this issue.

*Photo & Sound Productions: continued*  
SLIDEFILMS: *The Story of RPM Automotive Grease* (Standard Oil Company of Calif.); *Meal-time for Wheat* (Shell Chemical Corp.); *Coast Counties Annual Report* (Coast Counties Gas & Electric Co.).

## WALTER A. RIVERS & ASSOCIATES

60 Market Street  
San Francisco 11, Calif.  
Phone: SUtter 1-1284

Date of Organization: 1919

### OFFICERS AND DEPARTMENT HEADS

Walter A. Rivers, *President*  
W. G. Rivers, *Art Director*

SERVICES: general motion picture production, specializing in films for industry, television, public relations and sales training.

FACILITIES: Auricon sound cameras; recording system, film and tape; tiles and animation; writing; editing and art staff, TV production facilities, sets and lights.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *San Rafael-Richmond Bay Bridge*; *San Francisco Freeway* (Judson Pacific Murphy Corp.); *Fishing In Oregon*; *Winter Sports in Oregon* (Oregon State Highway Dept.); Television series (own sponsorship); *The Legends of Pinto Pete*; *Curtain of Time* (re-edited).

## GENE K. WALKER PRODUCTIONS

165 California Street  
San Francisco 4, California  
Phone: YUkon 6-2891

Date of Organization: 1938

Studio at 629 Commercial Street, San Francisco, California. Phone: YUkon 2-4181

### OFFICERS AND DEPARTMENT HEADS

Gene K. Walker, *President*  
George T. Becker, *Production Manager*  
John F. Link, *Assistant Production Mgr.*  
William H. McDonough, *Assistant Prod. Mgr.*  
Robert F. Scott, *Editor*

SERVICES: camera, lighting, titling, editing, animation, sound, color service for industrial and documentary motion pictures; slidefilms and filmstrips; corollary visual aids.

FACILITIES: 1-unit Stancil-Hoffman 17.2mm magnetic tape recording, plus interlock; 16mm film recording; laboratory; Type A and B animation equipment and staff; creative staff with two full-time writers.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safe Every Second* (Standard Stations, Inc., California); *The 10-30 Special*; *Weather . . . Breath of Life* (Standard Oil Company of California); *Chicago Market Report*, Vol. 11; *Cattle Values in the Livestock Market* (Union Stock Yard & Transfer Company); *This Is My Railroad* (Southern Pacific Company); *Signal 10-30 HD* (Signal Oil Company).

### Extra Copies Available at \$1.00

You can obtain extra copies of this complete issue sent postpaid on receipt of order containing \$1.00. Write to 7064 Sheridan, Chicago 26.



Distributed by  
**Graybar**  
OFFICE IN PRINCETON, N.J.

"Super 1200" . . . a superb photographic instrument.

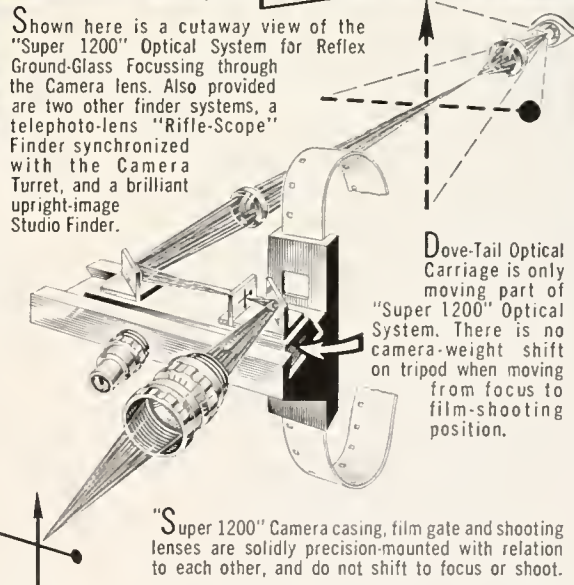
16 MM SOUND-ON-FILM CAMERA

# Auricon "Super 1200"

with new Model "CM-74A" features . . .

- ★ During picture exposure, your film runs through the New Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire surfaces, an exclusive Berndt-Bach feature (U.S. Patent No. 2,506,765). This polished Sapphire Film-Gate is guaranteed frictionless and wear-proof for in-focus and scratch-free pictures, regardless of how much film you run through the camera!
- ★ Built-in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold-weather Camera operation.
- ★ Geared Footage & Frame Counter with built-in neon-glow indirect light.
- ★ Two independent Finder systems (in addition to Reflex Ground-Glass Focussing through the Camera lens); a brilliant upright-image Studio Finder, plus a "Rifle-Scope" precision-matched Telephoto Finder.
- ★ Records "rock-steady" picture and High Fidelity Optical Sound-Track on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon gears.
- ★ 400 and 1200 ft. film Magazines available. Up to 33 minutes continuous filming.
- ★ "Super 1200" is self-Blimped for completely quiet studio use.
- ★ Now priced from \$4,652.15 complete for sound-on-film; \$3,755.65 without sound; choice of "C" Mount lenses and Carrying Cases extra.
- ★ Sold with a 30 day money-back Guarantee and One Year Service Guarantee; you must be satisfied. Write today for your free Auricon Catalog...

**Auricon**  
Hollywood



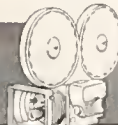
**BERNDT-BACH, INC.**

7387 Beverly Blvd., Los Angeles 36, Calif.

The **Auricon** Hollywood Line  
SOUND-ON-FILM CAMERAS SINCE 1931

  
**CINE-VOICE**  
\$695.00

  
**AURICON-PRO**  
\$1310.00

  
**SUPER 1200**  
\$4652.15

  
**TRIPOD**  
\$325.00

  
**PORTABLE POWER UNIT**  
\$269.50

  
**SOUND RECORDER**  
\$1149.50



# **METROPOLITAN LOS ANGELES**

**ACADEMY PRODUCTIONS**  
7931 Santa Monica Boulevard  
Hollywood 46, California  
Phone: Hollywood 9-5873

Date of Organization: 1951

**OFFICERS AND DEPARTMENT HEADS**  
C. Moray Foutz & Edward L. Gershman.

*General Partners*

Arthur Babbitt, *Supervising Director*  
William Lightfield, *Production Manager*

**SERVICES:** 16mm and 35mm films; animated and live action.

**FACILITIES:** complete facilities (other than sound recording) located in Color Reproduction building.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Supervisory Conferences; Employment Interview; The Grievance Hearing* (McGraw-Hill Book Co., Inc.); *Stability & the Weather; Flame Spraying of Thiokol* (United States Navy).

**TV COMMERCIALS:** series of six 35mm TV spots for J. Walter Thompson Company.

**ALL SCOPE PICTURES, INC.**  
8949 Sunset Boulevard  
Hollywood 46, California  
Phone: CRestview 4-6913

Date of Organization: 1946

**OFFICERS AND DEPARTMENT HEADS**  
Gordon S. Mitchell, *President*

C. D. Owens, *Vice President*

La Nell B. Mitchell, *Secretary-Treasurer*  
Norval D. Crutcher, Jr., *Production Mgr.*

**SERVICES:** Industrial, public relations, educational and training films. TV commercial and theatre ad films. Live action, animation and/or stop motion production.

**FACILITIES:** Sound stage, cutting rooms and projection room; animation department.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Carbide Woodworking Tools* (U. S. Navy); untitled sales promotion film (California Prune & Apricot Growers Assn.).  
**TV COMMERCIALS:** for Minn. Brewing Co., S. O. S. Corp., California Wine Assn., Table products Co. (Safeway Stores), Cargill Seed Co.  
(Only 1953 references submitted)

**CASCADE PICTURES OF CALIFORNIA, INC.**  
8822 Washington Boulevard  
Culver City, California  
Phones: TEexas 0-4520, VErmont 8-2185

Date of Organization: 1948

**OFFICERS AND DEPARTMENT HEADS**

Bernard J. Carr, *President*

Roy W. Seawright, *Vice President*

Vaughn A. Paul, *Production Coordinator*

R. V. Brown, *Director of Sales*

John C. McCormick, *Comptroller*

Fillmore Phipps, *Producer*

Hugh MacMullan, *Producer*

Bernard Loftus, *Editorial Supervisor*

Alex. Lovy, *Director of Animation*

## Cascade Pictures: continued

**SERVICES:** Industrial, documentary, television and box-office motion pictures.

**FACILITIES:** All major studio facilities. Maintain and operate own optical, animation and editorial facilities. 35 & 16mm, black and white, color and dimensional-wide screen photography.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Nike: Introduction to Douglas* (Douglas Aircraft Co.); *Corporal* (Jet Propulsion Laboratory); *New Horizons* (AiResearch Corp.); *California Missions* (U. S. State Dept.).  
**TV COMMERCIALS:** for more than 50 clients and products.

\* \* \*

**CATE & MCGLONE**  
1521 Cross Roads of the World  
Hollywood 28, Calif.  
Phone: HOLlywood 5-1118

Date of Organization: 1947

**OFFICERS AND DEPARTMENT HEADS**

T. W. Cate, *Partner*

E. D. McGlone, *Partner*

Charles Cahill, *Production Manager*

**SERVICES:** sales promotion, training, public relations, informational motion pictures and TV films; color films and location work.

**FACILITIES:** 16mm photographic equipment, portable lighting equipment, creative staff for writing, photographing, directing and editing.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *We* (Socony-Vacuum Oil Company); *In the Beginning* (General Petroleum Corp.); *World in a Week—California: Cross-Section U.S.A.*; *Flight* (United Air Lines).  
**TV COMMERCIALS:** spots and chain breaks for N. W. Ayer & Son, Inc. Client: United Air Lines.

**GEORGE CARILLON INCORPORATED**  
Goldwyn Studios, 1041 N. Formosa  
Hollywood 46, California  
Phone: HOLlywood 7-5111

Date of Organization: 1950

**OFFICERS AND DEPARTMENT HEADS**

George Carillon, *President*

Francis M. Reiter, *Vice President*

J. Paul Popkin, *Production Supervisor*

Kay Bradley, *Office Manager*

**SERVICES:** 16mm and 35mm color and black and white motion picture production for sales development, training, TV.

(No Production References Submitted)

\* \* \*

## Condor Films, Inc.

CONDOR FILMS (sales branch) 4920 Santa Monica Blvd. Hollywood 29. Phone: NOrmandy 3-3288.

Glenn E. Miller, in charge.

(See complete listing under St. Louis, Mo.)

\* \* \* bold-face stars at top of listing indicates advertising elsewhere in issue.

\* \* \*

**PAT DOWLING PICTURES**  
1056 So. Robertson Boulevard  
Los Angeles 35, California  
Phone: CR 1-1636

Date of Organization: 1940

**OFFICERS AND DEPARTMENT HEADS**

Pat Dowling, *Owner*

T. J. Stanton, *Production Manager*

R. J. Soltys, *Cameraman*

Ray B. Lockert, *Film Editor*

**SERVICES:** Production of motion pictures and slidefilms for customers and educational films and filmstrips for own account; editorial and sound production of films sponsoring companies.

**FACILITIES:** Script production; art department; camera department; studio; cutting department.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hawaii the Land of Sugar; The President Reports* (Hawaiian Sugar Planters' Association); *Pard Pet Parade; Allsweet's New Secret* (Swift and Company); *Man With a Thousand Hands*—In association with Associated Screen News of Canada and Charles Palmer—(International Harvester Co.); *Melos in Staff Town* (Irene B. Wood).

\* \* \*

**DUDLEY PICTURES CORPORATION**  
**DUDLEY TELEVISION CORPORATION**  
AND VISTARAMA, INCORPORATED

9908 Santa Monica Boulevard

Beverly Hills, California

Phone: CRestview 1-7258

Cable address: Dudleypie

Date of Organization: 1947

Branch Office: 501 Madison Avenue  
New York, N. Y. Phone: ELdorado 5-4076

**OFFICERS AND DEPARTMENT HEADS**

Carl W. Dudley, *President*

Don McNamara, *Vice President*

Richard Goldstone, *Vice President*

Herman Boxer, *Vice President*

Eugene H. Barnes, *Secretary and Treasurer*

**WRITERS:** James Bloodworth, Charles Tedford, David Chandler, Carl Dudley, Herman Boxer.

**DIRECTORS:** Will Jason, Harvey Dwight, Alan Miner, Richard Evans, Richard Carlson, Herman Boxer, Orville Fouse, Arthur Pierson and Carl Dudley.

**SERVICES:** Industrial, theatrical, educational and television motion pictures and slidefilms.

**FACILITIES:** Own studio, stage, lights, cutting room, sound and color production equipment, cameras, printing; color film library; creative staff.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Magic Stone* (Great Lakes Carbon Corporation); *The Grefco Story* (General Refractories Company); *The EQS Story* (Griffin Wheel Company); *Flight to California* (Trans World Airlines, Inc.); *Flight to Japan; Flight to Hong Kong* (Philippine Airlines); *The Long Way Home from School* (Union Pacific RR.); *Coronado's Golden Cities* (Vistarama Production) (Southwestern Public Service); *Fish Tales* (MGM); *Aloha Nui; Sportsman's Holiday* (Vistarama Production) (Warner Brothers); *Fresh As the Day It Was Packed* (Santa Fe RR.); *King Salmon* (Martin Motors); *Regional Geography Series* (Encyclopaedia Britannica) and others.

**PAUL J. FENNELL Co.**  
401 N. La Cienega Blvd.  
Los Angeles 48, California  
Phone: CRestview 6-0817  
Date of Organization: 1917

(Reference data on recent productions and sponsors not available; active in other fields in 1953.)

★ ★ ★  
**JERRY FAIRBANKS PRODUCTIONS  
OF CALIFORNIA**  
6052 Sunset Boulevard  
Hollywood 28, California  
Phone: HOLlywood 2-1101  
Date of Organization: 1929

BRANCH: 520 North Michigan Ave., Chicago, Ill.  
Fenton P. McHugh, *Representative*. Phone:  
WHitchall 4-0196.

**OFFICERS AND DEPARTMENT HEADS**  
Jerry Fairbanks, *President, Exec. Prod.*  
Donald A. Dewar, *Vice President, Bus. Mgr.*  
Robert Scrivner, *Studio Manager*  
John McKennon, *Production Manager*  
Leo Rosencrans, *Story and Creative Head*

**SERVICES:** industrial, theatrical and television motion pictures.

**FACILITIES:** full studio facilities; 2 sound stages; 18 camera units; 16mm and 35mm including MultiCam process; 16mm, 35mm and magnetic sound recording and rerecording; editing; animation; Duoplane Process; 16mm & 35mm opticals; film and music libraries; technical, art, creative and music staffs.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *King's X* (Credit Union National Association); *Flying with Arthur Godfrey* (Eastern Air Lines); *Follow the Leader* (Chrysler Corporation); *Why Take a Chance* (General Tire & Rubber Co.); *With This Ring* (Miller Brewing Company).

★ ★ ★  
**GRAPHIC FILMS CORPORATION**  
1618 North Las Palmas Ave.,  
Hollywood 28, California  
Phone: HOLlywood 7-2191  
Date of Organization: 1941

**OFFICERS AND DEPARTMENT HEADS**  
Lester Novros, *President*  
William B. Hale, *Vice President*  
Julius Berlfein, *Secretary-Treasurer*  
Antonio M. Vellani, *Sales Representative*

**SERVICES:** production of animated and live action films for industry and government. Design and publication of booklets, brochures and visual presentations.

**FACILITIES:** animation department including stand for 16mm and 35mm; 35mm Bell & Howell Standard camera; 16mm Arriflex camera; 16mm and 35mm Moviolas; cutting and screening rooms; permanent animation and live action staffs.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The City that Disappears*; *Ladies and Gentlemen* (Western Oil & Gas Assn.); *Lockheed R7V-1 Convertibility*; *Ram Jet* (Lockheed Aircraft Corp.); *Chemical Instru-*

*Graphic Films: continued*  
*ments* (Fisher Chemical Company); *Embryology* (Los Angeles Children's Hospital).  
**SLIDEFILMS:** *Keep Your Bearings*; *Annual Report* (Union Oil Company); *Oil and Taxes* (Shell Oil Company).

★ ★ ★  
**GEORGE HALLIGAN**  
6925 Santa Monica Boulevard  
Hollywood, Calif.  
Phone: HOLlywood 9-7962  
Date of Organization: 1915

**SUBCONTRACT SERVICE ONLY** on industrial, educational or television films. Equipment and facilities available.

★ ★ ★  
**The Jam Handy Organization, Inc.**  
THE JAM HANDY ORGANIZATION, INC., 5746 Sunset Boulevard, Hollywood 28, California. Phone: HEmpstead 5809. Tom Curtis, in charge.  
(See complete listing under Detroit, Michigan)

★ ★ ★  
**PAUL HOEFLER PRODUCTIONS**  
7931 Santa Monica Boulevard  
Los Angeles 46, California  
Phone: HOLlywood 9-2001  
Date of Organization: 1939

Branch: 201 Linwood Ave., Canton, Ohio.  
Martha Heising, *Eastern Representative*.

**OFFICERS AND DEPARTMENT HEADS**  
Paul L. Hoefler, *President*  
E. M. Bennett, *Vice President*  
Ruby Newstrand, *Secretary-Treasurer*

**SERVICES:** all types of 35mm and 16mm color-sound films on a world-wide basis.  
**FACILITIES:** camera equipment (Mitchell, Bell & Howell); sound truck; studio lighting.

(Reference details on recent productions and sponsors in 1953 not submitted.)

★ ★ ★  
**Kling Studios, Inc.**  
KLING STUDIOS: (studio facilities) recently acquired Chaplin Studios in Hollywood.  
(complete listing under Chicago area)

★ ★ ★  
**Mode-Art Pictures, Inc.**  
MODE-ART PICTURES, (sales branch) 6063 Sunset Blvd., Hollywood 38, California.  
(see complete listing in Pittsburgh area)

★ ★ ★  
**NEW WORLD PRODUCTIONS**  
5746 Sunset Boulevard  
Hollywood, California  
Phone: HOLlywood 9-5827  
Date of Organization: 1939  
BRANCHES: 224 N. Glenwood Street, Peoria, Illinois; 49 W. 12th, New York, N. Y., Statler Bldg., Boston, Mass.

**OFFICERS AND DEPARTMENT HEADS**  
T. C. Robinson, *in Charge of Production*

*New World Productions: continued*  
Tommy Atkins, *Production Manager*  
Michael Road, *Director*  
Phil Robinson, *Director*  
Art Scott, *Animation Director*  
Sterling Barnett, *Head Cameraman*  
Ed. Haire, *Editor* Jack Johnston, *Cameraman*  
Lyle Willey, *Snd Eng.* Loren Steadman, *Tech. D.*

**SERVICES:** industrial, educational and television motion pictures, 16mm and 35mm sound and color; live action and animated cartoon films.  
**FACILITIES:** camera and lighting equipment; animation department; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** (Complete record of 1953 production as submitted): *Oil Tills the Soil* (Pacific Supply Cooperative); *Twenty-Four Hours* (Amalgamated Meat Cutters & Butcher Workmen).

★ ★ ★  
**POLARIS PICTURES, INC.**  
5859 W. Third Street  
Los Angeles 36, California  
Phones: YOrk 8058 and WEbster 3-1608  
Date of Organization: 1946

BRANCH OFFICES: 133 East 54th St., New York 22, N. Y. Mark Hawley, *Mgr.*; 227 W. Boscawen St., Winchester, Va. Hugh Peters, *Co-Producer*.

**OFFICERS AND DEPARTMENT HEADS**  
Juan C. Hutchison, *President, General Manager*  
Perry King, *Vice President, Executive Producer*  
Art Scott, *Animation Producer*

**SERVICES:** Motion pictures, 16mm and 35mm, and slidefilms for advertising, public relations, training and television.

**FACILITIES:** Live action and animation production.

**MOTION PICTURES:** *Mr. Merchant* (Richfield Oil Corp.); *This Is Your Line* (3-D) (H. C. Price Company); *Target Drone Operation*; *Target Drone Reconditioning* (U.S. Navy); *The Sky Is Your Target* (U.S. Air Force).

★ ★ ★  
**Reid Ray Television Productions, Inc.**  
REID A. RAY FILM INDUSTRIES: 8762 Holloway Drive, Los Angeles, California. Phone: CRestview 1-1080.  
(See complete listing under St. Paul, Minn.)

★ ★ ★  
**FREDERICK K. ROCKETT COMPANY**  
6063 Sunset Boulevard  
Hollywood 28, California  
Phone: HO 4-3183  
Date of Organization: 1925

**OFFICERS AND DEPARTMENT HEADS**  
Frederick K. Rockett, *General Manager*  
Alfred Higgins, *Production Head*  
Eric Strutt, *Editorial*  
Jay Adams, *Camera Department*  
Jerome Lipari, *Stage Manager*

**SERVICES:** The production of business motion pictures of all types.

(LISTING CONTINUES ON FOLLOWING PAGE)





### F. K. Rockett Company: continued

**FACILITIES:** 16mm & 35mm cameras, stationary and portable sound recording equipment, sound stage; wood working & machine shop; location trucks; dressing rooms; animation department; completely equipped cutting rooms, Direct TV micro wave beam to Bell Telephone system. Full time staffs.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Talking Car* (American Automobile Assn); *California's Buried Treasure: A Refinery Is Born*; *Wildflowers of the West* (Richfield Oil Corp.); and several films for the U. S. Navy.

\* \* \*

### ROCKET PICTURES, INC.

6108 Santa Monica Boulevard

Hollywood 38, California

Phone: HOLlywood 7-7131

Date of Organization: 1913

#### OFFICERS AND DEPARTMENT HEADS

J. Richard Westen, *President, Gen. Mgr., Production Head*

Harlow Wilcox, *Executive V.P., Treas., Head of Television*

J. Harry Ebbert, *Vice President, Charge of Sales*

Kay Shaffer, *Secretary*

Parker Stough, *V.P., Charge of Sales*

Courtney Anderson, *Creative Director*

Don Bartelli, *Production Manager*

**SERVICES:** Counselors and producers of industrial, sales and personnel training motion pictures, slidefilms and television programs.

**FACILITIES:** Shooting stages; 16mm and 35mm sound recording; animation department and artists; creative staff; affiliated with laboratories used by major studios.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Public Relations* (Title Insurance & Trust Co.); *Product Selling* (McCulloch Motors Corp.); *Consumer Selling* (Prudential Insurance Co.); *Public Relations* (Santa Barbara Chamber of Commerce).

**SLIDEFILMS:** *Recruiting, Induction, Sales Training, and Consumer Selling* (Pacific Mutual Life Ins. Co.); *Retail Sales Training* (DeSoto Motors); *Retail Sales Training* (Rexall Drug Co.); *Human Relations* (Bank of America); *Retail Sales Training* (Packard Motor Car Co.); *Retail Sales Training* (The Roberts Company).

### A Reference Guide to Production

♦ The films listed under producer references in these pages tell the story of each company's individual talents; check the pictures and their sponsors as a sound approach to good film buy-manship. This is your authoritative Buyers Guide; use it wisely and well.

### SCREENCRAFT ENTERPRISES, INC.

8170 Melrose Avenue

Los Angeles, California

Phone: WEBster 3-5821

Date of Organization: 1953

#### OFFICERS AND DEPARTMENT HEADS

Arthur A. Jacobs, *President*

Richard E. Cunha, *Vice President*

Robert J. Stevenson, *Sales Mgr.*

William Morrison, *Production Supervisor*

**SERVICES:** Industrial, training, public relations, religious films; progress reports, consumer sales, television programs and commercials; 35mm, 16mm, black, white or color.

**FACILITIES:** Sound stage; 16mm, 35mm Mitchells, Cine Special and Bell & Howell cameras; lighting; grip; standing sets; kitchen; flats; Shipman backings; 1 cutting rooms; 1 Moviolas; 16mm, 35mm projection theatre; W. E. recording; music live or recorded; scripts; titles; art.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *New Wings for the Navy* (Douglas Aircraft Co.); *Nothing Like Fishing* (Beechcraft Aircraft); *Aircraves to Adventure* (El Al Israel Airlines); *Rooster Tails of '53* (Charles Perryman Co.); *What God Hath Wrought; Sent Forth; Land I Love; Where Love Is* (Sunday School Board of the Southern Baptist Convention); *Valiant Lady* (Dancer-Fitzgerald-Sample, Inc.).

\* \* \*

### JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Boulevard

Los Angeles 26, California

Phone: DUnkirk 8-5121

Date of Organization: 1943

**BRANCH OFFICES:** 60 E. 42nd Street, New York 17, N. Y. Phone: MUrray Hill 7-7815. Ross Sutherland, *Executive Vice President*; 919 N. Michigan Avenue, Chicago 11, Ill. Phone: MOhawk 1-5150.

#### OFFICERS AND DEPARTMENT HEADS

John E. Sutherland, *President, Gen. Mgr., Writer*

Ross M. Sutherland, *Exec. Vice Pres.*

True Boardman, *Writer and Associate Producer*

Charles "Cap" Palmer, *Writer, Associate Prod.*

George Gordon, *Associate Producer, Animation*

Charles E. Bordwell, *Editorial Supervisor*

**SERVICES:** Complete production of live-action and animation films from research and script through release printing.

**FACILITIES:** Studio, office buildings and other buildings to house the following: Animation unit complete through camera; Sound stage, flats, electrical equipment, mill and equipment, paint shop, etc.; cutting rooms, completely equipped; projection theatre equipped for 35 & 16mm.

**MOTION PICTURES:** *It's Everybody's Business*; *It Never Rains Oil* (E. I. duPont de Nemours & Co.); *The Telephone Goes to Camp* (A. T. & T. Co.); *I Better Start in Life* (Swift & Company); *Happy House* (Wood Conversion Co.); *The Atom Goes to Sea* (General Electric Co.); *Horizons of Hope* (Sloan-Kettering Institute); *Man Made Miracles* (B. F. Goodrich Co.).

**TV COMMERCIALS** and theatre ad films for: Crosley Division of AVCO Manufacturing Corp.; Procter & Gamble; Meadowgold Milk and Ice Cream; Wilson & Co.; Minneapolis-Honeywell.

\* \* \*

### TELEFILM, INCORPORATED

6039 Hollywood Boulevard

Hollywood 28, California

Phone: HOLlywood 9-7205

**Dates of Organization:** 1938, California; 1916, New York

#### OFFICERS AND DEPARTMENT HEADS

Joseph A. Thomas, *President & Gen'l Mgr.*

Peter Comandini, *Executive Producer,*

*Secretary-Treasurer*

Peter Gioga, *V. P., Sound Department Chief*

Don Harrold, *Production Manager*

**SERVICES:** Complete studio and production services in 16mm color and b&w for advertising, training and television entertainment films.

**FACILITIES:** 16mm and 35mm cameras; sound stage, recording, dubbing, magnetic and sound on film; disc music library; laboratory processing negative, positive, reversal; color duplicating; animation; title press; editing; storyboards, creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Nash-Kelvinator*; *Point of Sale*, *New Models* (Nash Motors).

**TV COMMERCIALS:** For Nash Motors, NBC-TV (Berle spots), (only 1953 production references submitted)

### TELEPIX CORPORATION

1515 N. Western Avenue

Los Angeles 27, Calif.

Phone: HOLlywood 4-7391

Date of Organization: 1948

**BRANCH:** 155 E. Ohio Street, Chicago 11, Ill.

#### OFFICERS AND DEPARTMENT HEADS

Robert P. Newman, *President*

Dick Lewis, *Vice-President*

Martin Weiner, *Sales Manager*

Wm. A. Redlin, *Industrial Division*

Pat Shields, *Production Manager*

Martha Munnell, *Public Relations*

**SERVICE:** Television and industrial pictures, slidefilms.

**FACILITIES:** Full motion picture production facilities; animation department, shooting stage, cutting rooms, stage 50x95, 2 cutting rooms, 6 inter-locked magnetic 35mm or 16mm sound channel, 2 Moviolas, cameras, lights, sound truck, projection room with 35mm and 16mm projectors.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Operation Hot Box* (Spring Packing Corp.); *Dodge Truck 1954 Road Test* (Dodge Truck Division); *Joan Crawford TV Debut* (Revlon Nail Polish).

**SLIDEFILMS:** *Customer Preventive Maintenance & Operation* (McCulloch Motors Corp.); *American Jr. Red Cross*; *Third Grade* (Red Cross).

**TV COMMERCIALS:** for Lanolin Plus; O'Keefe & Merritt; Calso Water; Coast Federal Savings; Dodge Motor Cars; Fox Head Beer; Land O'Lakes Eggs; Lawry's French Dressings.

\* \* \*

### Wilding Picture Productions, Inc.

WILDING PICTURE PRODUCTIONS, INC., 5981 Venice Boulevard, Hollywood, California. Phone: WEBster 0183. John Oser, branch manager. (Studio, stage facilities and screening rooms besides administrative offices.)

(see complete listing under Chicago, Ill.)

★ ★ ★  
**RAPHAEL G. WOLFF STUDIOS**  
 5631 Hollywood Boulevard  
 Hollywood 28, California  
 Phone: HOLlywood 7-6126

Date of Organization: 1930

**NATIONAL REPRESENTATIVES**

NEW YORK: Dietan Nabighian, 330 Park Avenue,  
 Phone: PLaza 5-5386.

CHICAGO: Carl Wester, 2103 Orrington Avenue,  
 Evanston, Ill. Phone: DAVis 8-7236.

DETROIT: Harold R. Troy, 16852 Meyers Road,  
 Phone: DIamond 1-0651.

**OFFICERS AND DEPARTMENT HEADS**

Raphael G. Wolff, *Owner, Executive Chairman*  
 MacDonald MacPherson, *Executive Director,*  
*Creative Department*

Arthur W. Trentelaar, *Exec. Studio Supervisor*  
 David Lurie, *Exec., Editorial Department*

James Moore, *Supervisor, Director*

Sally Assin, *Executive Secretary*

Richard H. Blundell, *Mgr. Animation Dept.*

Osmond B. Evans, *Art Director*

**SERVICES:** Industrial, training and institutional motion pictures, sound and color; television programs and commercials.

**FACILITIES:** Stages and general production equipment; mobile generator units and equipment for location work; permanent staff of editing, animation, music and creative personnel. Stereo motion picture camera and personnel for three-dimensional films.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Other Woman in Your Life* (Kraft Foods Company); *Clean Waters* (1951 version for General Electric Company); *Action Needed* (Chamber of Commerce of the United States); *This Is Progress* (3-D) (General Motors Corp.); *The Meletron Story* (Meletron Corp.); *Design for Tomorrow* (Hotpoint Co.); *Paper in the Making* (International Paper Co.).

**California**

**RIVIERA PRODUCTIONS**

1713 Via El Prado  
 Redondo Beach, California  
 Phone: FRontier 5-4592

Date of Organization: 1950

**OFFICERS AND DEPARTMENT HEADS**

F. W. Zens, *Executive Producer*

J. W. Barnes, *Associate Prod., Writer*

Joe Tomchak, *Associate Prod., Writer*

Shattue Jones, Jr., *Dir. Photography*

Nancy Knudson, *Scripts*

**SERVICES:** 16mm motion picture productions and sound recording.

**FACILITIES:** Executive office; studios; cutting rooms; projection; sound recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Boys of Bosco* (The Knights of Columbus); *Your Police* (Peace Officers); *The Management and Mismanagement of Breech Presentation* (Boyle & Co.); *Lost Scout* (Boy Scouts of America); *Your Fireman* (South Bay Fire Chiefs Assn.).

★ ★ ★ bold face stars above listings indicate advertising space in this issue.

**PACIFIC NORTHWEST**

**Oregon**

**PHOTO-ART COMMERCIAL STUDIOS**

120 S.W. Washington Street  
 Portland, Oregon

Phone: BR 5111

Founded 1925; Not Incorporated

Claude F. Palmer, *Owner and Manager*

Stivers W. Vernon, *Assistant Manager*

**SERVICES:** specializing in the production of industrial, institutional, agricultural and recreational films for local and national release.

**FACILITIES:** separate motion picture department. Still and color studio. Camera, lighting and sound equipment equal to area needs.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Little Joe* (Shriners' Hospital for Crippled Children); *You Never Know*, (Portland United Fund); *Rails of Tomorrow* (Spokane, Portland & Seattle Railway); *Landmark of Memory* (Portland Memorial Cemetery); *Winquatt* (Upper Columbia River Towing Co.).

**Washington**

**Kling Studios, Inc.**

KLING STUDIOS (sales branch) Terminal Sales Bldg. Seattle, D. D. Fairbanks, in charge.  
 (see complete listing in Chicago area)

**LOUIS R. HUBER**

309 East Mercer Street  
 Seattle 2, Washington

Phones: FRanklin 7047 and EAst 1274

Date of Organization: 1952

Louis R. Huber, *Owner*

**SERVICES:** Specializing in films of Alaska. Have traveled in, written about and photographed Alaska since 1930.

**FACILITIES:** Bell & Howell 70-DL; Bell & Howell 70-C with spider turret; cameras and other equipment designed and arranged for handling in mountainous and other difficult-of-access areas. Complete sound-recording equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Alaska Freight*, (Alaska Freight Lines, Inc.); *Moving North*, (Martin Van Lines, Inc.). (Only 1953 production reference data submitted.)

**NORTHWEST MOTION PICTURES**

1716 Thirtieth Avenue West  
 Seattle 99, Washington

Phone: GARfield 6391

Date of Organization: 1927

**OFFICERS AND DEPARTMENT HEADS**

Ray Paulsen, *President*

Edna C. Paulsen, *Vice President*

**SERVICES:** Industrial, agricultural, training and public relations films. Animated and instructional films. Newsreel releases.

**FACILITIES:** Bell & Howell Cameras, 35mm and 16mm. Dual recording, dubbing and music, sets.

complete laboratory processing, printing, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Phase Microscopy of Blood Cells, Part 1, Malformations of the Heart, Part 3*, (University of Washington, associate producer); *Two-Way Street* (advertising series, Washington Co-Op Farmers Assn.); *DeWalt Saws in the War Program* (current series, DeWalt Inc.); *Pacific Power Series* (1953) (Pacific Power & Light).

**CANADA**

**ASULEY & CRIPPEN LIMITED**

196 Bloor Street West  
 Toronto, Ontario

Phone: KIngssdale 7901

Date of Organization: 1916

**OFFICERS AND DEPARTMENT HEADS**

Dan Gibson, *President*

G. J. Campbell, *Secty.-Treas., Gen. Mgr.*

Joel Aldred, *Sales Manager*

**SERVICES:** 16mm and 35mm commercial, industrial, travel; TV commercials.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Mont Tremblant Powder*, (Mont Tremblant Lodge Ltd.); *Hot Hickory*; *Ontario Travel*, (Government of Ontario). (Only 1953 production references submitted.)

**ASSOCIATED SCREEN NEWS LTD.**

2000 Northcliffe Avenue  
 Montreal, Quebec

Phone: DExter 1186

BRANCHES: Vancouver, Winnipeg, Toronto

Date of Organization: 1921

**OFFICERS AND DEPARTMENT HEADS**

Gordon Sparling, *Dir. of Production*

Robert J. Martin, *Photography Dept.*

Ray Cunningham, *Scennrio & Research Dept.*

Eleanore Dunne, *Art & Animation Dept.*

Arnold E. Hague, *Newsreel & TV Dept.*

**SERVICES:** 16mm and 35mm industrial, sales and educational motion pictures and slidefilms.

**FACILITIES:** sound recording, titles, animations; b&w and color laboratory, 16mm and 35mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *That Man May Live*, (Cock-shutt Farm Equipment); *Feasting with Salads*, (Kraft Foods); *Brick Laying Contest*, (Ontario Dept. of Labour); *Between the Lines*, (Ontario Dept. of Health); *The Voyageurs Came from Quebec*, (Govt. of Quebec); *Challenge to Reality*, (Ontario Tuberculosis Assn.); *Man with a Thousand Hands*, (International Harvester); *Cancer Is a Word*, (Canadian Cancer Society, Saskatchewan Div.).

**SLIDEFILMS:** *Security*, (Hydro Electric Power Commission of Ontario); *Automotive Diagnosis, Part 1, Power Steering, Power Brakes, The 350 Rear Axle, Servicing 4-Speed Truck Transmission, Servicing the Rear Axle, 1954 Monarch and Monarch Lucerne, The 1954 Meteor*, (Ford Motor Co. of Canada Ltd.); *The Life Insurance Story*, (Canadian Life Assurance Assn.); *Careers in Canadian Chartered Accountancy*, (Canadian Inst. Chartered Accountants); *Careers in Canadian Retailing*, (Canadian Retail Federation); *Careers in Banking*, (Canadian Bankers Assn.).



## CANADA:

### CRAWLEY FILMS, LIMITED

19 Fairmont Avenue  
Ottawa, Ontario  
Phone: 8-1285

Date of Organization: 1939

BRANCH OFFICES: 21 Dundas Square, Toronto.  
Phone: EMpire 4-5283, 1467 Mansfield St.,  
Montreal. Phone: HARbour 1356.

#### OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C.A., *President*

Graeme Fraser, *Vice President*

Stewart Reburn, *Mgr. Toronto Office*

Alasdair Fraser, *Mgr. Montreal Office*

Quentin Brown, *Prod. Mgr.*

Senior Producers: George Gorman, Peter Cock,

Stanley Moore, Jean-Pierre Senécal

Tom Glynn, *Camera Department Head*

Rod Sparks, *Engineering Head*

Ivan Herbert, *Lighting Chief*

Tony Betts, *Recording Dept.*

Kenneth Gay, *Animation*

Munroe Scott, *Script Department*

William McCauley, *Dir. of Music*

Irving Dooch, *Commercial Still Division*

Arthur Hindrichs, *Laboratory*

Maralena Genser, *Purchasing Agent*

Earl Valley, *Equipment Sales Mgr.*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, Government, education and television: soundings, editing, animation, and printing for smaller producers, independent cameramen, seven provincial governments and other organizations from coast to coast. Produced 63 films in 1953.

FACILITIES: Sound stage; cameras — Maurers, Cine-Specials, Bell & Howell, Arriflex and Eyemo; blimps, dollies; 250,000 watts of lighting equipment with mobile generator; Western Electric 35mm recording system, Maurer 16mm recording equipment and six mixing channels, 3 Rangertone synchronous magnetic tape recorders, 16mm Magnetic recorder, Magne recorder with sync head, 16mm and 35mm dubbers, turntables, disc recorders; 16mm printers and processing equipment; animation department; stills department; extensive casting file; music library; script department with research library. Electronic service department. Equipment sales division. Permanent staff of 71.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Adolescent Development* series of five (McGraw-Hill); *The Noranda Enterprise* (Noranda Mines); *Brasil* (Brazilian Traction Light & Power); *Via Pipeline* (Trans Northern Pipeline); *It Didn't Have to Happen* (Industrial Accident Prevention Assn); *Operation and Care of the Derrylite Sound Projector* (International Film Bureau); *The Canadian Open Golf Championship, 1953* (Seagram's); *Polysar* (Polymer Corp.); *The Jet Age* (A. V. Roe); *Jamboree of Achievement* (Walter M. Lowney Co.); *Episode in Valleydale* (Manitoba Pool Elevators); *Underground East* (Imperial Oil); *The Story of Cellophane* (Canadian Industries, Ltd.); *Food for Freddy: Sociable Sixes and Noisy Nines* (Dept. National Health & Welfare); *The Lastex Story* (Canadian Lastex Co.); *Big Four Highlights of 1953* (O'Keefe's Brewing

### Crawley Films, Ltd.: continued

Co.); *Skyline Trails*; *Gift of the Glaciers* (Alberta Gov't); *La Courtoisie Au Telephone* (Bell Telephone); *The Power Within* (Church of England); *Beaute Magique* (Sherwin-Williams Co.).

SLIDEFILMS: *Salesmanship Pays* (Canada Bread Co.); *How to Feed Your Baby* (Dept. National Health & Welfare); *Oven Cookery of Fish* (Dept. of Fisheries); *Mines and Metals in the Making* (Canadian Metal Mining Assn); plus five for McGraw-Hill Co.

### OMEGA PRODUCTIONS INC.

1960 Dorchester Street West  
Montreal, Quebec

Phone: GLEnvieu 3526

Date of Organization: 1951

#### OFFICERS AND DEPARTMENT HEADS

T. S. Morrissey, *President*

Pierre Harwood, *Secretary-Treasurer*

Henry A. Michaud, *Production Manager*

John R. Racine, *Art & Animation Dir.*

John Burman, *Chief Engineer*

SERVICES: Educational, industrial, sales promotion, theatrical, and television motion pictures.

FACILITIES: 16mm and 35mm cameras, tape and film recording equipment, projection and editing facilities, sound shooting stage, animation department.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teamwork Pays Off* (Dom. of Canada, Dept. of Labor); *Thrills without Spills*; *Spring Training* (Dow Brewery, Ltd.); *The Sergeant Sees it Through* (Canadian Industries, Ltd.); *Budworm City* (Canadian International Paper Co., Ltd.).

TV COMMERCIALS: for Canadian Industries, Ltd., Gattuso Olive Oil Corp., Catelli Food Products, Ltd., Baby's Own Soap Co.

### LEW PARRY FILM PRODUCTIONS

181 West Broadway  
Vancouver 10, B. C.

Phone: FA 2017

#### OFFICERS AND DEPARTMENT HEADS

Llewelyn M. Parry, *Managing Producer*

Lieut-Col. C.D.M. Kitchin, M.B.E.,

*Associate-Producer*

C. V. Joy, *Executive Secretary*

C. H. Powell, *Manager Sound and Editorial Services*

J. McCallum, *Cinematography*

M. Roozeboom, *Art and Animation Director*

SERVICES: Motion pictures for public relations, sales, education, and special services in production of engineering and technical records, both in still and motion studies. Television. Open-end entertainment programs and spot commercials.

FACILITIES: Film studio and recording stage. Camera and lighting for 35mm and 16mm color. Full sound recording for studio and location work. B&W processing. Cutting rooms, staff writers, scenic department, costume facilities; model construction, animation and optical effects; art and title production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *No Barriers* (Trans-Canada Air Lines); *Trees for Tomorrow* (MacMillan &

### Lew Parry Productions: continued

Bloedel, Ltd.); *Prelude to Kitimat* (Aluminum Co. of Canada, Ltd.); *Coronation Day*; *The Bridge*; *The Power Story* (B. C. Electric Co., Ltd.); *Land of Tomorrow*; *Kelowna Festival* (B. C. Government). TV shorts for *Nabob* (Kelly Douglas & Co., Ltd.).

### PETERSON PRODUCTIONS

337-9 King Street West  
Toronto 1, Ontario

Phone: EMpire 8-7065

Date of Organization: 1947

#### OFFICERS AND DEPARTMENT HEADS

S. Dean Peterson, *President*

L. L. Cromien, *Director of Production*

Beth Fox, *Sets Department Head*

Sydney Brown, *Script Dept. Mgr.*

SERVICES: Commercial, industrial and television films.

FACILITIES: Complete sound-proof stage, editing rooms, make-up room, dressing rooms, complete recording facilities, screening room, 16 & 35mm equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man Against the Mountain* (Comstock Midwestern, Ltd.); *Prescription for Headaches* (Bromo-Seltzer, Ltd.); *Mountain Pipeline* (Ford Motor Co. of Canada, Ltd.); *Summer Sled* (Mannix, Ltd.); *The Magic Envelope\** (Noxema Chemical Co. of Canada, Ltd.); 3 reel color film\* (Mannix, Ltd.); 2 reel color film\* (Borden's, Ltd.); 2 reel film\* (Ford Motor Co. of Canada, Ltd.).

\*In production.

### VEGA FILMS

770 St. Antoine Street  
Montreal, Quebec

Phone: UNIVERSITY 6-3295

Date of Organization: 1946

Alan Moorhouse, *President*

Reginald V. Gillman, *Vice President*

K. E. Samuelson, *Scripts*

SERVICES: Production of 16mm motion pictures and 35mm slidefilms.

FACILITIES: 3,000 sq. ft. of studio and darkroom space; 40,000 watts lighting; photography, set building, cutting; sound recording acquired on contract; creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

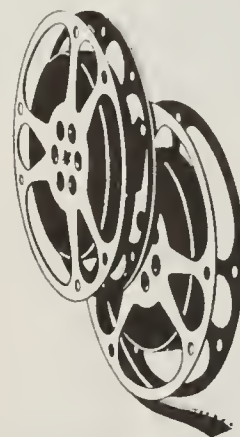
MOTION PICTURES: *Response to Responsibility* (Canadian Pulp and Paper Assn); *Vers l'Abondance* (Canadian Chamber of Commerce); *How Viscose is Made* (Courtaulds, Canada, Ltd.); plus many TV films.

(Only 1953 references submitted)

### Supplement to Production Review Will Appear in March 15 Issue

★ Errors of omissions in producer listings on the preceding 38 pages of this Fourth Annual Review will be corrected in the Supplemental Listings to appear in the March 15 issue of BUSINESS SCREEN. Producers not included because of insufficient data are invited to resubmit material for unqualified listing in this first Supplement.

# NOTHING'S CHANGED



# BUT THE NAME!

The *mcgeary-smith laboratories, inc.* of Washington, D. C.  
announce the adoption of a new name—  
CAPITAL FILM LABORATORIES, INC.

We feel this name change is consistent with our  
policy of expansion . . . It clearly points out  
our convenient location in the NATION'S CAPITAL . . . and it defines  
an EXCELLENCE OF SERVICE that has always been our maxim.

*We invite you to write today for our new brochure that explains in detail  
the completeness of our services.*

## CAPITAL



## FILM LABORATORIES, INC.

1905 Fairview Ave., N. E., Washington 2, D. C.

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Preview crowds at New York's Waldorf-Astoria view GM's experimental gas-turbine automobile, the XP-21 Firebird, on stage.

## GM Unveils the 1954 Motorama

Second Annual New Model Presentation at New York's Waldorf Upholds Tradition of Display Showmanship

**S**PECTACLE and showmanship on a grand scale again introduced General Motors' new models as the 1951 edition of GM's Motorama opened at New York's Waldorf-Astoria on January 21. Two special 18-car sections carried the big show and representatives of the company who were on hand to greet 5,000 dealers, executives, engineers and other honored guests at the \$2,000,-

000 opening salute to this year's highly competitive battle for the consumer market.

More than 180 displays were highlights of the Motorama, which included 11 experimental "dream cars", new models of the Oldsmobile, Pontiac, Chevrolet, Buick and Cadillac lines, Frigidaire's all-electronic "kitchen of tomorrow", the new Allison engines and GM's

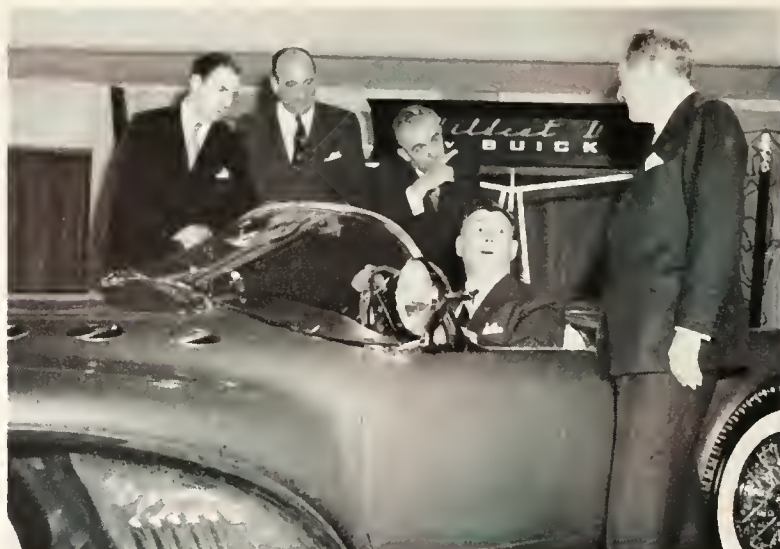
BELOW: MOTORAMA ON FILM takes shape as Sound Masters' director Frank Donovan (above right) gives lineup to Gerald Hirschfeld, cameraman (left foreground). Francis C. Wood, Jr., vice-president of Sound Masters is at right foreground and smiles as an interested spectator.



widely-publicized XP-21 Firebird, experimental gas-turbine motor car.

Hundreds of thousands of New Yorkers who thronged the displays during the six-day program at the Waldorf had their counterpart at a Miami opening on February 6-11. Still other visitors will attend the big show at Los Angeles and at San Francisco in March.

In the dozens of display areas, which included the 26,000 sq. foot grand ballroom at the Waldorf, GM lived up to the showmanship tradition of last year's presentation. GM put down an exhibition "bet" exceeded only by the drama of its president's bold declaration of faith in America when he announced a \$1 billion dollar plant expansion program for the coming year.



OPENING NIGHT PREVIEW brought Arthur Godfrey's TV visit (seated) as president Harlow Curtice (standing in foreground) played host. Background (left to right) are John K. Ford of GM Public Relations; Harold Wondsel, president of Sound Masters, and director Frank Donovan.

## Motorama Is Filmed in Record Time

**F**ROM CAMERA TO SCREEN in a matter of hours. This year, too, Sound Masters repeats what it did in 1953. For and with the cooperation of General Motors Public Relations Department, it put cameras on the magnificent GM Motorama of 1951 presented at the Waldorf-Astoria in New York.

### Film Shows Special Exhibits

Here were shown not only the many models of the different makes of General Motors cars, but also experimental cars like the XP-21 Firebird, the first gas turbine automobile ever to be built and tested in the United States. There were special exhibits of "dream" cars, too, stressing improvements and research for future progress. The colorful and ultra-modern Frigidaire "Kitchen of Tomorrow" was a crowd-gathering feature.

### Released to TV and Theatres

In spite of the magnitude of the many thrilling displays and events, and the necessary limitations put on production operations, it was possible to release the films of this historic event to newsreels and television networks and stations, from

coast to coast, in record time.

The shooting was done on Wednesday night and early Thursday morning. By Thursday night film was in the hands of local TV networks and newsreels. In twenty-four hours the story was out across the country, and within a month it is estimated that over twenty million people attended "the big show" through newsreel and television.

The day before the opening of the Motorama, Harlow H. Curtice, president of General Motors made a world famous speech at the annual Industrialists' Luncheon, announcing a new GM expansion program calling for capital expenditures of one billion dollars, as an expression of confidence, both in the immediate future and in long term growth of the market for General Motors' products.

### Shown on Networks Immediately

Sound Masters put parts of this speech on film and quickly supplied it to the TV networks, making it possible for them to reach a national audience of millions on the same day. Special shooting was also done for Buick and Frigidaire Divisions of General Motors.





MOTOR EXECUTIVES AND PRESS at special showing of GM's "This Is Progress" held in conjunction with the opening of the Motorama in New York last month. 3D viewers are noteworthy among the guests.

## GM Previews "This Is Progress" in 3D

Controlled Stereo Film Is the Highlight of Industrial Luncheon as Executives See Cavalcade of Research

THE LATEST in three-dimension motion pictures for the major business sponsor was unveiled last month as a featured event of General Motors' Motorama opening at the Waldorf. Produced by Raphael G. Wolff Studios, *This Is Progress* ranks as one the highlights of the new production year.

\* \* \*

Sponsor: General Motors Corporation.

Title: *This Is Progress* produced by Raphael G. Wolff Studios.

★ For the entertainment highlight of the industrialists luncheon tendered by Alfred P. Sloan, Jr., their chairman of the board, to business leaders immediately prior to the opening in New York of the Motorama, General Motors wanted something different—something that would be as progressive, in its own way, as GM is in its designing and manufacturing of automobiles.

### Eight Years of Research

What they hit upon was a motion picture, the first 16mm 3-Dimension color film in the new controlled stereo process developed and perfected by the Raphael G. Wolff Studios after eight years of research and experimentation. It gave them what they sought—and established that another and vastly interesting new medium for sponsored film production is at hand.

Entitled *This Is Progress* and running 13½ minutes, the picture opens with a clever animation sequence which in 60 seconds capsules

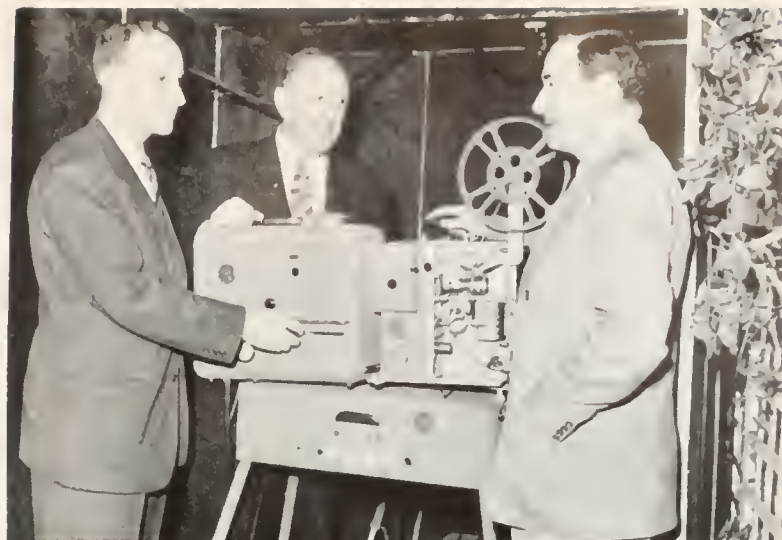
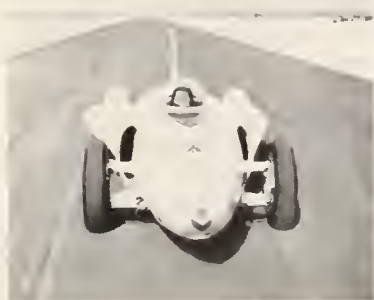
the progress of life upon earth—how, over hundreds of millions of years the ponderous and grotesque has evolved into the swift and the beautiful. Then it goes into the live action depicting the harnessing of dreams in GM's research and technical centers and their conversion to realities in their 1954 automobiles.

### Avoids Trick Stereo Shots

The sponsor wisely eschewed the use of standard 3-D tricks; no things or people come off the screen over the audiences' heads, with the exception of two shots in which the experimental gas-turbine powered XP-21 Firebird rolls over the track at GM's Phoenix proving ground. These are "naturals": it would have been awkward to keep the car entirely on the screen.

But GM gets its 3-D wallop from the feeling of presence which the picture imparts to the viewers. The

THE XP-21 FIREBIRD is shown in action at General Motors' Phoenix, Arizona proving ground.



PRODUCER RAPHAEL G. WOLFF (center) looks on as John Dostal, RCA audio-visual equipment manager, demonstrates special arc-light projection equipment used for 3D showing to John Ford (right) motion picture head of GM Public Relations.

medium's depth of focus—the clarity and sharpness of controlled stereo from foreground to infinity—imparts an intimacy and reality that no "flat" film could ever achieve.

For the picture's presentation at the Sloan luncheon RCA made available the first two of its newly developed are lighter 16mm projectors. They provided a throw of 160 feet onto an 18-foot screen for a vivid magnification of 243,000-times.

GM will have stereo screenings of

*This Is Progress* at its Motorama openings in Miami, Feb. 5; Los Angeles, March 5, and San Francisco, March 26 and at other shows still to be set. They will utilize 3-D's inherent "bonus"—its use for "flat" display through projection of any one of its dual prints on ordinary 16mm equipment—on television and for dealer showings throughout the country during the coming months.

## "Highway by the Sea"—Western Scenic

Sponsor: Ford Motor Company.

Title: *Highway by the Sea*. 11½ min. color, produced by Dynamic Films, Inc.

★ Running north from the Mexican border on up to Puget Sound goes U.S. Highway 101, *El Camino Real*, as it is called for much of its length. It is a road of many moods—sometimes ugly and often beautiful, sometimes prosaic and many times exciting.

Ford Motor Company has often called attention to the highways of the nation and likened them to the storied waterways and historic trails of yesterday. This film shows how a modern highway has a personality of its own.

### Broad Panorama of West

It is a simple journey up the road, looking at the people and the scenery. It passes through the flat desert-like lands from Tijuana to Los Angeles, notes the oil derricks lining the highway for stretches. Then up through the mission country—Santa Maria, Santa Barbara, the Monterey peninsula to San Francisco. And on through the great forests, moun-

tains and lonely-looking beaches of Oregon and Washington.

The pictures on the screen are fascinating in themselves and faithfully rendered. What makes the film out of the ordinary is the sound track, recorded in one continuous session on one channel by narrator Alexander Scourby and ballad singer Oscar Brand.

### Features Original Ballad

Director Lee Bohker of Dynamic Films obtained the services of Oscar Brand to write and sing a ballad of the highway to his own guitar accompaniment. In order to make it seem to "flow" continuously, they determined to make the track with narrator in one session, and after fifteen hours of work a perfect unbroken track was produced. Brand's singing the sounds like Burl Ives—or is it the other way around?—changes with the highway's moods from Mexico style to cowboy, blues and the sagas of the North country woodmen. Scourby's narration is restrained and thoughtful—a splendid tribute to the *Highway by the Sea*.





SERVICING DIESEL LOCOMOTIVES is one of the many railroad occupations pictured in "This Is My Railroad" a 30-minute Southern Pacific film made to give the railroad's 100,000 men and women pride in their work.

## Southern Pacific on the Screen

Western Railroad's Films Primarily for Employees  
But Public Demand Has Returned Audience Dividend

**S**OUTHERN PACIFIC addresses its motion pictures to its own employees. But the railroad's films have proven of such popular interest, several of them are in constant demand from outside groups of all kinds all over the country, and have also been used widely on television.

One wouldn't normally expect that a film written and produced solely with a company's employees in mind would hold too much interest for the general public. K. C. Ingram, S.P. assistant to the president, explains the seeming paradox of the popularity of S.P. films in this way:

### Film Reaches 5 Million

"We've found that outsiders like to look over our shoulders and see how we do things. Our film *This is My Railroad* was designed as a human relations effort to give railroaders a feeling of satisfaction in being railroaders and particularly in being Southern Pacific railroaders. All of our 100,000 employees have seen the film and have given it an enthusiastic reception. But in addition, since the first version was produced in 1948, 5,000,000 non-railroaders have seen it and liked it equally as well.

"Another recent film, *Snow on the Run*, was made to show how S.P. railroaders fight the annual heavy snows in the Sierra, and particularly how they battled the winter

of 1951-52, worst ever recorded in that mountain range. The film was produced as a tribute to the railroad's snow fighters, and to inform the rest of the railroad of the problems involved in running a railroad in the winter over some very rugged terrain. *Snow on the Run* has been shown perhaps a dozen times on television and has been seen, we estimate, by several hundred thousand non-railroaders exclusive of the television audiences. We feel that the film's popularity will continue for a long time."

Ingram says he doesn't necessarily feel that the key to producing a good public relations film is to direct it toward employees. "But when you have as interesting an industry as we have," he says, "a well written and intelligently produced movie can serve both the employees and the general public equally well."

With the exception of the film *This is My Railroad*, recent Southern Pacific movies have been "home made." The railroad has its well equipped photograph department under the general supervision of E. W. Irwin, manager of the company's Duplicating Bureau. Outside help is needed only for sound work and film processing.

Produced by Gene K. Walker

*This is My Railroad* was written and produced by Gene K. Walker & Associates of San Francisco under

S.P. supervision. It was first released in 1948. During subsequent years there have been so many technological advancements on Southern Pacific that it was decided last year to revise the film, cutting its length from a slightly unwieldy hour to half-an-hour showing time. All photography on the revised version was done by Southern Pacific men under the direction of Stanley Moore of the railroad's Public Relations Department. Walker & Associates again handled script and production.

### Audiences Show Enthusiasm

The new film was finished several months ago and has already met with great favor by employees and the general public. It has been shown over 10 television stations at this writing.

The Sierra film, *Snow on the Run* was exclusively an S.P. job. Like *Topsy*, the movie "just grew."

During the winter of 1951-52 there fell on the Sierra one of the heaviest concentrations of snow ever recorded there. During December and January a snow-fall of 354 inches was registered. As a result, for the first time in 63 years, the most important rail artery across the nation was pinched off for several days in mid-January.

### Company Men on the Job

Southern Pacific photographers were on the scene. Steve Edwards, supervisor of photography, and John Jenke, photographer, were given the assignment of photographing snow conditions and the work of clearing the 65 miles of track in the heavy snow belt. They were assisted by George F. McCormack, former assistant division engineer of the Sacramento Division. McCormack, who had recently retired and was on the scene as sort of "engi-

neer emeritus," directed the picture taking.

Edwards, Jenke and McCormack worked back and forth between the mountain cities of Colfax and Truckee, California. They took close to 3,000 feet of color film.

There was little pattern to their picture taking. There was no thought of a script. Their job was to make a pictorial record of what was going on as it happened. But they didn't just stand on a mountainside and take sweeping panoramic views, as they may have been tempted to do. They trudged through the snow with linemen and signalmen, rode on flangers and spreaders and snow plows. They hiked up the sides of mountains and along the rails in



STEVE EDWARDS, Supervisor of Photography for the Southern Pacific, is pictured during filming of "Snow on the Run" story of the battle against the Sierra snow.

snow troughs 30 feet deep that had been cleared by the giant plows.

The two photographers, directed by McCormack, used imagination in their shots. For instance, Edwards stood alongside the track to get run-by pictures of a flanger throwing up  
(CONTINUED ON PAGE 118)

"SNOW ON THE RUN," produced by Southern Pacific, shows how the railroad's mountain men do their jobs.

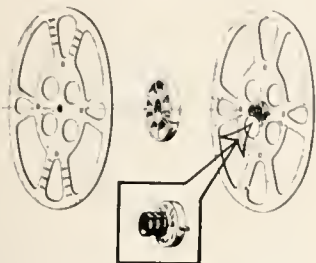




# FLORMAN & BABB

EQUIPMENT FOR MOTION PICTURE & TV FILM PRODUCTION

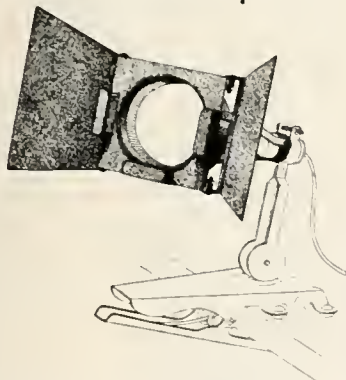
## F & B Split Reels



NOW—you can project 16mm film on cores without rewinding. Simply open split reel, slip film in and close reel.

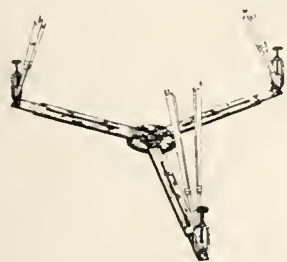
400 ft. split reel—16mm. . . . \$4.50  
800 ft. split reel—16mm. . . . 6.00  
1200 ft. split reel—16mm. . . . 7.50  
1600 ft. split reel—16mm. . . . 9.00

## F & B Gator Grip-Lites



Hangs from a nail—clamps securely to doors, chairs, flats or stands. Barn door swivels 360°—accepts diffusers, filters, etc. Great with Colortran converters.

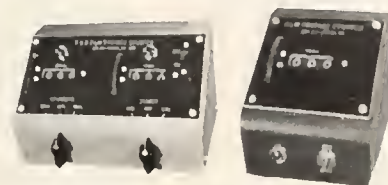
## F & B Leg-Lok Triangle



Leg-Lok clamps grip tripod legs—no fear of points falling out of sockets, cameras and triangle can be moved by 1 man now, can be used on roof of wagon or truck. Adds stability, rigidity and safety. Cut out center casting absorbs strain on leg hinges—prevents loosening.

Note large finger-grip tightening knobs—large engraved numerals on extendable legs for accurate levelling.

## F & B Film Footage Counters



DUAL

SINGLE

DUAL model has 16mm and 35mm counters which can be used separately or together in sync with any other apparatus. SINGLE model available in either 16mm or 35mm.

## KELLY CINE CALCULATOR

A Sliderule Disc Computer  
Eliminates Bulky Manuals  
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### 15 USEFUL SCALES

- ★ Film per second
- ★ Filters and Factors
- ★ Aperture Scale
- ★ Depth of Focus
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Instruction Manual included

\$3.95



## F & B Rental Equipment

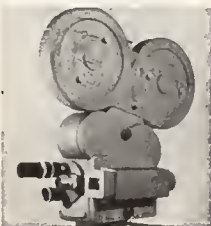
35mm & 16mm

MITCHELL CAMERAS, 16mm, NC, BNC  
AURICON SUPER 1200 SOUND CAMERA  
AURICON PRO, CINEVOICE, FILMOS  
MAURER 16, ARRIFLEX 16 & 35  
EYEMOS, CINE KODAK SPECIALS  
MOVICLAS 16 & 35, SYNCHRONIZERS,  
SYNC RECORDERS, SYNC PROJECTORS,  
SOUND READERS, HOT SPLICERS, DOLLIES,  
BLIMPS, MIKE BOOMS, TRIPODS, ZOOM LENSES  
BARDWELL-McALISTER LIGHTS, COLORTRANS

Write For Price Lists

## F & B 600-Ft. Magazine

for  
Auricon  
Cinevoice  
Camera  
At Low Cost



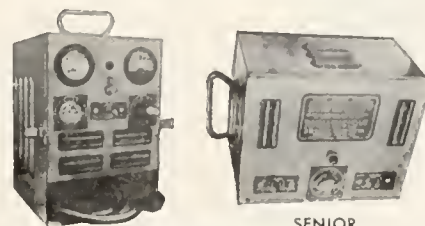
### 600 Ft. Cinevoice Magazine

Now in use by: TV stations, TV newsteels, local newspapers, TV film producers, political organizations, colleges, universities, schools, churches, religious organizations, government agencies, wedding and social events film producers.

WRITE FOR COMPLETE DETAILS

## Colortran Converters

High powered studio illumination  
from ordinary house current



MASTER

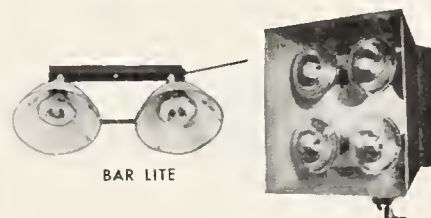
SENIOR



JUNIOR

WRITE FOR COMPLETE CATALOG

## F & B Custom-Built Lights



BAR LITE

QUAD LITE

F & B QUAD-LITE—Holds 4 lamps, 4 indiv. switches; strong, lite-weight aluminum construction. Ventilated tilting yoke, 25-ft. #11 cable with Hubbell plug. Fits B-M stand. Very rugged and portable. Can be used with Colortran converters. Carrying case—holds 2 Quads and 2 stands (fibre).

F & B BAR-LITE—Newsreel-type lite; bar for hand-held operation. Individually fused; switches for 110-V or 220-V operation. Rugged, lightweight aluminum construction. With 25-ft. cable.

## FREZZOLITE

High-powered spot-flood light with 32v power supply and built-in battery charger. Bracket attaches light to any movie camera. Used by leading TV stations and newsreels. Excellent for daylight "fill" or "booster" . . . eliminates unwieldy reflectors and heavy lights. Weight totals only 20 lbs. . . . furnished with carrying case and shoulder strap.

## EXTREME WIDE ANGLE ANGENIEUX RETROFOCUS LENSES

9.5 f2.2 in 16mm "C" mount  
18.5mm f2.2 for all 35mm cameras

Write for Brochure

## F & B PRODUCTS

F&B Camera Oil  
F&B Carbon Tetrachloride  
F&B Acetone  
F&B Film Footage Counters  
F&B Microphone Booms  
F&B Film Timers  
F&B Custom Built Lights  
F&B 4 Wheel Dollies  
F&B Changing Bags  
F&B Split Reels  
F&B Tripods  
F&B Camera Slates  
F&B Sun Reflectors  
F&B Power Supplies  
Kelly Cine Calculators  
F&B 600 ft. Cinevoice  
F&B Leg-Lok Triangles  
Magazines  
F&B Camera Shoulder  
Braces  
F&B Synchronaus Motors  
F&B Critical Focusers  
F&B Aluminum Flanges  
F&B Tripod Clamps  
F&B Monocular Viewfinders  
F&B Battery Eliminators  
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F&B Extension Cable  
F&B Custom Fibre Cases  
F&B Magnesium Dolly  
Tracks  
F&B Portable Telescoping  
Mike Boom

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S. P. PHOTOGRAPHERS *Norman Butler and John Jenke prepare a scene for a recent railroad training film assignment.*

## Southern Pacific on the Screen:

(CONTINUED FROM PAGE 116)

snow from between the rails. It makes a good picture, the flanger speeding along behind right onto the screen, blanking out the scene as the machine goes by. Edwards and his camera were soaked but he got a fine piece of film.

In another shot Edwards leaned out over the giant blade of a spreader and pointed his camera back up at the engineer. In the window by the engineer, one sees the reflection of the tons of snow being shoved from the side of the track by the machine. And in the engineer's face one sees reflected the determination that is typical of the Southern Pacific men who battle King Winter to keep the railroad open.

Back in San Francisco Edwards and McCormack put the film together. With the help of the railroad's Engineering Department maps and graphs were made that clearly showed the snow densities across the Sierra and their relationship to the S.P. line. The film was titled *Sierra Deep Snow* and descriptive titles written by McCormack and filmed by Edwards were spread through it.

### President Sees Potential

Realizing the potentialities of the film, both for showing to employes and public audiences, President D. J. Russell of Southern Pacific asked the company's Public Relations Department to take the film, cut it, put sound on it, and turn out a finished movie that would tell how the battle against nature was won in the Sierra.

Emmett Fitzpatrick and Gerald Noble of the Public Relations Department took the rough cut film. Their job wasn't easy. The objective was to turn out a coherent, dramatic story of snow fighting with footage

at hand. There was plenty of film there, but much of it was repetitive. Problems came up when they began to write the narration. Some scenes were too short to carry all the explanation necessary, and there was no going back to get more. The story line had to depend on just what was available. The film was boiled down to 20 minutes in length.

### Booked 3 Months in Advance

Gene K. Walker & Associates put on the sound track and the picture was ready to be shown to employes. The word got around that Southern Pacific had a new movie and outside requests for showings began to roll in. *Snow on the Run* was on its way. The film is currently booked three months in advance for outside showings.

Five months after the battle with Sierra snow, the railroad's line through the Tehachapi Mountains

near Bakersfield, California, was ripped apart in the second heaviest earthquake in the history of the state. On the first day of the quake, Edwards and Moore were making movies of the great new S.P. "push-button" classification yard at Roseville, over 300 miles from Bakersfield. They immediately rushed to the scene of the quake in the Tehachapi Mountains. There they were joined by Photographer Norman Butler. They filmed the initial destruction before the dust had settled, and stayed on the job until the line was re-opened 25 days later, filming every step of reconstruction.

### PR Again Gets the Job

Like the snow film, the rough-cut earthquake picture was given titles. President Russell again asked the Public Relations Department to remake the film for employe showings. Fitzpatrick and Noble, handed 3,000

feet of film, worked fast so the subject would remain topical. They edited out all but the most spectacular scenes, and ended up with 11 minutes of film to which was added a sound track. The line had barely been re-opened when the picture was being shown to Southern Pacific employes.

The earthquake film was essentially a news-reel. The best of the news-reel photographers couldn't surpass the film taken by Photographer Edwards and his crew. They took their cameras far back into damaged tunnels even while the earth still trembled with the quake's after-shocks. They hiked miles each day, up and down mountains, to get film footage that would show just what was going on. The finished movie impressed employes all over the railroad with what the company had been up against in repairing the line. Many outside technical groups also viewed the film, for it shows in action the greatest emergency concentration of heavy earth-moving equipment ever assembled anywhere.

### Program Dates Back to 30's

Use of motion pictures is not new with Southern Pacific. Back in the '30s the company contracted for the production of films on California Missions, Carlsbad Caverns, dude ranches in Arizona and the Palm Springs area to promote travel to the eight Western States the railroad serves.

Southern Pacific's Safety Department has produced a number of motion pictures dealing with safety in railroading. Scripted and directed by the Safety Department, the movies have taken the operating branches of the railroad separately and covered safe working practices in each one.

Instructional films have been produced by the Motive Power Department showing employes how to perform certain mechanical jobs.

### Safety a Constant Need

Southern Pacific is alert to all possibilities for motion picture use. Safety films are under production all the time and another general interest film is in the works. But S.P. does not plan any films specifically for the general public. They've found that productions filmed for showing to employes serve the general audience equally as well.

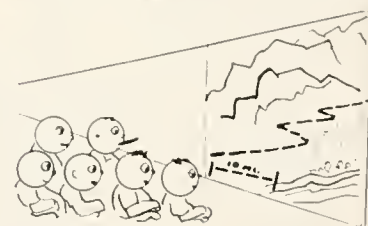


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LIGHTS AND SHADOWS of a night scene at The Texaco Company's Eagle Point Refinery located in New Jersey, shown in "Masters of Molecules."



## Texaco Lights the Way

**Four-Fold Screen Program Meets National Needs With Dealer and Farm Group Audiences Foremost**

THE TEXAS COMPANY, one of the largest companies engaged in all phases of the petroleum industry, has used films with great success in many phases of its operations for the past fifteen years.

With dealers in all 48 states, Texaco has a big job to do in helping them understand the best methods of station operation, the selling advantages of company products, and the position of the industry in the nation's economy. Accordingly, Texaco's extensive list of films produced over the years can be broken down into four categories:

- (1) Merchandising films for dealers.
- (2) Farm market films for farm audiences.
- (3) Product films for the entire selling organization.
- (4) Petroleum industry films for the general public.

The first three of these groups are produced under the supervision of J. M. Gregory, Manager of the Sales Promotion Division. The fourth group is an activity of Texaco's Public Relations Department.

### Meetings Follow the Sun

Each year, Texaco holds annual dealer meetings, starting in the south in the late winter and moving north with spring to completely cover each section of the country. A keystone to these meetings is the annual full-length (50 to 60 minutes) merchandising film, produced at considerable expense and carrying a specific theme felt necessary to meet existing service station merchandising problems. Last year, for instance, Texaco dealer meetings took up the value of good business management as a means of increasing profits. The film used, *How Am I Doin'?* (51 min. color) pointed

## PART THREE OF AN OIL INDUSTRY SERIES

out the advantages of maintaining an inventory system and keeping accurate and complete records to avoid financial leaks and minimize credit losses.

In previous years, the dealers, consignees, distributors and salaried personnel who attend the meetings have seen such subjects as *Setting the Pace* (1951, 55 min. color) which cautioned dealers against becoming complacent and taking their customers for granted; and *Keep Pitchin'* (1950, 56 min. color) which pointed up the advantages of the service station business as a career. Previous merchandising films (all produced by Joseph Rothman) have been on follow-up programs to increase regular local business, selling tires, batteries and accessories, and good housekeeping for a clean station.

Texaco feels that these merchandising films for dealers have proved highly effective in conveying to dealers many successful selling techniques for increasing their profits.

### Eight Good Farm Pictures

Another important phase of The Texas Company's film program are farm films. These pictures, which are issued approximately at annual intervals, are shown to farmers, agricultural organizations, schools and sometimes to sizeable general public audiences. Distribution of each new film usually begins in the winter months at farm meetings sponsored by Texaco consignees, distributors, and by farm implement dealers, the U. S. Government, Grange groups, 4-H clubs and, sometimes, by The Texas Company itself.

Thus far, there have been eight of these films (all produced by Audio Productions, Inc.) on such subjects as the farm workshop, apple growing, chickens, beef cattle, dairy cattle, hogs and this year's picture.

*Bees for Hire* (previously reviewed in these pages and a prize film).

The Texas Company, from time to time, brings out films dealing with its products. They are produced for showing to industrial and resale personnel for the purpose of acquainting them with many selling points which can be made for these products in account solicitation and in keeping with the company's continuing desire to keep its sales force fully informed of the progress being made in Texaco research laboratories in the improvement of present



LOADING OIL TANKER provides a fine pictorial composition from the 1951 Texaco film "Tank Ship."

products and the development of new ones. Some of these have been on such products as *Climate Controlled Gasoline* and *Custom-Made Havoline Motor Oil*.

### Films for Public Relations

Most of the films The Texas Company distributes in its Public Relations Department were originally produced for the Oil Industry Information Committee of the American Petroleum Institute. Other films, made directly for the company, have been *Research, Pattern for Progress* (1949), a portrayal of research activities of the company in the fields of exploration, production and refining; and *Tank Ship* (1951), about a Texaco oil tanker. *Desert Venture* (1947), an outstanding film produced for the Arabian American Oil Company (30% Texaco owned) is also distributed by The Texas Company, as well as an earlier Aramco picture, *A New Frontier*.

FILM PROGRAMS of the Humble and Richfield companies are outlined on following pages. Scenes above by Robert Yarnall Richie.

TYPICAL OF TEXACO's popular farm film program is this film on hog raising, featuring "Buckshot."



MEET "BUCKSHOT" a farm boy's prize possession in this Audio Productions Inc.'s production.





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## Humble Builds a Visual Unit

Full Range of Audio and Visual Materials Handled  
by Department Now in Tenth Year of Operation

**T**HE DYNAMIC POTENTIAL of an audio-visual program, once established, is exemplified by the film activities of the Humble Oil and Refining Company, centered at its Houston, Texas offices.

In November, 1911 a visual aids unit was established with two Humble-produced films and five or six purchased titles as its initial inventory. The new unit was set up to handle the production, purchase, rental and distribution of audio-visual media and equipment.

Directed by C. R. Coneway

Today Humble's well-developed visual aids department, under the supervision of C. R. Coneway, includes a library of more than 700 prints of 257 motion pictures and sound slidefilms, has 11 people and carries an inventory of 50 sound motion picture projectors and 70 projectors of other types. Besides motion pictures and sound slidefilms, the unit has four or five thousand lecture slides, thousands of illustrated charts and graphs, and handles models and displays and all printed materials designed to be used in conjunction with any type of company presentation.

The majority of Humble-produced films cover the basic interest of the petroleum field. They em-

brace such topics as exploration, production, pipelines, and the sale of oil and its by-products.

### Football Highlights Popular

In addition each year the firm produces a film on the highlights of the previous season's Southwest Conference football games. This production attracts more interest than any other Humble subject.

All of the films in the Humble library are available on free loan to organizations and firms in the states in which the company does business. Besides the films just mentioned this service includes a group of safety, sports and travelog films which have been purchased.

### Safety, Promotion In Demand

Within the organization the largest demand for films is from safety engineers and sales promotion managers. For the latter, sound slidefilms have been produced in considerable quantity and have been found especially useful in sales training programs where cost is a consideration. In the past few years, however, motion pictures have also been produced for this purpose.

Sales people use continuous motion picture projectors to show

these subjects and according to Mr. Coneway they feel that the films and projectors do a very good job for the purpose for which they were intended. For other sales programs successful work has been done with 16mm slidefilms, utilizing the Dunning Animatic projector.

Indicating the company's exploration of the whole field of audio-visual communications, lecture slides are prepared for use at tech-

nical meetings, and are used extensively throughout the organization. Much interest has been expressed in overhead projection, and considerable number of film positives have been prepared for use on this equipment.

Audio-visual communication, like petroleum, has a thousand uses, and Humble Oil and Refining Company is proving itself a leader in both fields.

## Richfield Stresses Films' Value

Balanced Program Serves Company's Dealers, Public

**T**HE RICHFIELD OIL CORPORATION, with headquarters in Los Angeles, has many year's experience in the use of audio-visual communications. Motion pictures, slidefilms, slides, opaque and overhead projection have all found their places in the company's public relations employe and dealer training programs.

With the return of normal business operations at the end of World War II, Richfield began to place greater emphasis on its film program.

### Greater Retention Via Films

George R. Miller, manager of retail sales and the executive in charge of films says, "In the process of developing a postwar training program both for employes and dealers, we found that considerably more subject matter was retained

when films were used. This fact more than anything else stimulated our activities along these lines."

The company's first productions for audio-visual training were primarily sound slidefilms, but now it is also using 16mm sound motion pictures most extensively. A training library of more than 30 current titles, produced by independent film companies under Richfield direction, is available to salaried and dealer personnel concerned with education. Subjects in the library include the history of petroleum, refining techniques and job instruction on procedures such as lubrication, island service, market development, etc.

### Dealer Films Twice Annually

New films are prepared twice each year for showing to the entire Richfield dealer organization. These productions are educational in content and deal with product information and service station procedures. After their initial showings they are made a part of the regular training library.

On this broad base of internal film utilization, Richfield has an effective public relations program built around five recently produced general interest films. Prints of these titles, one on refinery procedures (*Years Ahead*) and four on natural resources in California, Nevada, Oregon and Washington (states in which Richfield operates) are being distributed through the U. S. Bureau of Mines film library but are also available on free loan directly from the sponsor. F. K. Rockett has produced a number of Richfield color films.

### Libraries in Three Divisions

Film departments are maintained in each of Richfield's three divisions (Los Angeles, San Francisco and Seattle) to handle this pro-

(CONTINUED ON PAGE 123)

*The Pictorial Beauty of petroleum industry operations illustrated in this striking picture of silvery fractionating towers operated by Humble Oil & Refining Company at its Baytown, Texas toluene plant.*





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pacing the leaps of dancers, to the dry, crackling rasp  
of tall grasses where a great jungle cat  
is stalking its prey - -  
no ratchety projector noises  
break the spell.

## See the cat spring...

in an arc of deadly accuracy!  
This is action! An earth-splitting roar, and a shriek . . .  
then an insect's shrill whine  
piercing the sudden silence.  
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## CASE HISTORIES

OF RECENT BUSINESS PICTURES

### Oil Exploration Incentive Need Discussed in Petroleum Industry Film

Sponsors: petroleum companies and API.

Title: *It Never Rains Oil*, 10 min., color. Produced by John Sutherland Productions.

★ *It Never Rains Oil* is a 10-minute cartoon film (in Technicolor) distributed by the Western Oil and Gas Association, the Rocky Mountain Gas and Oil Association, the Mid-Continent Oil and Gas Association, the Independent Petroleum Association of America, and the American Petroleum Institute, was sponsored by E. I. du Pont.

It was created for employee showings within the petroleum industry, from well-drilling concerns on through the petroleum distribution network. It has been so well received that it will now be made available for public showings.

The scheme of the picture is the fact that oil is essential to practically every phase of our early life. To drill for oil takes a tremendous amount of capital investment, while the odds that a well or field will really pay off in large amounts are 1 in 991 wells. Therefore, Congress has permitted a 27½% percentage depletion allowance as an incentive for the risks that are taken in drilling for oil. This provision has made more money available to oil exploration.

Research among petroleum company employees has disclosed the fact that not even they were aware of the real reasons for the percentage depletion allowance and were therefore not explaining it to their friends and fellow voters who have a voice as the perennial question is put before Congress. This short film explains the reasons for the allowance in language and illustrations that everyone can understand and should do an excellent public relations job for the industry.

The associations noted above distributed the film, while individual companies in the petroleum business are also acquiring prints to distribute on a free loan basis in their respective territories. Requests for these loan prints can be made to almost any petroleum company's public relations department. ■

ANIMATION HELPS make clear the oil industry's dependence on depletion allowance.



Scene in "Accounting—Language of Business"

### Accounting: Opportunity for Youth

Sponsors: public accounting groups.

Title: *Accounting—The Language of Business*, 20 min., produced by Wilding Picture Productions, Inc.

★ *Accounting—The Language of Business*, the first film on accounting made by the profession, had its premiere showing at the Johnny Viator Theatre in the RCA Exhibition Hall in New York recently. Sponsored jointly by the American Institute of Accountants and the New York Society of CPAs, the new motion picture is the keynoter in an intensive country-wide drive to recruit young Americans for the public accounting profession. Wilding Picture Productions, Inc. was the producer.

"A serious shortage of CPAs faces American business unless we can attract a larger number of qualified young people into public accounting," Samuel J. Broad, chairman of the AIA accounting personnel committee, said at the premiere. He explained that U.S. college accounting majors fell from 16,000 in 1950 to less than 10,000 in 1952. This drop is contrasted by an unprecedented demand for accounting services brought on by large-scale business operations, increased regulation and complicated taxation.

*Accounting—The Language of Business* is designed primarily to interest high school seniors and college freshmen and sophomores but adult audiences unfamiliar with the work of CPAs should obtain a better understanding of the work from this film. The three principal episodes have been chosen to illustrate typical situations which arise in connection with auditing, methods of internal control, and tax work.

Test previews before educators in Michigan and New Jersey elicited enthusiasm. Five thousand showings are expected in the nation's schools by the end of 1955. ■

### 1954 Edition of GE's "Clean Waters"

Sponsor: General Electric Company.

Title: *Clean Waters*, 27 min., color, produced by Raphael G. Wolff Studios.

★ One of the few "remakes" ever produced in the sponsored film field, the 1954 color version of General Electric's *Clean Waters* was completed in January by the Raphael G. Wolff Studios of Hollywood.

*Clean Waters* was originally made by Wolff in 1945 as one of General Electric's "More Power To America" series. Depicting the dangers of water pollution to the nation's safety and vitality, and how these hazards could be overcome by the building of proper sewage disposal plants, the film was acclaimed by state

and national health authorities as one of the greatest single forces for pollution abatement at work in the country. It was also named the world's finest sponsored motion picture at the "Films of the World Festival" in Chicago in 1915.

Instances where *Clean Waters* has been given direct credit for the passage of bond issues for sorely needed sewage treatment plants have been cited by community officials all over the country. In many cases, it's been pointed out, the bond issues had been regularly turned down by the voters until the film became available for showings to the public in the areas concerned.

General Electric decided on a new *Clean Waters* not only to punch home the same message as



Sludge conversion scene in "Clean Waters"

its predecessor but to disclose new problems which have arisen with America's burgeoning population. The original script is still the basis for the film but an important element has been added which depicts the development of public sewage disposal plants during the past decade together with the strides made in overcoming industrial pollution. It pinpoints, particularly in the Ohio River Valley, how manufacturers are helping solve the problems by incorporating industrial-waste treatment plants within their own factories.

Wolff has had six photographic crews on location for seven weeks, working the length and breadth of the land. Among the "featured" locations are the new Owl's Head Sewage Disposal Plant in Brooklyn; Los Angeles' Hyperion Plant; Schenectady's and Rotterdam's (N.Y.) Municipal plants and General Electric's industrial treatment plant at Erie, Penna. ■

### "Happy House"—Story of Modernization

Sponsor: Wood Conversion Company.

Title: *Happy House*, 20 min., color, Produced by John Sutherland Productions.

★ *Happy House* is a handsome 20-minute color film of how a house "lives and grows" with the family which occupies it. The narrative is told as if by the house itself, with the rest of the story carried in dialogue form.

A young couple move into the house and bit by bit add to it as the children arrive and they need more room. First they fix up the attic, then convert a porch to an additional room and finally fix up the room in the basement for a Boy Scout den.

The result is a friendly, interesting tale that conveys the products of the Wood Conversion Company most unobtrusively. It will be enjoyed by any number of general audiences—particularly men's and women's clubs with a high proportion of home owners. *Happy House* was written and directed by True Boardman. ■



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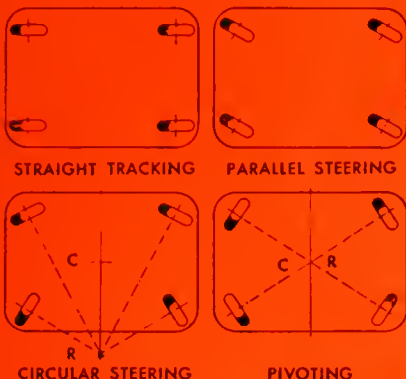
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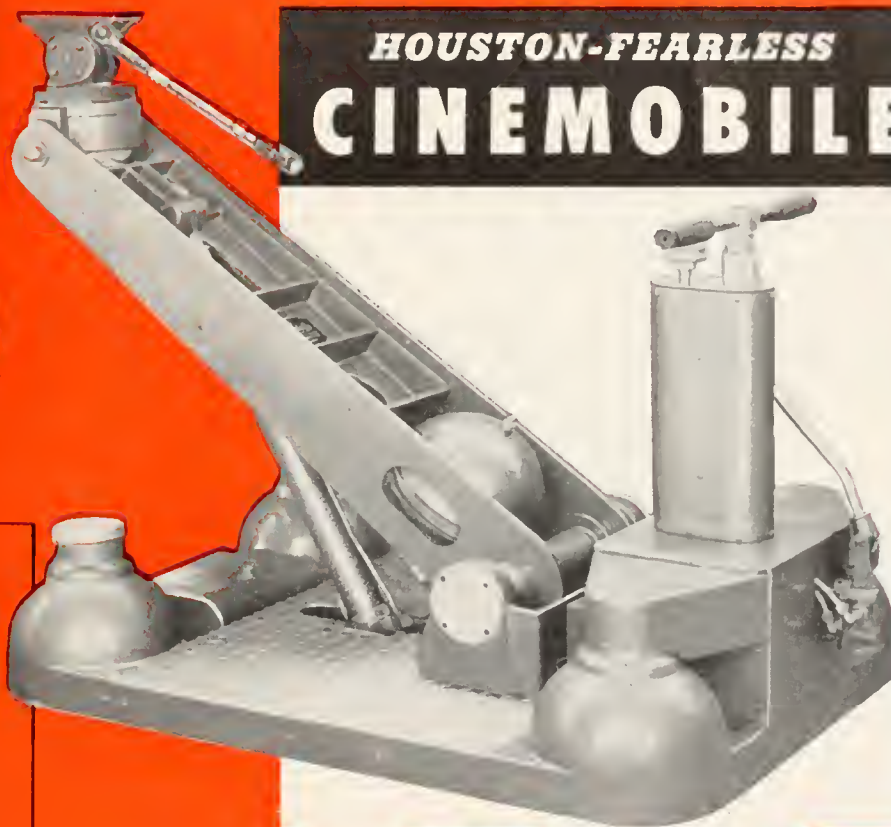
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MEET HAROLD WATTS, director of the Hampshire County Community Center. (see below)

## Research Group Shows Rural Industry Revival

Sponsor: Rural Research, Inc.

Title: *Building a Rural Community Center*. 12 min. color, produced by Owen Murphy Productions, Inc., supervised by Film Counsellors, Inc.

★ Rural Research, Inc. is an organization backed by several large (and anonymous) industrial and publishing firms which is concerned with developing native crafts and skills in rural regions of the country.

As a testing ground for this activity, Rural Research has been instructing County Community Center in Westhampton, Mass. The film shows what goes on in the Center and how it serves the people of the county.

The main point of this activity is that the Center, itself, and what is done there, have been projects developed by the Hampshire County people. Guided by the Director of the Center, but using all native materials and skills, the Hampshire people have done some amazingly good work, as the film demonstrates. Projects have included practically all the crafts: metal, wood, weaving, sewing, etc. and such useful ideas as furniture repairing and refinish-

METAL CRAFTS are taught in the Hampshire Center, pictured in this scene from the Rural Research picture reviewed above.



# What's New in Business Pictures

## CASE HISTORIES OF FOUR NEW SPONSORED FILMS

ing, or laying heating pipes in sidewalks for snow removal.

The film is a fascinating subject, and made all the better by some crackjack direction (by Charles Turner) and by the color photography—on Eastman tungsten negative stock—that is as good as anything that has been done with this material to date.

Rural Research hasn't yet made up its mind what to do with the film, no 16mm prints are available yet. One thing sure, a lot of people will want to see it, and should. ☐



The Doms family afloat.

## Charlie Doms' Family Takes "Autumn Holiday"

Sponsor: Johnson Motors.

Title: *Autumn Holiday*. 23 min., color, produced by Richard Matt, Inc.

★ Come autumn, Charlie Doms, trouble shooter of the Fond du Lac, Wis. water department, likes to depart from his troubles and get a new perspective on water. A fine way to do this, he finds, is to pack his family aboard a new 19-foot outboard cabin cruiser and navigate northern rivers.

That is the simple story of *Autumn Holiday*, a 16mm color film produced to convince people of modest income that such a vacation voyage is within their mooring. The film does not chant a tale of aquatic tumult, converting its craft into a rapid-skidding dervish, its crew into newsreel champions. It is a neighborly narrative of nonprofessional adventure in rational fun, a real escape from routine over a gliding road into faraway relaxation.

Having made a "portage" from Fond du Lac to Crane Lake, Minn., carrying their outboard on a specially designed auto trailer, the Doms begin their exploration of the Quetico-Superior wilderness. Here prosaic roads do not travel, airplane flights are barred. Charlie, wife Ruth, son Bob, and daughter

Sherry become water-borne and all hands on deck are in the family.

Traversing regions as colorful as their names, the domestic crew find delight and learn prowess along the Loon and Vermillion rivers, the length of Lac La Croix. Speeding, maneuvering, fishing, venturing ashore, the Doms experience an autumnal world of blending browns, reds, yellows, birch-white, evergreen, ruddy bluffs and glacier clean blue waters. They see the forest land where centuries ago Indian artists painted indelibly on rock: the routes of the gold-mad, the fur traders.

Producer Richard Matt chose his Fond du Lac neighbors, the Doms, for a cast that would be "typically American" and whose reactions would be authentic as they felt the thrill of finding a new, secret world, yet an ancient and real one—and the thrill of doing it themselves.

Sans verbal plugs, minimizing trademark close-ups, *Autumn Holiday* neatly achieves its "commercial" by inescapable implication: the Doms' route into adventure is navigable only by outboard-powered craft. The craft used was built by Barbour Boat Co., powered by a Johnson Sea-Horse 25 outboard motor.

The film will be available in March for showings by clubs and other organizations through the sponsor at Waukegan, Ill. and through its authorized dealers. ☐

"Autumn Holiday" features Mr. and Mrs. Charlie Doms.



## Air Transport Service and Rural America

Sponsor: "The Local Service Airlines of the United States."

Title: *Wings Over Dexter*, 22 min., b.w., produced by The Princeton Film Center, Inc.

★ "Dexter" is a typical small city (31,000 pop.) located somewhere in

the United States. It wants and needs regular airline service to neighboring cities, but the big airlines have found that they can't service the thousands of "Dexters" throughout the country efficiently and economically.

To meet the demands of cities like Dexter, local service airlines have been established in many parts of the country and this film is the story of one of them. It shows why the service was needed, how it was established and its unique methods of operation.

Passengers, mail and freight to and from Dexter are now connected quickly to the main airlines and schedules permit transfers from the "feeder" lines to the big planes with a minimum of delay. To make as many stops as possible in a short time, the small airliners have perfected a system of landing, picking up passengers and taking off again in as little as three minutes.

American Airlines, Inc. actually is the silent, un-credited sponsor of *Wings Over Dexter*. It was made for the local airlines, and will be used by them, in some cases with their own screen credits, for local promotion in the areas they serve.

\* \* \*

## Kaiser Aluminum Takes "A Look at Tomorrow"

Sponsor: Kaiser Aluminum & Chemical Corp.

Title: *Take A Look At Tomorrow*, 20 minutes, color, produced by John Sutherland Productions

★ Faced with the problem that the other two major aluminum companies had made a number of pictures dealing with aluminum production, the Kaiser Aluminum Company needed to find a new way of presenting the aluminum story on film.

That it did find a fresh approach is shown in the film *Take A Look At Tomorrow*, a combination cartoon and live action 20 minute color movie which pretty well covers the aluminum production story.

The picture opens with a gay color cartoon sequence starring "Al Luminum" as a circus performer and magician. He stretches and twists, he's the light weight champion, and he's glamorous—outdistancing by far his competitors, Iron man McGinty and Chief Copperhead.

The cartoon sequence also shows how aluminum is mined, extracted from the ore, and brought to the Kaiser plants.

Live action then takes over and shows aluminum processing. Some of the plant shots which show the aluminum pigs being rolled, drawn

and extruded are magnificent. There is one shot made from a traveling crane along the length of one of the huge rolling mills that is particularly outstanding from a production and lighting standpoint.

Also shown are the many uses to which aluminum is put, from its use in structural I-bars, through the innumerable cast and molded parts that are made of aluminum, down to the microscopically thin aluminum foil for household use.

The film is very well produced throughout, in beautiful color, and will be enjoyed by all kinds of audiences. Distribution is being handled by the Kaiser sales offices and warehouse distributors throughout the country.

\* \* \*

#### 18,000 Prudential Agents

#### Learn About Advertising

Sponsor: The Prudential Insurance Company.

Title: *You Are There, Too*. 12 min. b/w, produced by Owen Murphy Productions, Inc.

★ A not untypical life insurance agent is a guy who sells a policy and tells himself that he pulled off that sale all by his lonesome with no help from *anybody*—the company included.

The home office—the big tower—doesn't much mind agents patting themselves on the back if it makes them feel like good salesmen, but every once in awhile, it wants to make sure the agent knows that there's some other selling going on, too—such as advertising.

The 18,000 Prudential agents, being typical salesmen, sometimes turn a jaundiced eye towards advertising as an actual sales help. To show them that advertising really does help, Prudential (and its advertising agency, Calkins & Holden, Garlock, McClinton & Smith, Inc.) has introduced a new film that will be shown at all agent conventions. Because conventioners—that most

(CONTINUED ON PAGE 128)

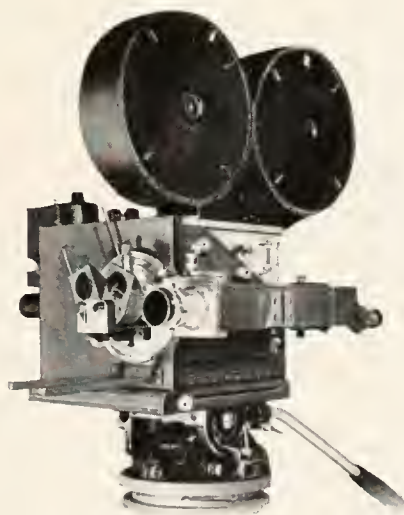
STARS Tony Randall and Grace Albertson in "You Are There, Too."



## A new high in Dramatic Sales Presentation



### An outstanding 3-D film introducing the '54 BUICK



Produced with the

#### NORLING 3-D CAMERA

... the most versatile 3-D camera\* in existence—

... the most precise\*\*—

... the easiest to use—

... makes 3-D FILM PRODUCTION at close to the cost of non-stereo films.

\*Used in 1953 by a leading Hollywood producer for two features.

\*\*R. Spottiswoode in the *Journal of the Society of Motion Picture and Television Engineers*, Oct. 1952—"There is at present only one camera in the world (the work of J. A. Norling) of adequate precision and flexibility."

## LOUCKS & NORLING STUDIOS, INC.

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*Leaders for 30 years in Industrial Film Production*

#### FOR BETTER SHOWS USE THE AUDIOVISUAL PROJECTIONIST'S HANDBOOK

♦ Many large U.S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.





# The Commercial Newsreel

## NOTES ABOUT FILM PROGRAMS OF THE CURRENT PERIOD

ON LOCATION for the Prudential film described below are (l. to r.) cameraman Joseph Brun, ASC; director Charles Turner and asst. James Di Gangi.

### PRUDENTIAL PERFORMS: (CONTINUED FROM PAGE 127)

captive of all audiences—can be counted on to slough off most bar-angues from the home office, Prudential determined to make it entertaining. They have succeeded: it is a very funny film and is now evoking hofos from agent conventions all over the country.

In the film, a harried advertising man, always a risible subject to those not in the ad game, is rushing off to a Prudential convention to show the agents what a big deal the TV show *You Are There*, radio's friendly Jack Berch and the magazine layouts are in their sales efforts, and how advertising pre-sells. As he rushes about his apartment, packing to catch a train, he demonstrates his show to his wife, trips all over his movie equipment, and finally dashes off to the station in his underwear shorts.

If it might seem that they'd pulled all the stops out to outdo the Keystone Cops, it isn't so. *You Are There, Too* manages to be, at the same time, a funny movie and a convincing carrier of an important message—advertising *does* produce results.

### RICHFIELD'S VISUALS: (CONTINUED FROM PAGE 122)

gram. They employ a total of seven persons and use 21 sound motion picture projectors and 18 sound slidefilm projectors.

Responsible group organizations may request film showings (for which Richfield will supply equipment and operator) or they may borrow prints alone. Because of the wide acceptance and popularity of this service, print reservations must be made about 60 days in advance.

The Richfield Oil Corporation audio-visual program has grown through the years with its proven success, and according to Mr. Miller the company intends not only to continue its present practices, but "develop them more fully as rapidly as possible."

### Sheffield Corp. Sound Slidefilms Demonstrate Product Application

A new series of informational automatic sound slidefilms have been completed by the Sheffield Corporation, Dayton 1, Ohio. They are available for showings by schools, colleges and other educational institutions as well as for meetings of industrial groups and technical societies. Arrangements for securing the films may be made by writing direct to the company.

One group of films includes *Precision for Production*, *Air for Every Gaging Job*, and *Report from Industry*, all dealing with the various

applications of air gages. Another series—*The Crushtrue Process*, *The Microform Grinder*, and *The Thread & Form Grinder*—cover the latest developments in the form and thread grinding. Murchey *Precision Pak*, Murchey *Tangent Die Heads*, and Murchey *Type L Collapsible Tape* reveal many applications of the Murchey products, division of the Sheffield Corporation.

In addition, there is an educational film, *The Advance Guard*, and another, *Why Gamble in Gages* covering the various types of services offered to industry by Sheffield to solve problems in inspection and precision manufacturing.



AMUSING CARTOON treatment highlights Aetna's latest film "Look Who's Driving".

### Aetna Adds Two Safety Films to Its Public Service Program

★ Aetna Life Affiliated Companies has invested another 900 feet of 16mm sound film in the future of its business by adding two titles to the burgeoning list of useful public education motion pictures available from the firm.

One of the titles expresses what may be the underlying philosophy of the whole automotive safety section of this program: *Toward a Generation of Safer Drivers*. It describes how one high school introduced a teaching aid known as the Aetna Drivotrainer.

Though not outstanding in itself the 14-minute film's subject matter is of importance and vital interest to anyone convinced that drivers can be a factor in highway safety. The device described is one way of providing such training, "behind the wheel," within the economic limits of public education.

The Drivotrainer is contrasted with conventional dual control cars, and the film points out that with the former, two students can be trained for the cost of instructing one in a real car.

The other new release is undoubtedly the better product intrinsically. An animated cartoon in the slightly abstract style, it is called *Look Who's Driving*, and was produced by United Productions of America.

The simple figures and flat scenes compose an eight-minute tale about a driver who notes that others are acting like children on the road, and then reverts to a juvenile himself for a climactic accident.

The film is a psychological jab at motorists who don't act their age when driving, and in justification points out that nine out of ten highway accidents are caused by improper attitudes. Examples are given of drivers whose overconfidence lets them drive at dangerous speeds and whose stubbornness

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Producers of Fine  
Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND  SYSTEM

leads them to fight for the right of way.

Like all Aetna films, these new titles are available from local representatives of the company or by writing Aetna's public education department at Hartford, Conn.

\* \* \*

#### **Pepsi-Cola Bottlers See Company History on Film at Convention**

*Pepsi-Cola, U.S.A.*, a half-hour company news-documentary film, was featured at a recent national convention of Pepsi-Cola bottlers in New Orleans. Produced by Brandt Enos Associates, it dramatizes the sponsor's growth during the past three years. It will be shown regionally to interested groups later.

Filmed at widely scattered locations across the country, *Pepsi-Cola, U.S.A.* was completed—from concept to answer print—in seven weeks.

Narrated by Westbrook Van Voorhis, the film was written by Donald Higgins, directed by D'Arcy Miller, Jack Alexander and Ted Wear, and edited by Dave Cazalet. John Geisel and Nick Cavaliere were the cameramen. Kenneth Hawk the sound engineer, and lighting was by Bill Shaw.

\* \* \*

#### **Vive la "France Afloat"—Travel Film Premiered on Liner Liberté**

♦ Making its maiden run across a screen on board the ocean liner *Liberté*, *France Afloat*, a 27-minute color travel film, returned to one of its production locations. A special invitation premiere was held on the sponsoring French Line ship to introduce *France Afloat* to members of the travel and motion picture press.

The new film relives the pleasures of a steamer trip to Europe. Whether the stowaway audience follows it excitingly with young Mary McVay or enjoys it quietly with the Wilsons, veterans of many crossings, the Parisian leisure of days at sea aboard a luxury liner is savored.

The trip over is on the Ile de France and the return voyage is on the *Liberté*. The film affords an opportunity to become acquainted with both ships. The camera takes one behind the scenes, showing parts of these ships which most passengers never see—the engine room, the bridge, the galley.

*France Afloat* was produced for the French Line by Regency Productions of New York. Narration is in English by Frenchman Claude Dauphin. The film will be available to t.v. stations, clubs and other groups on a free loan basis through Movies U.S.A., Inc. 729 Seventh Avenue, New York 19, N. Y.

**For 16mm Producers  
Who Concentrate on**

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**FINEST  
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PRINTS**

**DEPENDABLE  
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**ALL  
COLOR PRINTS  
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Specialists do better work . . . and do it faster! That's why more and more producers and business firms are specifying Color Reproduction Company Laboratory for their 16mm Kodachrome Prints.

Color Reproduction Company has specialized EXCLUSIVELY in 16mm Kodachrome duplications for more than a decade! *Extra Quality* stands out every screening. *Extra Quality* adds prestige to your film . . . more sales appeal to viewers. Send your next order to Color Reproduction Company of Hollywood!

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**7936 Santa Monica Blvd., Hollywood 46, California**

**Telephone: HOLLYWOOD 4-8225**



★*Decision for Chemistry* it would seem, was just that.

When Monsanto Chemical Co., conceived the idea for an overall film on the role of chemistry in daily American life, ultimate distribution was kept in the foreground of all planning with the producer, MPO Productions, Inc.

The scheme was a "three in one" idea: to produce a feature length picture for theatre showings in Monsanto plant towns for Monsanto personnel and their families; next to prepare a 33 minute version for non-theatrical 16mm release, and finally to plan the production so that a TV length version could be made without re-recording or remixing.

#### Response Early and Heavy

Since the release of this picture last June, not only has Monsanto made a decision for chemistry but it appears that every projector owner from New York to Punkin Corners has also made this choice — or at least a decision to show the film.

The "Master Plan" came off on schedule. The first 53-minute film (35mm b&w) was successfully shown to Monsanto families and public directly concerned with the company. That was during May and June and the response was enthusiastic, to say the least.

Word of the film got around long before the 33-minute version for the general public was ready. To be exact, about two weeks elapsed before requests were coming in from schools, clubs and social organizations.

#### 338 Prints in Circulation

In August a shorter version (16mm) was ready and by September, Modern Talking Picture Service, Inc., the distributor, reported that out of eight films featured over a three week period, over 60% of their 1100 bookings were for *Decision for Chemistry*.

Cecile Starr reviewed the film early in October commenting on the superb photography and pointing out its originality as a public relations film. Certainly this story of the role of chemistry in America is

*THE SEARCH is for new ideas that result in more pipes and tubes out in the plant.*



## AUDIENCES DECIDE FOR MONSANTO



*A boy's quest for "answers" is the theme of "Decision for Chemistry"*

unique in its appeal to all; from 7 year olds to college professors, from the Marine Corps to personnel directors of large industries. These are a few of the groups who account for the 137,716 people who screened the film during the first three months of distribution. To date, the 338 prints in circulation cannot meet the demand.

#### Special Television Version

But meanwhile the master plan continued and sponsor and producer rushed to complete the last phase. As anticipated, TV stations throughout the country applied for a 28-minute version of *Decision for Chemistry* which was prepared early in December. Sequences had been written with all three versions in mind and it was a matter of days before the early planning paid off. Through careful scripting, recording and mixing on the 33-minute film, it was possible to apply scissors and achieve a TV version in one day. During the first week of release, over 10 of the 200 TV stations in the country booked *Decision for Chemistry*.

No plan is perfect.

As Monsanto and MPO found out when their scheme was realized and the three versions were in distribution. The letters of appreciation poured in and the project was closed when the Ford Foundation decided to change the "three in one" master plan. A fourth version was ordered to fit in the OMNIBUS program January 6th.

#### 13 Million Via Omnibus

The OMNIBUS "short-short" short version of *Decision* broke all records in running time on the program—16 minutes to be exact. It also broke distribution records in reaching an estimated 13 million people on this single television showing.

But MPO and Monsanto are still making decisions.

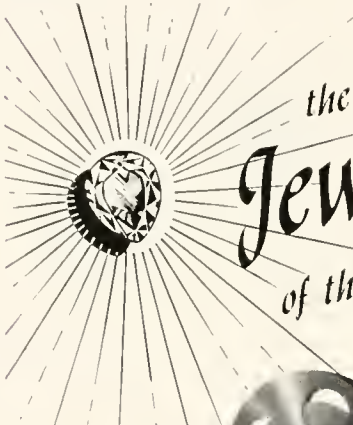
They're now at work on foreign versions!

\* \* \*

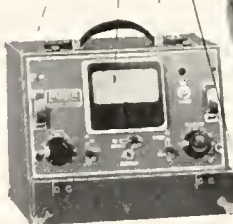
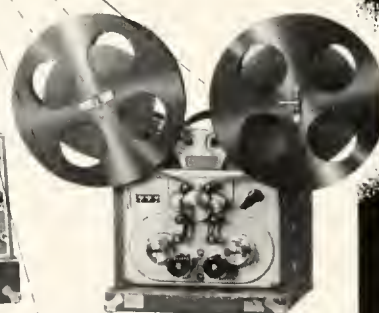
Ed. Note: *Decision for Chemistry's* inaugural program was featured in a mid-year article in these pages.

MAN LOOKS to chemistry to release him from dependence on fortunate circumstances.





*the  
Jewel  
of the industry!*

**MODEL SW-602**

Technical excellence combined with film production facility and economy has earned the **MAGNASYNC** a proud reputation. Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

Price: \$1275 complete system  
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P.O. Box 707, North Hollywood, California

**MAGNASYNC**  
SYNCHRONOUS  
Magnetic FILM RECORDER

America's leading manufacturer of  
Magnetic Film Recording and Reproduction Devices



## PICTURE PARADE

### "Ready for Sea," Raytheon Film, Shows Tests for Seafaring Radar

♦ Radar Model 1500, the "Mariners Pathfinder," is the feature attraction in *Ready for Sea*, a new 13-minute color motion picture sponsored by two divisions of Raytheon Manufacturing Company, Waltham, Mass. The keen, pivotal ears of Model 1500 are styled as big ship radar for small boats.

A home talent vehicle, the film is the company's second color production. It was directed by Lee A. Ellis, manager of the photo and publications sections from a script written by his administrative assistant, A. Newell Garden. Other of the firm's specialists filmed, edited and narrated.

*Ready for Sea* was planned to explain the activities of Raytheon's Equipment Division and International Operations Division, serving as a salesman to potential customers and an institutional friendmaker with general audiences. The picture sets the theme with scenes of ship-board preparation for sea then pans into the electronics workshop where experts make sure that Model 1500, offered as lower-cost equipment, is ready to go into production as a reliable pathfinder.

*Ready for Sea* is available through the photographic department to the company's dealers and distributors for sponsorship of local 15-minute television programs, to sales conferences, conventions, marine groups and other organizations. Raytheon's earlier film, *Electronics in Action*, has been shown to over 50,000 people in the United States, Europe and South America.

\* \* \*

### Neat Kitchen Improves Family in film, "Young Mother Hubbard"

♦ Unlike Old Mother Hubbard who was dismayed only at her cupboard bereft of bones, her modern descendant is disturbed by the cupboard's drabness. Coming to her rescue with *Young Mother Hubbard*, the Republic Steel Corporation's Berger Manufacturing Division drops some hints on kitchen planning.

Entertaining as well as educational, *Young Mother Hubbard* blends its full color, half-hour message on the sponsor's steel kitchens with the spice of a story of family life. Step-by-step it depicts the transformation of the Hubbard family's dreary stove alcove into an easy-to-clean modern and efficient work area—and the resultant transformation in the life of the Hubbard family.

Filmed in Cleveland by Cinecraft, Inc., and directed by Ray Culley,

*Young Mother Hubbard* is enacted by professionals from the Cleveland Playhouse. Frank Siedel, author of *The Ohio Story*, wrote the script.

Persons wishing to book the film should contact their nearest Republic Steel Kitchens sales outlet or write to E. E. Bang, advertising manager, Republic Steel Kitchens, 1033 Bel-den Avenue, N. E., Canton 5, Ohio.

\* \* \*

### New DoAll Company Film Covers Surface Grinding Techniques

♦ Operating methods and design factors affecting good results in surface grinding, and the striking diversity in modern applications, are presented in a comprehensive 31-minute film just released by The DoAll Company. Entitled *Techniques of Surface Grinding*. The new film is in color and is available on a free loan basis.

Unhurriedly the film defines, with demonstrations of performance, the desirable characteristics of a surface grinder. The elements of design behind these are examined, and the camera glances inside to see features of construction and lubrication.

Today, the film says, it's a matter of setting controls and depending upon the grinder to produce the desired results. Diagrammatically it visualizes how accuracy depends upon rigidity, and then visits the assembly line to see how rigidity is attained at DoAll.

Prints of this thorough analysis of surface grinding and the DoAll grinder are available from The Do-All Company, Des Plaines, Ill.

- DOCUMENTARY
- TRAVEL
- SPORT
- CONSERVATION
- WILDLIFE



"The Finest In Outdoor Films"

"BIRDS OF THE PRAIRIE" (Minneapolis-Moline Co.)

1953 Boston Film Festival—First Award

1953 Edinburgh International Film Festival

"THE LURE OF NEW ENGLAND" (Minneapolis-Moline Co.)

1953 Cleveland Film Festival

MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## Just the Facts, Sir!...

Our staff travelled 94,835 miles in 1953—to 48 cities in 17 states of the United States and 9 foreign countries—to help American business tell and sell its messages on film.

To date, we have planned and written the scripts for 351 motion pictures. There can be only one reason why we're kept so busy—we've proved that we do a good job!

We'd like to prove it to you on your next film.

guaranteed  
acceptability

SCRIPTS BY *Oreste Granducci*

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# People who make Pictures



WALTER KOSTE

## Walter Koste Joins Jam Handy as Director of Television Pix

♦ WALTER KOSTE recently joined THE JAM HANDY ORGANIZATION in Detroit as a motion picture director. For the past 10 years he has been associated with Station WWJ as a radio and television director. Among the radio programs he directed for the Detroit station were *Men Against Crime*, *Coffee Club*, and *Alcoholics Anonymous*.

In television, Mr. Koste also created, produced and directed *Play School* and was director-producer of *Life in Detroit*, *The George Scotti Show*, *Music of the Evening*, *Let's See Willy Dooit* and *Stars of Tomorrow*. At Jim Handy, he will direct motion pictures for television use.

A native Detroit and graduate of Wayne University, Mr. Koste organized and directed the Everyman's Theatre there.

\* \* \*

## W. A. Perin to Direct Photo and Display for American Kitchens

♦ WILBUR A. PERIN, veteran photographic department head, has been named director of displays and photography of American Kitchens Division, Ayco Manufacturing Corporation. C. Fred Hastings, general sales manager has announced.

Mr. Perin will be in charge of all sales and advertising photography, and will direct all displays and exhibits for national trade shows and conventions.

\* \* \*

## Betts to Knickerbocker Productions

♦ ROBERT B. BETTS has joined KNICKERBOCKER PRODUCTIONS, in New York, as Associate Producer.

Mr. Betts has been a free lance director and writer of industrial and documentary films for the past two years and was previously a staff member of the International Film Foundation.

\* \* \*

## Bellante to Film Counselors, Inc.

♦ CHARLES B. BELLANTE has joined the staff of FILM COUNSELORS, INC., as a production supervisor.



DON CALHOUN

## Three Vice-Presidents Named by Wilding Picture Productions, Inc.

♦ Three new assignments for key sales executives recently were an-



TED WESTERMANN

nounced by WILDING PICTURE PRODUCTIONS, INC., at studio headquarters in Chicago.

LANG S. THOMPSON, who has been



LANG S. THOMPSON

vice-president in charge of the Detroit branch, is now vice-president in charge of sales for the entire organization. DON CALHOUN, who was Mr. Thompson's assistant, succeeds him as vice-president in charge of the Detroit office.

T. H. WESTERMANN, who was sales manager of the Wilding New York branch, has been made vice-president of that branch, replacing James W. Inglefield who has retired.

\* \* \*

## Kellman Executives, Staff Relocate in Facilities Enlargement Program

♦ LOUIS W. KELLMAN PRODUCTIONS, Philadelphia, have opened new executive offices at 1729-31 Sansom Street, directly adjacent to News Reel Laboratory, of which the Kellman firm is a division.

Housing the offices of the president, the new building also contains the organization's creative staff as well as the advertising, public relations and sales promotion departments. Within the next few months, a new laboratory will be added at the rear of the building and additional studio space will be obtained to serve Kellman Production's growth.

\* \* \*

## Jock Schnebly and Dean Babbitt Join Vogue-Wright Studio & Staff

♦ ELECTROGRAPHIC CORP. president ALBERT W. DUNCAN has announced the appointment of JOCK SCHNEBLY and DEAN BABBITT to the staff of Vogue-Wright Studios. Both will serve in the special service section of the graphic arts company division.

Mr. Schnebly, former West Coast representative for Vogue-Wright with headquarters at Sam Goldwyn Studios, will represent the studio's t.v. commercials and programming operations. His headquarters will be in Chicago.

Mr. Babbitt will head the studio's picture division creative group in Chicago. He formerly was writer-director for Jamieson Film Co., Dallas, Texas.

**we're expanding!**

In keeping with the advances in the color fields of Industrial, Commercial, Educational and Theatrical Films, and in keeping abreast with the rapid strides of color T.V.,

**color service is expanding**

Expanding our personnel, our technical equipment, and laboratory facilities to cope with all your color production problems. We now offer the most complete, yes, all the resources of the finest color laboratory for all your color needs. All with emphasis on controlled quality—the highest possible quality your production deserves.

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115 W. 45th ST., NEW YORK, N. Y.

**JU 6-0853**

**Patrick Murphy, Warren Honecker  
Named to Jam Handy Organization**

♦ Two additions to THE JAM HANDY ORGANIZATION staff have been announced. PATRICK MURPHY is named recording director of the slide-film department and WARREN G. HONECKER is a new member of the Pittsburgh office as sales and contact representative.

Mr. Murphy formerly was associated with the University of Detroit



PATRICK MURPHY

as public relations director and with NBC and ABC in Chicago as a director and producer. In his new position, his activities will center in the company's Chicago and New York offices.

Mr. Honecker was an announcer and newscaster for Pittsburgh stations WCAE and WKJF-TV. In his sales capacity, he will represent the company in western Pennsylvania, western New York and the Eastern Ohio region. He is a graduate of the University of Pittsburgh and served as a first lieutenant in the army air corps during World War II.

**Hall to Associated News Sales**

♦ With his new appointment at the ASSOCIATED SCREEN NEWS LIMITED, NORMAN HALL has traded duties in motion picture production for client contact as a sales representative.

For 21 years a cinematographer, Mr. Hall witnessed the rise of the Canadian motion picture industry. Production assignments have taken him around the world six times and he has accompanied the Fitzpatrick *Travel Talk* sojourns. In Canada, his work also included taking the first aerial movie shots of what has become Canada's main air route.



WARREN EVEROTE

**Warren Everote Directs Research  
and Production at Britannica Films**

♦ WARREN EVEROTE has been promoted to the position of director of research and production of ENCYCLOPAEDIA BRITANNICA FILMS, INC., according to an announcement by MAURICE B. MITCHELL, president of the company. Mr. Everote has been a producer with the organization for almost eight years.

He has produced, or been associated in the production of, such educational films as *Archimedes' Principle*, *Monarch Butterfly*, *Major Religions*, *Ears and Hearing*, *Industrial Purchasing*, and *Atom and Agriculture*.

Mr. Everote's professional career includes teaching positions at the David Starr Jordan high school and the Susan Miller Dorsey high school both in Los Angeles, and at the former Lincoln School of Columbia University in New York.

\* \* \*

**Gordon Sparling Heads Production  
for Associated Screen News Ltd.**

♦ GORDON SPARLING has been appointed director of production of Montreal's ASSOCIATED SCREEN NEWS LTD. For thirty years, Sparling's name has been associated with motion picture production in the Dominion.

Graduating from the University of Toronto, he worked for the original Canadian (Government) Motion Picture Bureau, then joined the production staff of Paramount Studios in the early days of the "talkies." Returning to Canada, he produced many films under the A.S.N. banner, the most notable series being the *Canadian Cameos*, of which he has made more than 80 during a period of some 21 years.

During the war he served overseas with the Canadian Army, as Officer Commanding, Film & Photo Unit, CMHQ, London, England. Since the war, Sparling has continued with the *Canadian Cameo* series traveling thousands of miles per year to feature matters of Canadian interest from coast to coast.

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SINCE 1938

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Send for Free Optical Effects Chart



## We Saw It Happen

(CONTINUED FROM PAGE 11)

trophy for his power plant, appear to tell of their contributions and bring technical know-how.

The National Archives in Washington provided film used to illustrate the earliest flights of the Wright brothers; William Miller of Wright Field compiled thousands of feet of Air Force historical footage of all vintages. Sam Bessner, of the Army Signal Corps photo center on Long Island, searched out and made available footage depicting both early and modern ground forces operations. From the Navy's film archives at Anacostia Naval Air Station came exciting scenes of early carriers and dramatic scenes of modern Navy operations.

### Plane Companies Lend Footage

Individual companies like Lockheed, Sperry, Boeing and Douglas contributed valuable historical footage. More than 300,000 feet of film were examined.

Up to this point most of the non-technical work on the film had been done by United Aircraft employees. Much of the camera work had been done under the direction of William Fox of Pratt & Whitney Aircraft. Paul W. Fisher, writer and producer of the film, and John Smith, his collaborator, made the hard decisions in the tremendous job of editing which followed. This work fell into the bailiwick of film editor Carl Tomlin in New York. There, amid the hum of spinning reels and punctuated by the click of scissors, the movie began to come alive.

Bridging narration was recorded by John Cannon, a topflight commentator. Then the musical score, arranged by Harry Glass, was added. The first working print of the film made a 116-minute picture. A dozen good films were left on the cutting room floor, at that.

After a preview audience at the Burnside Theatre in East Hartford saw the original version, it was even more sharply cut and finally edited to the present 88-minute "long" version.

### Widely Shown to Groups and on TV

*We Saw It Happen* is being widely shown at Naval, Air Force, Marine and Army installations. It is also being requested by schools and colleges throughout the country. Civic and aviation groups are adding hundreds of special event showings. Other millions of Americans are seeing the special 58-minute version which has appeared on more than 150 television stations throughout the country.

Calhoun Studios, in New York City, are handling special sustaining distribution of *We Saw It Happen* to television stations and assembly groups. For information concerning the availability of a 16mm sound print, write to William Fox, United Aircraft Corporation, East Hartford, Conn.



I.A.V.A. MEMBERS SEE themselves in controlled stereo produced and processed in a matter of three hours by Raphael G. Wolff Studios. The special reel was a highlight on the Industrial Audio-Visual Association's recent Hollywood Workshop program held in that California city on January 18-21. The preview group above viewed stereo demonstration in screening room.

## I.A.V.A. Workshop

(CONTINUED FROM PAGE 13)

nesota Mining & Mfg. Co. in cooperation with the Crosby firm. The experimental video tape recording system developed at this firm was also demonstrated to I.A.V.A. members by Jack Mullin, chief engineer. The Crosby system involves the use of 1/2" magnetic tape running at 100 inches a second. 12 tracks are carried on the 1/2" tape; ten of these are for the video signal broken down into various parts: one track carries the audio and one is for synchronization.

Sol Halperin, executive director of photography for 20th-Century Fox demonstrated CinemaScope production techniques at that studio visit; technical problems and solutions in the same medium were demonstrated at MGM Studios by Douglas Shearer, head of the sound department.

Sid Solow, head of Consolidated Film Industries' laboratory, conducted a personal tour through the extensive facilities of that company. He also discussed technical aspects of new color processes for members of the organization.

Following a Brown Derby luncheon, the group visited the Raphael G. Wolff Studios where the newly-developed controlled stereo process was demonstrated. An exhibit of 3D equipment and a history of its development was laid out by the Wolff camera department for the visitors. A demonstration scene was taken for them and a premiere showing of the new General Motors film *This Is Progress* was also held.

A highlight of I.A.V.A.'s Western Workshop followed when the group saw a 3-D motion picture of themselves processed in the three-hour interval since their Brown Derby luncheon. A hidden Wolff Studios' truck in the parking lot across from the Brown Derby had taken the pictures of the group as they went to lunch. With the help of Eastman Processing, the scenes were shown at 3:30 p.m., just three hours later. The record speed and precision of the controlled stereo reel made a profound impression.

A visit to John Sutherland Productions and a tour of animation facilities was concluded with a cocktail party held at the studio for members and guests.

Finale of the Workshop was a roundup discussion on Thursday morning following the various tours. The annual meeting of I.A.V.A. is the next scheduled program event, to be held in Chicago.



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## Production Notes

### McGeary-Smith Changes Name to Capital Film Laboratories

♦ CAPITAL FILM LABORATORIES, INC., is the new name of McGeary-Smith Laboratories, Inc., Washington motion picture firm, following a recent vote of stockholders. The new name is regarded by the firm as being more specific as to location and activity, it was said.

"Nothing is changed but the name," declares JAMES A. BARKER, president. "We intend to maintain the highest in quality and service to all of our customers."

The firm's management remains the same. Alfred E. Bruch, William N. Brooks, and Arthur Rescher, officers of the Capital Film Laboratory, have figured in the company's activities since its beginning in 1919. These three men and Russell N. Jenkins head the important technical departments. Bruch and Rescher manage the company's sound department. Brooks directs the editorial section and Jenkins is responsible for black, white and color processing and the printing plant.

### Plymouth Shows 1954 Models in TV Films, Theatre Trailers

♦ A series of television film commercials and motion picture trailers featuring the 1954 Plymouth Motor automobiles has been completed by ROBERT LAWRENCE PRODUCTIONS, INC., New York City.

Thirteen of the films to be used as motion picture trailers throughout the country were produced in the new 35mm Eastman Negative-Positive Color Process. Shooting was on location in Michigan. New

Jersey and New York. Advertising representation is through N.W. Ayer & Son, Inc.

### Council of Churches Appoints Rev. Ferguson Director of Films

♦ The Rev. Alexander Ferguson has been named the new director of films for the National Council of Churches' Broadcasting and Film Commission in New York City. He formerly was visual education director for the Congregational Christian Churches.

At one time a Chattanooga, Tenn., newspaper reporter and photographer, Mr. Ferguson has helped produce several religious films under interdenominational auspices. As film director for the inter-church agency, he succeeds The Rev. S. Franklin Mack who has assumed over-all direction.

### Former March of Time Chief Organizes as Jack Glenn, Inc.

♦ JACK GLENN, for nineteen years senior director-producer of The March of Time, has established his own production company under the name of JACK GLENN, INCORPORATED. Offices are at 9 Snifflin Court in New York City and studios are located in Irvington-on-Hudson, New York.

Mr. Glenn brings to his company 26 years of experience in developing techniques for screen writing, direction and production. Prior to joining up with Louis deRochemont in the creation of the original March of Time, Mr. Glenn was associated with Mr. deRochemont in the production of films for the U.S. Navy and in production of the Columbia-released *March of the Years*. During his MOT tenure, he directed more than 150 theatrically-released stories and for the past three years was writer-producer of MOT industry films.

In 1952 his *Flight Plan for Freedom*, (a theatrical release) and the GE film *And a Voice Shall Be Heard* won Freedoms Foundation awards.

For the past five years Mr. Glenn has been president of the Screen Directors Guild, New York. Guild programs under his direction included a series of Public Film Forums at New York's Museum of Modern Art.

### Lah-TV Acquires Laboratory Equipment of New York's WPIX

♦ LAH-TV, a New York laboratory specializing in reversal film developing for television, has bought the equipment of the WPIX laboratory. The new facilities will enable Lah-TV to triple its production.

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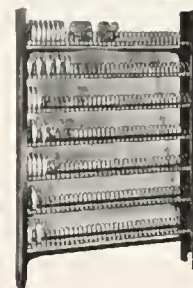
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WALT DISNEY CAMERAMAN Al Milote is shown above filming lions with an Arriflex "16" and telephoto.

ON a recent visit to the United States, Dr. Robert Richter, president of Arnold & Richter, the West German company which manufactures the extensive "Arri" line of motion picture equipment, demonstrated the new Arriflex 35mm and 16mm cameras for cinematographers and film producers in leading cities from coast to coast.

Although not a "new" camera (the Arriflex "35" has been one of the most popular portable professional motion picture cameras all over the world), several improved features have now made both 35mm and 16mm cameras important for every kind of production use.

#### Four Major Improvements

The 35mm Arriflex, Model HA, is basically the same great camera with which Robert Flaherty photographed *Louisiana Story*, but with four important improvements in the camera, itself, and a new blimp available that has been especially designed for the camera. The new improvements are: a new 180 degree shutter which increases the exposure to 1/48 second at 24 frames per second; an intermittent system that has been reworked to give absolutely steady pictures with exact frame registration; a new stainless steel film gate, precision-lapped and chrome finished, which prevents film "breathing" and guarantees absolute focus and frame registration; and a new synchronous motor unit of the constant speed hysteresis type for standard AC current supply. The latter is geared to the main drive shaft, and

## NEW AUDIO VISUAL PRODUCTS

### Arriflex Unveils 1954 Models, New Features

includes a built-in footage counter and safety slip-clutch and is quickly and easily attached to the 35mm Arriflex.

Other features, familiar to Arriflex users for years, are the "through the taking lens" viewing system; quick change geared (no belts) film magazines 200 and 400 feet; battery operated, variable speed motor; tachometer; matte box-filter holder; and revolving turret.

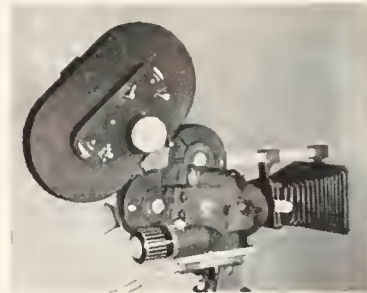
#### Viewing System Described

The Arriflex viewing system is undoubtedly one of its principal advantages. The image passes through the taking lens, is reflected from a front surface mirror on the 45 degree angle mounted shutter to a set of prisms and thence to a ground glass which shows a bright, uninverted image, magnified 6 1/2 times. This system insures no parallax, exact follow-focus for any sort of lens, and does it without any loss of light reaching the film.

The new Arri blimp for the 35mm Arriflex is a beautifully de-

tures of the camera are retained while operating in the blimp.

The Arriflex 16, the only 16mm camera with continuous through-



ARRIFLEX "16" with 400-foot magazine and matte box filter holder.

the-lens focusing and viewing, has been winning fame as the camera used in photographing Walt Disney's *True Life Adventures* films. The Disney crews are currently using ten of them.

The "16" has the best features of the Arriflex 35mm camera, such as the mirror reflex shutter, plus many of its own special features. It has a forward and reverse electric motor drive and a registration pin movement, which automatically locks the film during exposure.

This feature, found on no other camera under \$3000, is of vital importance in any such critical work as shooting 16mm film for later blow-up to 35mm (as the Disney films are done).

The 3-lens divergent turret will accommodate, simultaneously, lenses from extreme wide angle to the longest telephoto without mechanical or optical interference.

#### Battery or AC Operation

The electric motor operates on dry or wet batteries or with a transformer-rectifier from standard AC current. A synchronous motor unit will soon be available as an accessory.

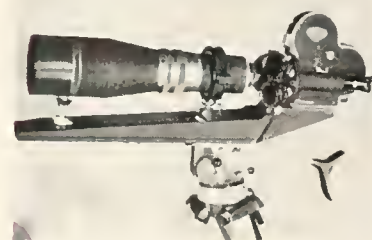
Other Arri equipment announced include 35mm and 16mm motion



DR. ROBERT RICHTER is shown above on his recent visit to the United States.

picture printers, sound and silent, color and b. w. and processing machines.

Arnold & Richter have probably had as much diverse experience in printing and processing color film as any other firm in the world. In the film processing laboratories the company operates in West Germany, in addition to its manufacturing divisions, four different kinds of color film, both reversal and neg-pos, are regularly processed: Eastman Color, German Agfa, Belgian Gevaert and Italian Ferrania, each more or less different from one another. This experience in flexibility, built-in to Arri print-



EXTREME TELEPHOTO lens mounted on Arriflex 16mm camera.

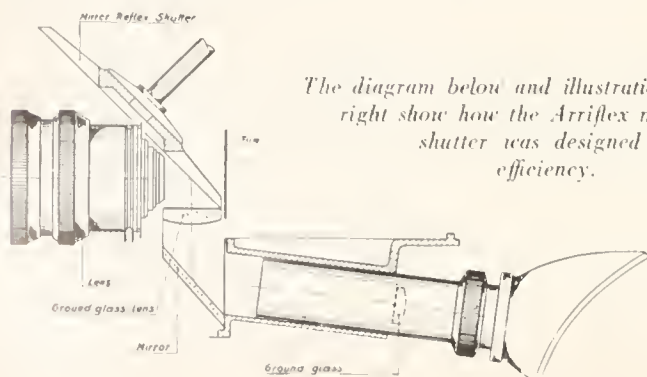
ing and processing equipment, should prove invaluable to American laboratories purchasing the newly available equipment, considering the diversity of color processes now being used by film producers. One installation, planned to suit exact space conditions, is now being made in a major American film laboratory.

All Arri cameras and other motion picture equipment are distributed in the United States by Kling Photo Corporation. They can be seen, along with the extensive service facilities maintained, at Kling's New York headquarters, 235 Fourth Avenue. In Hollywood, the Kling office is at 7303 Melrose Avenue in that city.

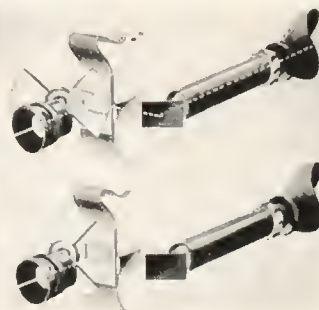


ARRIFLEX "35" is shown with its newly-designed blimp and matte box.

signed piece of equipment. It is cast from magnesium alloy and finished outside with a black crackle, matching the camera. Internally, there are six alternate layers of foam plastic and lead with a corduroy velvet inner lining. Doors are sealed with foam rubber gaskets. And most important, all fea-



The diagram below and illustration at right show how the Arriflex mirror reflex shutter was designed for camera efficiency.





## Ampro "Super Stylist" Projector on Duty for Educators, Industry

♦ A SUPER STYLIST model has been added to the AMPRO CORPORATION's line of 16mm Stylist motion picture projectors. The single case, light weight projector is designed for school, church, and business audio-visual programs. New features are said to provide "true theatre presence" — flexible sound volume sufficient in range for use in both classroom and auditorium.

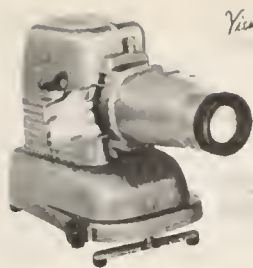
Sound performance is accomplished by a 10-watt amplifier driving a 10-inch speaker built into the projector case-cover. The case-cover forms an enlarged "base reflex" type baffling chamber for deep tone quality.

A small threading lamp provides light to thread the film in a dark room. Internally interlocked with the projector, the lamp automatically turns on when the motor is shut off and goes off when the motor is started. All of the single panel controls are on the operating side of the projector. Ivory control knobs, contrasting with a dark maroon panel which makes them visible in dim light, turn on the motor lamp light, adjust motor speed, sound volume, and tone.

Carefully-engineered side tension on the sound track side and pressure feed tension on the sprocket side of the film are said to assure smooth, steady projection. Hard chrome plated film guides minimize film friction and prevent film or sound track scratching. A 2,000 foot film capacity supplies projection up to approximately one hour.

Standard Ampro features include variable silent speed, controlled constant sound speed, automatic rewind, framing button for film frame adjustment and micrometer tilting control for centering the picture on the screen.

The Super Stylist weighs 22 pounds; complete in its case with built-in speaker, it weighs 32 pounds. It is priced at \$179.50 at Ampro's dealers throughout the country.



VIEWLEX MODEL V-5, a 150-watt slide projector, is convection-cooled. Model V-53 is a 300-watt motor-cooled model.

### "Venturi-Airjector" Cooling Featured in 3 Viewlex Projectors

♦ VIEWLEX, INC., has introduced three new combination  $2\frac{1}{4} \times 2\frac{1}{4}$  and  $2 \times 2$  slide projectors: MODEL V-5, a 150 watt, convection cooled projector; MODEL V-53, 300 watt motor fan cooled; and MODEL V-55, 500 watt, motor fan cooled.

The motor fan-cooled units feature the "Venturi-Airjector," cooling system. This is a principle of cooling which utilizes Venturi's theory of forcing air through a constricted tube to increase the speed of air flow. In so doing, the hot air which tends to cling to hot surfaces, is "brushed" away.

These units contain two switches. One controls the lamp, one the fan. The lamp switch is inoperative unless the motor is on. When projection is stopped, the lamp may be turned off and the motor allowed to run until the entire unit is cool.

The "light multiplier" optical system consists of three condensing lenses and a heat filter. All are mounted on individual coded lens holders. The projectors are available with either a 5-inch or  $6\frac{1}{2}$ -inch coated color corrected, anastigmat professional lens.

A  $2\frac{1}{4} \times 2\frac{1}{4}$  carrier is furnished with the projector; the  $2 \times 2$  carrier may be had at additional cost. The  $2\frac{1}{4} \times 2\frac{1}{4}$  carrier features the "E-Z-Ject" pushbutton for ejection of the last slide.

Model V-5 lists at \$54.50; Model V-53 at \$69.50; Model V-55 at \$89.50, tax included. Viewlex, Inc., is located at 35-01 Queens Blvd., Long Island City 1, N. Y.

\* \* \*

### Kling Acquires \$37,000 in Scenery, Sets from RKO Studios

♦ Purchase of motion picture scenery and sets, valued at more than \$37,000.00, from RKO Studios by KLING STUDIOS in Hollywood, was announced by LEO BLEVINS, west coast film and t.v. chief, following Kling's recent acquisition of the Chaplin Studios.

Included in the purchase were both interior and exterior sets.

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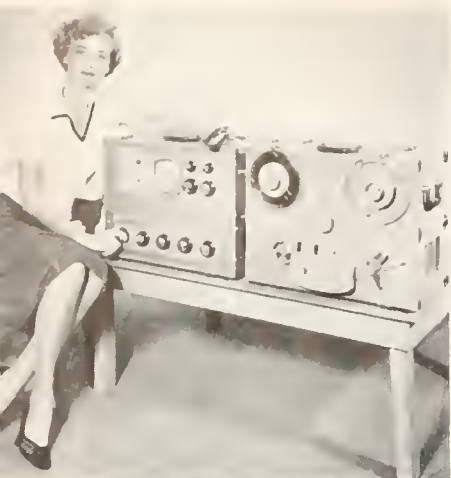
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HERE'S THE R5, new Stancil-Hoffman quarter-inch tape recorder model.

#### Stancil Hoffman Recorder for Rack Mounting or Travel

♦ Model R5, a new quarter-inch tape recorder-reproducer designed for either standard rack mounting or portable carrying case, has been announced by the STANCIL-HOFFMAN CORPORATION.

When used in racks, the complete power supply, recording amplifier and playback amplifier, mounts directly above the tape transport system occupying a total rack space of 22 $\frac{3}{4}$ -inches with a tape reel capacity of 2500 feet. The amplifier system is "O" level in and "O" level out with full gain controls.

In its portable mounting a three channel microphone preamplifier is incorporated along with a small power amplifier and speaker. Extremely low flutter is said to be achieved by a Minitape Corporation 600/1200 RPM hysteresis motor.

All functions of operation are controlled by key actuated micro-switches. Accurate, high speed editing is accomplished by torque motor driven feed and take-up reels which may be operated in any speed in any direction. In addition to the dynamic braking accomplished by these motors, mechanical brakes also are incorporated.

The stock model R5 is available at two speeds of 7 $\frac{1}{2}$  and 15-inches. The total harmonic distortion is 1% with a signal-to-noise ratio of better than 50 DB. The Model R5 for rack mounting is priced at \$1267, the model with preamplifiers is \$1575. The Stancil-Hoffman address for descriptive literature is 921 North Highland Avenue, Hollywood 38, California.

#### Rampart Productions Handles Calvin Sales in Western States

♦ KEITH MORRISON, President of RAMPART PRODUCTIONS, INC., has

## ALONG THE EQUIPMENT LINE

### Technical Data on Production and Projection Equipment

announced that firm's appointment as exclusive distributors for the CALVIN COMPANY in California, Oregon, Washington, Utah, Idaho, Nevada and Arizona.

The Calvin products include the Moviesound Eight (8mm magnetic projector), the 16mm Movie Mite; and professional kits consisting of microphones, mixers, headsets and turntables.

An intensive promotional campaign has been visualized to stimulate the sale of the new 8mm magnetic projector, together with allied equipment. One inducement to be offered is 50 feet of free magnetic striping.

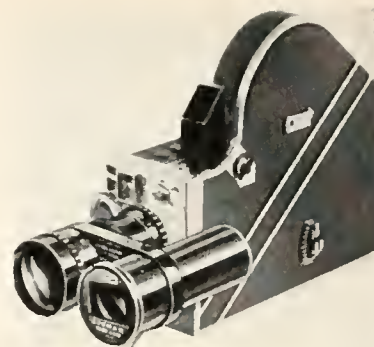
Rampart Productions is located at

2356 Dorris Place, Los Angeles.

#### Zoomar Lens Permits Zooming Without Resetting Camera Turret

♦ Said to supplant all conventional lenses from 25mm to 75mm, a new 16mm varifocal lens is designed to permit the user to zoom from normal focal length to telephoto, to wide angle without resetting his camera turret. Manufactured by ZOOMAR, INC., the new lens weighs only 11 $\frac{1}{4}$  lbs. and is 5-inches long.

The Zoomar 16 will fit all 16mm motion picture cameras without alterations on either camera or the lens. For convenience, the zoom lever is located under the lens. To zoom in, the lever is pushed forward; to zoom out, the lever is



NEW ZOOMAR 16mm varifocal lens in camera position. It eliminates re-setting of camera turret in use.

pulled back. During all zoom operation, the length of the lens as well as that of the coupled finder remains the same.

The "peephole" type of finder has been replaced on the new lens with a wide-vision finder to allow enough freedom of movement to the camera man for on the spot composition and editing.

The lens has an aperture range of f:2.8 to f:16; a zoom range of 1-inch to 3-inch (25mm to 75mm); and a distance range of 8 feet to infinity—with short range adapters available for shorter distances. It is 11 $\frac{1}{2}$  inches wide and 2 inches high. All optical elements are fluoride coated and thermic stability is assured through the use of non-cemented elements.

Zoomar 16 lenses are available now in limited quantity. The lens is priced at \$600.00. Additional details may be obtained from Zoomar, Inc., Dept. R., Glen Cove, Long Island.

\* \* \*

#### "Reel-Tab" Promises Peace to Baffled Recording Tape Seeker

♦ No longer need the searcher frown through a pile of tape recording auditions to find the right reel because the home-made label has fallen off or the crayon mark smeared. Order is coming to this fidget-front according to ORRADIO INDUSTRIES, INC., manufacturers of Irish Sound Recording Tape and a new item called Irish Reel-Tab.

A Gaelic green card stock "gismo" shaped like an abstract shamrock, the Reel-Tab fits into spaces between a tape reel's spokes at the rim. The center section is a white square lined for writing title identifications.

Reel-Tabs come in two sizes to fit 7-inch and 5-inch reels. The company is offering them in reasonable quantities as a free friendmaker through dealers or from its own offices. Such requests should be made to Nat Welch, Sales Manager, ORRADIO INDUSTRIES, Opelika, Alabama.



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Every Purpose  
for Which  
Visual Aids  
Can Be Used

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# Strong, Long Life Advantages Cited for Reeves Recording Tape

♦ REEVES SOUNDRAFT CORP. has developed a magnetic tape which it "unconditionally guarantees" will never break or curl when used under normal conditions of recording and playback. It will be marketed under the name, Lifetime Tape.

"Neither recording machines nor ordinary handling will ever break it," said FRANK B. ROGERS, JR., vice president and general manager. "Storage is no problem since it will not shrink, stretch, or dry out. Under even the most abnormal climatic conditions, neither humidity nor temperature will affect it."

The new tape owes its permanent qualities, Rogers said, to the manufacturer's magnetic oxide coating and its base of DuPont Mylar polyester film, neither of which contains a plasticizer. It is micro-polished to assure maximum high-frequency response. As a result, it is guaranteed to provide uniform performance of plus or minus a quarter decibel within a reel and plus or minus half a decibel reel to reel.

Lifetime Tape is offered in splice-free reels of 600, 1200, and 2400 feet, at \$5.25, \$9.75, and \$19.80, or \$16.95 for 2400 feet on a hub only.

# Hugo Meyer Field Range Finder Sets Measure with Sharp Images

♦ A new MEYER-OPTICRAFT, INC. product, the 6" Hugo Meyer Field Range Finder, is designed for precise focusing of motion picture lenses. With a base length of six inches, it measures distances from 8 feet to 100 feet, affording an overall accuracy within 2%.

Said to be especially useful in measuring inaccessible objects, the field ranger operates simply. It is based on the triangulation principle employing two strongly contrasting images. On sighting through the eyepiece, two images of the object are visible, one white, one gold. Turning a knob in either direction causes the white image to move. When this image is clearly superimposed on the gold image, the range finder is in perfect alignment. The distance from the observer's eye to the object is indicated on a dial.

For extensive overhead work, the range finder is equipped with an erecting prism assembly. This is provided for conditions calling for a large number of vertical measurements.

The direct vision range finder, FRF-1, sells for \$32.50; the erecting prism range finder, FRF-2, sells for \$43.00. Both are supplied with a leather carrying case. The manufacturer's address is 39 West 60th Street, New York 23, N.Y.

# RCA's Dyna-Lite Screen Shows Standard, 3-D, Wide-Vision Pix

♦ Black and white, color, two and three-dimensional and wide motion pictures may be shown on the DYNALITE SILVER SCREEN, announced by RCA'S ENGINEERING PRODUCTS DEPARTMENT.

Made of vinyl plastic, described as flame-proof, tear-proof and moisture resistant, the all-purpose screen has a metallic coating applied after the screen is fabricated to afford a uniform reflection surface for 3-D films.

"The entire screen surface, including the seams, is aluminized providing the extra light reflection needed when projecting 3-D and wide screen pictures," said A. J. PLATT, RCA theatre equipment sales manager. "The added screen brightness helps to compensate for the light loss in polaroid filters, without loss in normal diffusion characteristics, in the case of 3-D, and for the extended distribution of projected light in wide-screen showings."

The Dyna-Lite screen seams are sealed by means of electronic equipment which leaves the entire seam area smooth, flat, and in the same plane as the rest of the screen surface, he explained.

The new screen is fabricated to order in all sizes up to 30 feet by 60 feet, either perforated or unperforated. The unperforated type is recommended for 16mm 3-D use.

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September there was a demonstration by the Pfizer Laboratories of stereoscopic cinefluorography which had been developed earlier in the year at the University of Rochester. Initially, the film was limited to three-dimensional x-ray views of essentially normal subjects. Satisfied with the results of these sequences, the authors adopted the stereo innovation as an adjunct to routine cinefluorography—a loop system that permits slow motion and repetitive study of phenomena exposed by x-ray.

#### Surgeons Set a Record

More motion pictures were exhibited by the American College of Surgeons at their 39th Annual Clinical Congress in October than had been shown at any time in the College's history. These films, many of which were part of the "Cine Clinic" sponsored by Davis & Geck, were well attended.

"Audio-Digest," a novel aid to medical practice was announced by the Minnesota Mining and Manufacturing Co. Aware of the time pressure on doctors, Jerry Pettis of the California Medical Association, designed a weekly magazine for busy medicos in the form of hour-long reels of recording tape. Composed of some 30 digested articles, with the accent on general practice, the "tape magazine" sonically briefs the doctor otherwise occupied at home, in the office or while driving. The technique is now being developed to aid the specialist and student. Foreign language tapes are being prepared for doctors in other lands.

#### Films for Public Health

Informational films went forward in the cause of public health, having become a standard part of industrial employee "noon hour" movie programs, television schedules, entertainment theater programs, and school and civic presentations.

At the international conference on "The Film in Public Health" held at the Edinburgh Film Festival, members agreed that there was an urgent need for more films "whose first aim was the maintenance of health and the prevention of sickness." Interested groups were asked to produce or cooperate in the sponsorship of such films.

A resolution called for the exchange of information on the use of health films and maximum freedom from customs restrictions on international exchange. Makers of films were advised to produce "box office" pictures to insure the widest possible circulation. Aid in the local production of films was recommended so that populations unfamiliar with the

## THE YEAR IN MEDICAL FILM PRODUCTION AND DISTRIBUTION

world at large would not be distracted by foreign incidentals and miss the instructive content. The force of films in combating epidemics was cited and their achievement in furthering cancer detection was pointed out.

#### "All My Babies" Cited

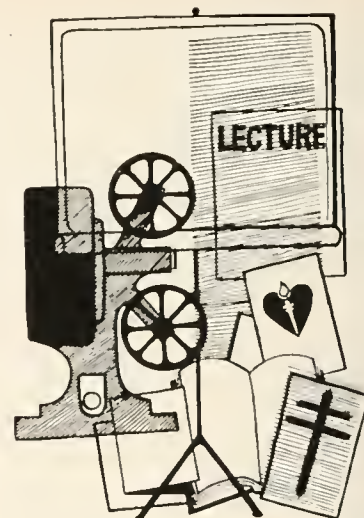
Among the films which won acclaim for service in public health was *All My Babies* which offered a vivid and dramatic training example for certified midwives in Georgia. A UNESCO picture shown at Edinburgh was *World Without End*, filmed simultaneously by Basil Wright in Thailand and Paul Rotha in Mexico. This film meaningfully recorded problems and attempted solutions in nutrition, tropical

diseases, soil productivity and water conservation.

#### AMA's Video Programs

With the realization that the presentation of live television shows is beyond the feasibility of many medical societies, the AMA has made four new medical t.v. shows on film available for exclusive showing by these societies over local stations.

*Your Doctor*, a 15 minute film, dramatizes the training of a physician, spotlighting the career of a general practitioner in rural North Carolina; *What to Do*, a series of six 5 minute films, covers home medical problems; *A Citizen Participates*, a 28 minute film, tells how a Kansas town secured a doctor; *Operation Herbert*, 27 minutes, illus-



trates the increasing value of hospitalization. Societies booking these films are advised on how to arrange for t.v. time and how to localize the program.

As teachers, doctors and patients probe into problems of common interest in 1951, these areas are of significant interest:

There is a "job of selling" to be done among the reticent: both in medical schools and at the post-graduate level. Unconvinced teachers on the pre-medical and professional levels must be thoroughly acquainted with the materials already available and informed of the potential of visual media.

Sponsors and producers of medical films, in many instances, would profit by more conscientious orientation—coordination that successfully addresses itself to the demand for shorter, curriculum-integrated films.

The establishment of more regional film libraries and the consistent dissemination of source information are present domestic considerations as is the simplification of distribution of medical films in nations beyond our borders.

\* \* \*

#### Medical Audio-Visual Group Meets in Chicago August 1-4

♦ The Audio Visual Conference for Medical and Allied Sciences, composed of audio-visual department heads of national organizations in the medical, dental, and health fields, will meet during the National Audio Visual Association Convention at the Conrad Hilton Hotel, August 1-4.

There will now be five audio-visual user organizations participating in this year's convention. The others include the Educational Film Library Association, the Industrial Audio-Visual Association, the Association of Chief State School Audio-Visual Offices, and the Catholic Audio-Visual Association.

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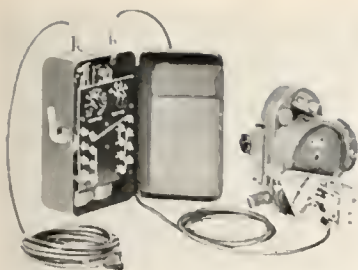
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PLAZA 7-4580



Photovision Time-Lapse Unit

#### Photovision Offers Time-Lapse Unit for B & H 16mm Cameras

♦ THE PHOTOVISION COMPANY has announced a time lapse adaption for Bell & Howell 16mm Filmo and 35mm Eyemo cameras.

This unit provides automatic picture cycling using a range of two per second through one every four minutes without modifications to the camera other than the addition of a motor bracket. The unit can be added or removed from the camera in seconds without tools.

The solenoid, a self-contained drive unit, does not require camera spring power or auxiliary motor drive. The manufacturer points out that only through the utilization of a completely independent drive mechanism, not dependent upon the camera spring, is it possible to maintain even exposures from frame to frame.

The electronic intervalometer (timer) has two control dials, permitting unlimited selection of cycling intervals up to one exposure every four minutes. This unit plugs into any standard 110 volt, 60 cycle A.C. supply.

The price of the Solenoid is \$175.00 and the Intervalometer is \$185.00. Delivery can be made in approximately 60 days after receipt of order. Write the Photovision Company, 1636 Washington, Wilmette, Illinois, for further information and illustrative material.

which are located the two magnetic head assemblies. The unit does not interfere with the operation of the regular single-track magnetic system.

The film pulling mechanism of the conversion unit is floated on four rubber mountings to reduce vibration in operation and also to permit transportation of the unit without removing the two flywheels on the drum shafts.

For convenience in threading, the 32-tooth sprocket is provided with detents, associated with both pad arms, so that when either pad arm is open, the sprocket is restrained from moving. With the film locked to one side of the sprocket, it is adjusted at the other side so that the two holes in the filter roller targets are in alignment.

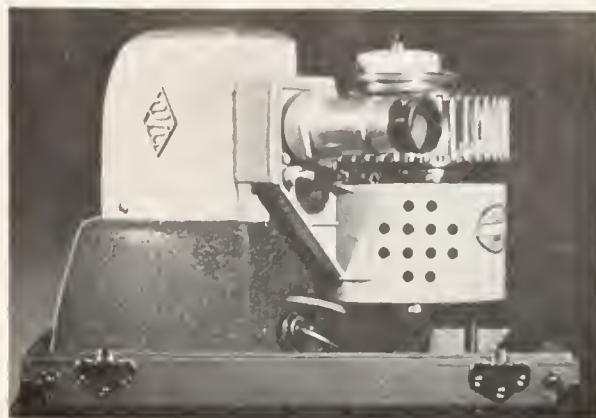
This unit can be supplied for multiple track stereo recording with three tracks in the ASA position, four-track CinemaScope master, or four-track CinemaScope release positions.

#### Jack Kellman Appointed Sales Rep. for Ampro in Latin America

♦ JACK KELLMAN has been appointed export sales representative for Latin America, a newly created field position, for the AMPRO CORPORATION, Chicago. Kellman is president of Cinelectric, Inc., New York. His firm acts as export managers and distributors in Latin America for a number of audio-visual equipment manufacturers.

Kellman recently conducted for Ampro a six-week market survey of Cuba, Guatemala, San Salvador, Nicaragua, Costa Rica, Panama, Colombia, Venezuela, Dutch West Indies, and Puerto Rico. Ampro has distributors in 20 Latin American countries.

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Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

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#### "Penthouse" Reproducer Adds Tracks to Single Magnetic System

♦ Motion picture studios are advised of the availability of WESTREX CORPORATION's new "Penthouse" stereophonic modification unit for the 1035 single-track magnetic recording system. This unit adds the facility for the recording and monitoring of three or four magnetic tracks to the basic single magnetic track RA-1167A Westrex recorder in use.

The new conversion unit is mounted between the recorder and the reel assembly and contains a film driven filter and the magnetic heads. The film is driven by a 32-tooth sprocket and the magnetic recording is regulated by the Davis drive filter. The film also passes over two impedance drums between



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DEALER HOST Harold Guzofsky, Denver photo firm head, at projector test run described below.

#### Kodascope Pageant Projectors Survive 1,000-Hour Test Run

♦ To dramatize his exhibits at two regional sessions of the Colorado Educators Association, Hal Guzofsky, manager of the Colorado Visual Aids Supply Co., recently staged a 1,000-hour endurance test for two standard Kodascope Pageant Sound Projectors.

These projectors feature "lubrication for life," which is said to remove the greatest cause of projector breakdowns, plus such other refinements as nylon gears and sealed-in-oil bearings for long term quiet operation. The enterprising manager decided to prove these points—and build interest and sales—by running the projectors continuously for 1,000 hours.

The rigor was supervised by a firm of certified public accountants. One machine was placed in the store window, the other inside on a counter. The accountants started both machines and checked their continued operation from day to day.

After the machines had run one month and a half of steady day and night operation—calculated as the equivalent of at least 2½ years of normal school use—the accountants snapped them off. At the time they were stopped they were running as smoothly and quietly as when they had been started. No service, lubrication, or other attention had been necessary. Each machine had run for a total of 1,112 hours without stopping, Guzofsky reported.

\* \* \*

#### Brumberger Sales Corp. Offers Slide Cabinet For 750 Slides

♦ Currently celebrating its 50th anniversary, BRUMBERGER SALES CORP. has announced the No. 1097 Slide Cabinet, for filing 750 metal and/or glass bound 2¾ x 2¾-inch slides the size of a standard mounted 2½-inch square reflex camera transparency. The capacity is double (1500) if cardboard slides are filed.

## ALONG THE EQUIPMENT LINE

The No. 1097 is of all-steel streamlined construction, gray hamertone finish. Each of its six drawers will hold 125 slides. Built-in slide spacers keep each slide independently in a vertical position. Every space is numbered for quick, easy slide identification.

A useful feature is the provision that has been made for larger collections of slides. To save space the new model cabinets may be stacked and bolted together. The new cabinet's dimensions are 15½-inches wide, 9-inches deep and 19-inches high. It is priced at \$39.95. The company's address is 34 Thirty Fourth Street, Brooklyn 32, N. Y.

\* \* \*

#### John E. Holmes Joins Viewlex

♦ JOHN E. HOLMES has joined VIEWLEX, INC., still projection

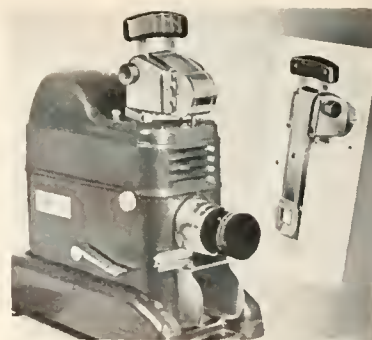
equipment manufacturers, as a special field representative serving the Middle Atlantic and New England territory.

\* \* \*

#### Carl L. Krueger Named Sales Manager for Radiant Lamp Corp.

♦ CARL L. KRUEGER has been appointed sales manager of RADIANT LAMP CORPORATION, Newark 8, N. J. He was western district manager at the company's Hollywood office for the past six years.

Mr. Krueger was previously with Paramount Theatres in the Detroit area, and has served in various sales and service capacities for The Jam Handy Organization and the Detroit Edison Company. He is a member of the Illuminating Engineering Society, and the Society of Motion Picture and Television Engineers.



La Belle Projector With Strip Unit

#### 35mm Film Strip Attachment Is Designed for La Belle Projector

♦ A new strip film attachment for the La Belle Automatic Slide Projector now enables this machine to project 35mm film strips as well as all kinds of glass and mounted slides. The attachment slips into any La Belle projector, without mounting, and provides film cartridge, film track, adjuster, film advance and glass pressure plates to hold frames firm in true focal plane.

This attachment makes use of La Belle's movie-action shutter to eliminate white light on the screen. Its removable cartridges may be used for storing film. It is priced at \$21.95. The firm's address is La Belle Industries, Inc., Oconomowoc, Wis.

\* \* \*

#### Gaumont-Kalee Flutter Meter Marks Small Frequency Variation

♦ Claimed by S.O.S. CINEMA SUPPLY CORP. to be a valuable adjunct in studio work, a new mechanism, the Gaumont-Kalee Flutter Meter, is designed to measure small frequency variations of a given carrier frequency.

If the meter is provided with a signal of the correct frequency and of suitable amplitude from a film soundhead, variations from constant speed of the recording and/or reproducing machine can be measured. The instrument operates at a nominal carrier frequency of 3,000 cycles per second, but will tolerate up to five per cent variation in mean carrier frequency, thus enabling measurements to be made on machines that are running off speed, or using films or discs whose recorded 3,000 cycle tone is inaccurate.

The meter consists of a narrow band amplifier, a limiter, a discriminator and detector, and a metering system, the whole unit being self contained with its own power supplies. The input amplifier is tuned to 3,000 c.p.s. and has a band width of 1,000 c.p.s. It is provided with an input control for adjusting signal level, which must not be less than 100mV for correct operation. The Gaumont-Kalee Flutter is distributed in the U.S.A. by S.O.S.

## IT'S THE SPONSOR'S AUDIENCE THAT COUNTS!

What will achieve the greatest impact on the audience for the sponsor? The answer to this question is the controlling factor in every phase of FGF picture production. It is our primary target from start to finish.

Creative talent? The right equipment? Efficient organization? Yes, we have them. But our case histories show that we also produce that vital ingredient—*audience impact.*

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JOE THOMAS, president of Telefilm Studios, is pictured above.

#### 16mm Color Duplicating Method Announced by Telefilm Studios

♦ The laboratories of TELEFILM STUDIOS have announced the development of a new process in the duplicating of 16mm color film. The process, copyrighted as "Life-Like Color," features an electronically-operated color printer that automatically corrects for over and under exposure in the original shooting of a film.

This new process also insures uniformity of all duplicate prints and accurate blending and balancing of delicate tones. The usual reddish tones and fuzziness of detail on all objects, ranging from closeup to infinity, are absent in the finished product.

"Life-Like Color," through the facilities of Telefilm's laboratories, is now available to all independent producers.

The technical engineers at Telefilm have spent over fifteen years of exhaustive research in developing this unique printer. They admit that they must keep the details of its operation a carefully guarded secret. However, this much can be said: light changes are controlled through actuated solenoids; notching of film is not required for light control; avoiding damage to original prints; after the printer's switches are set.

## SOUND RECORDING

at a reasonable cost

High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating.

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any number of prints can be uniformly printed; it employs an exclusive filter design and application for balancing color; another feature prevents film slippage, thus insuring a top quality sound track.

Telefilm Studios, under the direction of president Joe Thomas, a disciple of Dr. Lee De Forest, are credited with pioneering other "firsts" in the 16mm field.

\* \* \*

#### Sarra, Inc., Builds 3,000-Foot Sound Stage in Chicago Studio

♦ Opening of a new sound stage designed for the production of t.v. films and sound motion pictures was announced this month by SARRA, INC. The latest adjunct to the company's New York and Chicago production facilities, the stage is housed on the third floor of Sarra's three-story studio building at 16 E. Ontario Street, Chicago.

Completely sound-proofed and equipped for high fidelity recording, the stage has a floor area of approximately 3,000 square feet and a ceiling height of slightly more than 20 feet.

This spaciousness served in the filming of a subway stairway and entrance set built and photographed for an all-dialogue sequence in a recent t.v. film commercial for Stoptette, for use on *What's My Line?* For silent shooting, as many as four different camera crews can work simultaneously on the same number of t.v. or motion picture productions.

Surrounding the new stage are carpenter and paint shops, electrical shop, wardrobe and prop departments, dressing rooms, and the animation studios. These facilities are an integral part of the stage design, combined to permit a smooth flow of shooting schedules.

An all-color motion picture and a number of t.v. film commercials have been completed on the new stage for such accounts as Evinrude Motors, B. F. Goodrich Company, and the Storz Brewing Company. Other film commercials, in production, are scheduled for early release.

\* \* \*

#### Public Service Network, Inc. to Specialize in TV Films

♦ A new company, PUBLIC SERVICE NETWORK, INC., Princeton, New Jersey, is specializing in the circulation of promotion films to television stations for use in public service programs.

SHERMAN PRICE, formerly vice-president of Princeton Film Center, is the company's founder. Joining him from the same source is Mrs. Arline Horne, former t.v. circulation manager of the Film Center.

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Year after year we at Haig and Patterson, Inc. continue to do work for a group of leading companies who have had enough experience with the audio-visual method of instruction to appreciate the importance of having this work done well.

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**"Story of the Great Lakes" Is Told in 16mm Coast Guard Film**

♦ "Inland Seas" is not only an allusion to their size but an accurate description of America's Great Lakes as major roads of industrial transportation. *Story of The Great Lakes*, a 16mm motion picture produced by the U. S. Coast Guard, depicts the overall economic significance of the lakes and the important role the Coast Guard plays in policing them.

A cycle of one full year is covered during the 27½ minute film. Starting with winter, when the lakes are icebound, scenes run through opening of traffic in the spring, cover its full flow through summer and fall, and end when winter again brings traffic to a halt.

*Story of The Great Lakes* has been cleared for television. The film may be scheduled upon request to: Chief, Public Information Division, U. S. Coast Guard, Washington 25, D. C. or Coast Guard district offices.

\* \* \*

**A F of L Workers Education Bureau Adds Three New Films to Library**

♦ The Workers Education Bureau of the American Federation of Labor has recently added three new films to its film library. They are: *High Wall*, a 32-minute film on the basic causes of prejudice; *World Affairs Are Your Affairs*, 20-minutes; and *Looking Ahead*, a 13-minute review of the benefits available to workers through social security.

These and other films of interest to labor groups are available for rental through the Workers Education Bureau, 1525 H St., N.W., Washington 5, D. C.

\* \* \*

**Educational Testing Service Head Urges Greater Use of Films**

♦ In his annual report to the trustees of the Educational Testing Service, in Princeton, New Jersey, Dr. Henry Chauncey, president of the organization, urged that films be used more often to take over the lecture role of the teacher.

Dr. Chauncey's report stated that "good films are more effective than poor instructors and at least as effective as the average instructor." The greater use of films would leave the teacher free to concentrate on "personalizing and individualizing instruction," the report said.

\* \* \*

**Offers Business Film Catalog**

♦ BUSINESS EDUCATION FILMS, 630 Ninth Avenue, New York, a central source for renting films on business and commercial subjects, has a mid-year catalog supplement available free on request.

## BRIEFS ABOUT PICTURES IN THE NEWS

**"Nature's Children" is Second Wildlife Film Lensed by Sohio**

♦ Wonders of the world often are to be found in the secker's backyard. Four years ago, Ohioans verified this truth with their enthusiasm for *Ohio Wildlife*, a color film produced by the Standard Oil Company of Ohio. The reception prompted an encore and Sohio has obliged with *Nature's Children*, a 30 minute, 16mm color sound trek through Ohio's bountiful backyard—its woods and meadows.

Trailing the seasons, the film explores the life of creatures of the forest and field, "nature's children," in the stark sleep of winter,

the joyful play of spring, the lazy feeding of summer, the house-hunting and food-storing of fall against the new winter. The camera gives care to all of nature, the sky and soil, trees, brush and rock, all that gives the world its scent and color. It time-studies the plants and insects of air and water, even prying into the sinister banquet of the praying mantis; but chiefly it is preoccupied with the birds and beasts.

The humming bird's fantastic winging is glimpsed in high-speed photography. The young deer, shy and graceful, the scheming foxes, the wary, worried raccoon mother with three cubs — the inevitable

"Willie," her problem child, the acquisitive chipmunk, the circum-spect turtle, the acrobatic clown, the squirrel — the camera moves with all of them as they eat and romp and grow. The labor of fondness and patience this film required was done by Karl H. Maslowski, assisted by Woodrow Goodpaster. Maslowski's knowledge of the habits and dispositions of the nature folk and the camera techniques he lent to this wisdom resulted in a picture Sohio believes will be more popular than its earlier wildlife success in the "Let's Explore Ohio" series. Nearly a thousand audiences a month see films from this series treating of historical, recreational, industrial and natural scenes in Ohio. Sohio's own projectionists may be contacted to show these films or prints may be obtained from the company's film library. Both services are without charge.

\* \* \*

**Unique, Versatile Commercials Filmed at Sarra for TV Sponsors**

♦ Invention is the mother of advertising and the trick treatment is working on cue in the production of filmed t.v. commercials at SARRA, INC.

Encore Cigarettes "come to life" to spell out their own advertising message in a one-minute animated and live action film prepared by Sarra in the New York studio. The cigarette box opens, the cigarette flies out, rests on an ash tray. It magically lights while a moving message appears on its side to spell out, "It filters the smoke." This message is then cut off by the filter as smoke emerges from the filter tip to form the words, "but not the taste."

Another film commercial, a series of 20-second messages for Campbell Taggart Associated Bakeries, has been designed to advertise three different brands of bread separately with a minimum of alteration. Primarily animation, the series utilizes a wide variety of picture themes keyed to a musical jingle with different instrumental arrangements.

\* \* \*

**Burke & James Catalog Ready**

♦ The 55th annual BURKE & JAMES catalog is now available without charge to business photographic users. Its 96 pages include 25 new color pages illustrating "photo tools."

Among the items described in the catalog are press, studio, candid and special purpose cameras; lenses, projectors, lighting equipment, developing equipment, and enlargers.

The catalog may be obtained by writing Burke & James, Inc., 317 So. Wabash Ave., Chicago 4, Ill.

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## INDUSTRIAL PUBLIC RELATIONS TRAINING MOTION PICTURES

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## Kling Occupies Chaplin Lot as TV and Industry Film Use Grows

★ Where the Derbied Pantomimist once swung his cane and duck-footed to fame, production crews now are creating commercial films for television. This industrial change of scene was produced by the recent acquisition of the Charles Chaplin Studios in Hollywood by KLING STUDIOS of Chicago and Hollywood, makers of films for television, industry, public relations and sales training.

The long-term lease arrangement was announced in Chicago by ROBERT EIRINBERG, president, following 10 days of negotiation by Eirinberg, FRED A. NILES, vice president and director of motion pictures and television and LEE R. BLEVINS, vice-president and head of Kling's West Coast operations.

### Production Is Under Way

Activation of the full facilities on the lot, including two giant sound stages, began immediately with the name of the property changing to Kling Studios. The starting schedule calls for shooting full length features, commercials and syndicated series for television, according to Niles. Kling's animation division will be housed on the lot as rapidly as facilities are adapted for their occupancy, Blevins said in Hollywood.

In July, in addition to the block-long sound stage already in use in Chicago, Kling began work on new sound stages at 1100 Washington Boulevard in that city. These new studios, with three large sound stages and complete production facilities now are being completed.

Paralleling the Chaplin lot enterprise and Kling's growth with the bounding television film industry, Niles observed, "Here, for the first time, we see a company whose primary production is films for television, absorbing a property which has been a major motion picture studio—one which might have been lost to the industry had it not been for television." Earlier it was planned to raze the buildings on the Chaplin lot and construct commercial properties on the land.

### Reminiscent of Old Days

"The lot is still filled with all the evidences of the color and greatness of Chaplin and his movies," Niles said. "You walk along a side walk

and look down to see, there in the concrete, the imprints of the shoes, which, with the old battered bowler and mustache, were the trademarks of the man. In the prop rooms, a dusty lamppost lists to one side and you think of the unforgettable scenes in *City Lights*. An old buggy, setting off to the side, is the same buggy in which Chaplin pushed Jackie Coogan to fame in *The Kid*. The props, the sets—all tell some part of the story of *The Gold Rush*, *Modern Times*, *The Great Dictator* and other memorable movies that bear Chaplin's indelible touch."

\* \* \*

## Walter Rivers and Associates in New San Francisco Quarters

♦ WALTER A. RIVERS AND ASSOCIATES of San Francisco, motion picture producers, have moved to their new studio and offices at 60 Market street in that city.

The new studio follows the latest Hollywood trend and has been equipped with all overhead lighting facilities eliminating cables and lights from the studio floor to provide rapid and unobstructed camera movement. Special overhead camera booths have also been installed.

New contracts now in work by Walter A. Rivers and Associates include the filming of all progress on the new multi-million dollar San Rafael-Richmond Bridge.

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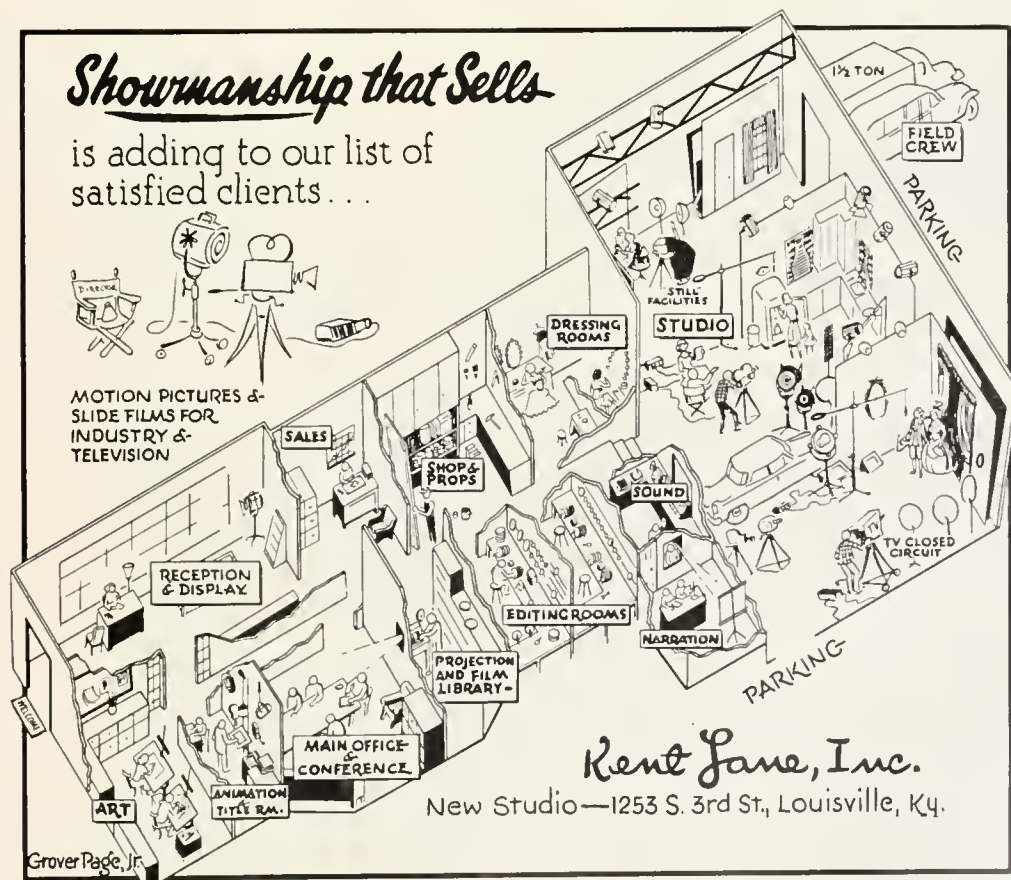
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## ANNUAL FILM COMPETITIONS: (CONTINUED FROM PAGE SIXTY-SIX)

### NATIONAL COMMITTEE ON FILMS FOR SAFETY ANNUAL AWARDS

Deadline for Entries: February 22

CATEGORIES: 35mm theatrical, 16mm non-theatrical motion pictures and sound slidefilms dealing with safety education are considered in the following classifications: occupational, home, traffic & transportation, and general safety.

AWARDS: The committee meets for two days in March of each year to judge entries. Bronze plaques are awarded to top winners; award of merit certificates are given to other films for special reasons. Awards are presented at the National Safety Congress held in Chicago each fall.

ENTRY: Entry blanks are available from William Englander, secretary of the Committee, c/o National Safety Council, 425 N. Michigan Ave., Chicago 11. There is no charge for entry or awards, but films must be submitted prepaid, and will be returned via express collect.

### 1954 FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation  
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1954  
CATEGORIES: All 1954 productions which contribute to an understanding of the American way of life.

AWARDS: A distinguished jury of prominent Americans selects one film for a Top Award, and others for Medals of Honor. Awards will be announced in February, 1955.

ENTRY: Entry blanks are available from the Freedoms Foundation, Valley Forge, Pa.

## Dartnell's "Overcoming Objections" Offers Pointers on Sales Strategy

★ With competition replacing demand in today's market, the search for stronger salesmanship quickens. A new 30-minute course in "closer" knowledge is *Overcoming Objections*, offered on a rental basis by the Dartnell Corporation. The Jam Handy Organization was the producer for Dartnell.

Returning to the screen are sales training savants Richard C. Borden and Alvin C. Busse as their latest film fastens on perennial customer rebuffs. *Overcoming Objections* emphasizes methods which any salesman can adapt to his individual prospect problems.

Mr. Borden is a sales analyst. Mr. Busse, a professor of speech. In facile combination, they examine and vivify the sales situation as a psychological contest in which victory is to the discreet. They do not miss the humor of commercial counterpoint nor do they seem to miss a conversational measure in overcoming, dissolving or cutting selling objections down to size.

As several kinds of salesmen. Busse encounters Borden as several kinds of customers in a series of symbolic sets. Arguing in gas station, office, grocery store, and appliance department, the pair (occasionally aided by other "straights") delineate anti-objection techniques.

By pointed examples of polite listening, subject shifting, cushioning of hard answers, seeing a stall through its false whiskers, vocal therapy, and temperamental self-defeat, the film fortifies the salesman with strategies made for orders. The best strategy is seen as the one which solves today's objection and skillfully uses the solution to preclude an objection tomorrow.

Industrial salesmen coping with factory purchasing agents, dealer salesmen fending Nays in new outlets, consumer and retail salesmen conquering the public will find value in *Overcoming Objections*. Supplementing the film are printed materials such as a meeting guide, reminder posters and a training booklet prepared by Borden.

The 16mm black and white sound film initially was circulated by subscription but now is available on a rental basis only, at \$1.00 per head for each showing, with a minimum rental fee of \$40.00. Apply to The Dartnell Corporation, 4660 Ravenswood Avenue, Chicago 40, Ill.

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(LEFT) studio setup at Empire Photosound shows arrangement for use of the Scotchlite screen material for inexpensive (but limited) application in rear projection. Lighting is an especially important detail in the setup as the diagram below clearly shows.

## Short Cut for Rear Projection

A RELATIVELY inexpensive substitute for rear projection in illustrative photography has been tested by William S. Yale, president of Empire Photosound, Inc. He recommended it as having good possibilities in motion picture production, particularly for the small producer.

Called "front projection," it was brought to professional readiness by Herbert Johnson and Kenneth Penney, St. Paul, Minn. photographers.

### "Scotchlite" Sheeting Used

Key to the technique is a screen of highly reflective "Scotchlite" sheeting which returns light to its source without glare. Coupled with the screen is a mechanical set up (see diagram) aligning the camera with either a slide or motion picture projector.

Advantages of this new technique for blending a live and a projected scene into one realistic picture, as pointed out by Mr. Yale, are (1) the elimination of "hot spots" (obliteration of the image when struck directly by light) and (2) the small amount of space and equipment required.

Limitations of the system, such as the lack of flexibility, are appar-

ent. Technical requirements include equalizing the light on the live subject with that on the screen; keeping direct light off of the screen; and interlocking camera with motion picture projector.

### Write 3M's for Details

Details of the technique and the problems involved are available from the Graphic Products Division of Minnesota Mining and Mfg. Co., St. Paul, Minn., manufacturers of "Scotchlite." Pictures on this page show the system as employed during the Empire Photosound experiment.

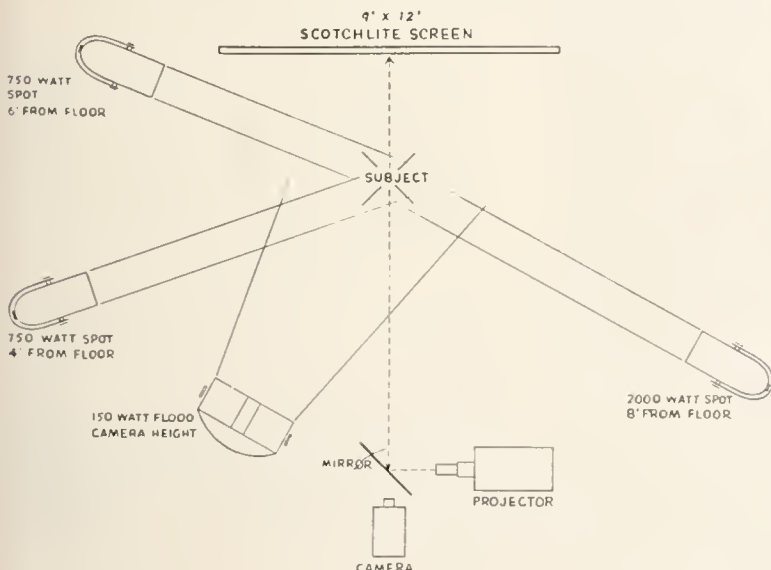
The results may be a welcome aid to the motion picture producer who is faced with the problems of distance and weather as he contemplates recreating Paris and springtime in the studio.

\* \* \*

### Leonard Cooper Is Appointed Publicity Chief for Pathe Labs

♦ Appointment of LEONARD COOPER as publicity director of PATHE LABORATORIES, INC., was announced recently by JAMES L. WOLCOTT, executive vice-president of the firm, a subsidiary of Chesapeake Industries, Inc.

Arrangement of lighting and mirror for rear-projection.



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## Let's LOOK at Your Sales Meeting

A Timely Review of Visual Technique and Arrangements by Robert Lighthurn

**A**LL THE MATERIAL that is being printed today about "meeting-technique," or "conference-procedure" only confirms the fact that the meeting is still with us. No substitute has yet been found for it, and most any pamphlet on "How to Conduct the Successful Meeting" is just as valid and readable today as it has ever been.

But something new has been added in the last few years, particularly since the last war, and that is the simple fact that more and more meetings are using visual aids. And because of visual aids more program directors are being forced to consider new procedures of conducting these meetings. It would no doubt be presumptuous to say that visual aids are revolutionizing meeting procedure, because the purpose of the meeting—which is the job of communication, the transference of an idea from one person to a group of people—has not changed at all. Only this new thing has been added: the training and educational film has been introduced to help in this job of communication.

### Visuals Play a Supplementary Role

It is not disparaging the educational film to say that it only helps. It does an excellent job in this capacity, and has nothing for which to apologize. We must always be reminded, however, that the film has in reality a specialized purpose: its value lies in its supplementary role. It is used to emphasize, to explain and illustrate, but it is seldom considered, as is the entertainment film, for instance, to be the whole program in itself. That is why the program director must be completely aware that the employment of this educational film really demands that he must consider many other details, such as the correct materials for the program, a well-planned lecture and discussion meeting, the use of the

film at the proper strategic moment in the meeting's schedule, a method of projection procedure that must be carefully planned and efficiently and unobtrusively carried out. The program director's job is not a simple one.

Of course there are programs and programs, each different and with its peculiar requirements. For instance, the sales manager of a large corporation must inform his national sales force about a new product or a new merchandising plan. Or, the director of education for a large foundation must explain a new program of public activity to several thousand of his co-workers throughout the country. The sales manager, or director, decides that the best method of informing his personnel is to hold several meetings throughout the country; that in addition to the usual talks and discussions, he will show one or more films to highlight the important messages he has to transmit.

### A Checklist for Sales Managers

The sales manager has the following specific tasks before him: he must (1) plan the program; (2) choose the materials which will put over the program, such as film and brochures; (3) choose the meeting places, the cities which are most suitably located; (4) arrange for all necessary accommodations for the personnel, hotels, all meeting halls, meals, entertainment, etc.; (5) check these accommodations to see that they fit his special problems; (6) assure himself that the hall in which the film is to be presented is suitable, and that all necessary equipment and personnel needed to present the film are provided; and, of course, the most important of all, (7) plan his program with meticulous care so that his primary purpose, the transfer of his special message, is successfully accomplished.

Each of these steps requires intelligent plan-

ning and very careful execution. The entire job is the sales manager's responsibility. Even though he might have trained personnel to help him conduct the program, his responsibility requires him to know the problems each step of the way. To know in detail what the projectionist has to do, for instance, is just as important as to know the manner of conducting the program. One mistake—there is not enough current provided for the projectors, or the ceiling of the room where he plans the meeting is found to be too low for the film screen—and the entire program that has taken months to plan will be in danger of failing.

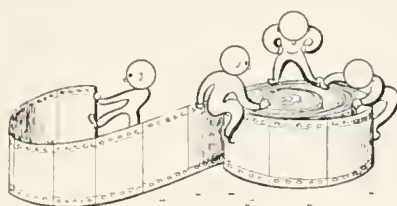
#### Lay Out Meeting Plans Far in Advance

The sales manager who is experienced in conducting these meetings knows all of this and plans accordingly. He knows first of all that such planning and programming takes a lot of time. He begins his work many months in advance of the actual date the program is scheduled. He makes certain first that the idea—the sales plan, or the merchandising presentation—is ready to be delivered, that it is workable and that all of its little gimmicks have been discarded. He then organizes the program down to the last small detail, obtains personnel and equipment necessary to carry it out, personally checks all of the arrangements that have been made and all material that is to be used. He knows that the successful program needs a certain amount of "plush"—nice hotel arrangements, for instance, and decently presented printed and film material. Knowing this, he impresses the company management with the need for a

budget which will prove workable, which will provide the necessary materials so that the individual salesman will leave the meeting impressed with the company and satisfied with the company's new project.

#### Here's How Lederle Planned Show

But let's take a practical illustration of a program of planning that resulted in such a successful meeting and follow the steps from the moment the project was released until it finally reached the local salesman. Lederle Laboratories recently inaugurated a new Purchase Plan which it wanted publicized and adopted by its sales personnel. So to publicize this plan (and, in addition, to place two new products on the market), the company decided to hold sales meetings at five conveniently located cities throughout the country, Atlanta, Dallas, San Francisco, Chicago, and New York. Each dis-



trict sales manager, all local salesmen and warehouse managers throughout the country were to attend at least one of these meetings.

Decisions about the presentation of the new plan took the following form: during the course of the meeting, the merchandising scheme would be first presented to the sales force in the form of a film strip—a film especially designed for this occasion. A lecturer would be at a podium near the screen to read off material underscoring the information presented on the film. After the film a forum discussion would be held to clear up any points that might have been left vague or were peculiar to local situations.

#### Pre-Test Pilot Program in Two Areas

Plans for the new merchandising program actually began many months before the final film was made. First of all, an original test plan was made up into filmstrip form, called a pilot filmstrip, and presented to salesmen in two test areas, Atlanta, Georgia and Buffalo, New York to initiate the experimental program. The entire test program had three objects in view: (1) to determine the acceptance of the program to the clients; (2) to search out problems that would come about because of the new scheme; (3) to seek out the most effective means of presenting this program to the salesmen. The program was begun, and for several months the activities of the salesmen were observed closely by members of the National Sales Council of Lederle Laboratories and all results recorded.

Revision of the plan was made after the several months that it was in operation in the two test areas. Then the presentation was revised on the basis of the recorded results, the salesmen's suggestions, and the national executives' observations. It was found, for instance, that the filmstrip needed more emphasis on the salesman-customer level, and a tighter and more ex-

(CONTINUED ON THE FOLLOWING PAGE)

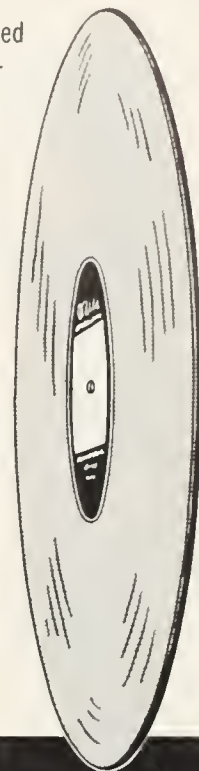
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## Helpful Pointers on Field Sales Meeting Technique:

(CONTINUED FROM THE PRECEDING PAGE)

licit method of presenting the national plan. The final filmstrip was then produced and the accompanying material printed in its final form.

### Appoint a Meeting Program Director

One man was placed in charge of the entire programming as director. This director's first job was to arrange for hotel accommodations for the personnel expected to attend and for the necessary conference rooms and meeting places. To do this he visited each of the five cities many months before the meeting was scheduled. He arranged for the living and conference accommodations; among the latter was a special room he selected for the presentation of the film. This was a particular problem, as the film that was finally selected was a three-screen presentation, therefore requiring a room which could accommodate a screen area 30-feet wide by 7½ feet high, and easily viewed by the intended audience. For this room he had the hotel furnish him with a floor plan which he used later in his seating plan.

After the hotels and all meeting rooms had been selected, and necessary catering arrangements made, the director returned to his home base, bringing back with him, among other things, the above-mentioned floor plan of the room in which the film was to be shown. He and his assistant studied this floor plan and from it decided on the placement of the projectors, the screen and amplifiers, and then designed the most advantageous seating arrangement.

### Steps in Meeting Room Preparation

A few days before the first meeting was scheduled, the director's assistant traveled to the city to make final arrangements and to take final checks. He had his equipment with him—the three projectors and the 30-foot screen. He made the final arrangements with the hotel: that he have a long enough extension cord for the machine, availability of a throw rug to lay over the power cord to avoid tripping, that he have the necessary labor available to move the screen on and off the platform, and that he have storage facilities for his equipment when not in use.

In the meantime the director had completed plans for the program's agenda. The film was to appear on the afternoon of the second and final day of the conference, to be included with in a set number of sales speeches. The screen and projector then were stored until the second day. The program on the morning of the second day was held in the same room the film was to be shown, so the assistant's work began when the salesmen adjourned for their luncheon meal. During this interval he set up his screen and projectors in the positions specified, checked all equipment carefully and ran through the films so that he knew they would work properly. After the luncheon meal the salesmen returned, listened to some introductory speeches about new products and then, via the film, were given their first introduction to the

new merchandising plan, after which there was discussion about the more detailed aspects of the plan.

### Thorough Planning Pays Dividends

All of this expense and the work of planning and arranging had been made to show a film that lasted approximately 25 minutes in a discussion program that extended to one and a half hours. But there is definite proof that the time and expense resulted in worthwhile results. It was found in discussion that in all of the five meetings interest had been aroused not only because of the meritorious features of the plan but also because of its method of presentation. The unique three-screen showing (which allowed, for instance, a 30-foot wide panoramic view of the Lederle Pearl River Laboratory), and the color film, all combined to create a favorable first impression to the plan and gave a reality and liveliness to the discussion it otherwise might not have had. The salesmen gained, by means of the film, some basic and specific information which in other than visual media might have been very difficult to put across.

### It's the Little Details That Count

This is a case history of planning and programming a sales meeting, one which used a film to put across its message. But the story has been told here only in its broad outlines. There were many small activities that went into the successful accomplishment of each of these meet-



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ings, and these should be given in more detail. Let's first assume that a corporation is planning a series of sales meetings in certain cities and towns in the country. It plans to use film for these meetings, so in its plans it must consider the problems that might arise in showing the film—not only the more general problems as stated in the illustration above, but specific ones: where can film and projectors be obtained? What considerations must the director have in selecting the room for the film? What must an inexperienced projectionist do in order to run a successful film?

**Your Own Film Is First Choice**

Let's follow the procedure in some detail: *Choice of film:* Obviously the ideal condition here is for the industrial, or public, group to have a film especially produced to order for its special purpose. To do so has a definite reflection on the importance of the subject matter. The advantages in having this done are numerous: the film will be designed to answer a special need; it will have the name of the product or the name of the manufacturer, or sponsor, of the film, which will aid in prestige value, and will get across a more pertinent message. However, if the possibility does not exist for such a custom-made production, then the sponsor may be able to obtain film which can be adapted for his general purpose. This may be done by consulting such media as the *Filmstrip Guide* (published by the H. W. Wilson Co., 950 University Avenue, New York 52, N. Y.) or for movies the catalogues of some of the prin-



cipal movie film distributors. Regardless of what you have been told about a film be sure to preview it before any meeting use.\*

**Selecting the Projection Equipment**

*Choice of equipment:* The choice of the equipment depends naturally on the film. For sound movies any conventional 16mm sound projector, utilizing a 750 or 1000-watt lamp, should serve any audience. For filmstrips any conventional 35mm projector will be suitable such as American Optical or Viewlex which are now available in 500 or 1000 watts. For extra large audiences a second speaker might be needed to afford better distribution of sound. The screen could be either a beaded or matt surfaced one. The beaded screen gives better pictures unless the sight lines require a wide diffusion of the film's reflection; then the matt surface screen is superior. If the producer does not own a projector, he has places in most cities where he can rent or borrow them. His sources might be: (1) the hotel where he plans his meeting; (2) camera supply stores, amateur and professional. (Rates run from about \$10 to \$15 a day); (3) the classified yellow section of the telephone book. He can check the outfits under "Motion Picture Projection Service" and other such headings: (1) related motion picture businesses (theatres, theatrical supplies, etc.)\*\*

**Check These Room Requirements**

*Selecting a room:* In the choice of a room the following minimum requirements should be met: (1) the room should be properly ventilated. A warm room will provide a sleepy audience, a cold room an irritated one; (2) the room should be provided with curtains or other means by which it can be darkened; (3) the acoustics should be tested or at least inquired about to assure you of good distribution of sound; (4) the ceiling must be high enough so that the film screen can be raised to a sufficient height above the audience's heads for proper sight lines, and there must be no pillars or other obstructions to disturb these sight lines; (5) there must be adequate electrical fixtures in the room for the projector or projectors, and the correct voltage current. Most machines require A. C. current, 110 volts. There are D. C. machines available, however, if D.C. current only is present.

**What About Current for Equipment?**

*Power requirements:* This step should be further explained. The projectionist should check the power requirements before he makes his (CONTINUED ON THE FOLLOWING PAGE)

\* The Sound Slidefilm Guide, containing many available sound slidefilms for loan and rental is available from the DuKane Corporation, St. Charles, Ill. on request.  
\*\* The Audio-Visual Projectionist's Handbook, published by BUSINESS SCREEN is a complete guide to meeting procedure available at \$1.00 per copy.



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## Helpful Pointers on Field Sales Meeting Techniques:

(CONTINUED FROM THE PRECEDING PAGE)

final decision on the choice of room. He determines these requirements by examining a small metal plate on the projector which tells the information. He then checks with the hotel electrician or maintenance manager (not the bell captain, or desk clerk) to see if the requirements can be met. In any case the hotel electrician should be notified as to (1) the type of projector that will be used; (2) the wattage required; and (3) the relative position of the projector in the room, so that an extension cord long enough for the projector will be available.

### Getting Set Up for Projection

*Projection procedure:* The program director, and his projectionist if he has one, should arrive at the location at least half an hour before the meeting begins so that the equipment can be installed before the audience assembles. The screen should be placed in front of the audience where it will not be disturbed by people entering the room, and should be elevated so that the bottom of the screen is above the heads of the audience.

The projector is placed at a position in the rear of the audience far enough back so that the picture will fill the screen, and on a stand or table high enough for the light to clear the heads of the audience. It should be tilted no more than necessary, to protect the projector bulb filament as well as to provide a better picture.

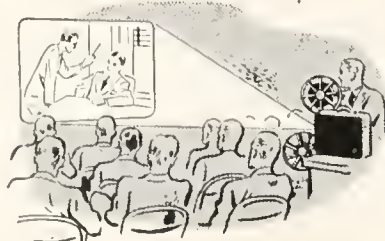
The projector speaker should be as close beside the screen as possible (never behind it), on a table—and not the floor. Ideally it should be slightly above ear level, or in rooms with poor acoustics it might be placed in a corner of the room pointing toward the diagonal corner.

### Equipment Checks—Before Showings

Before showing, the equipment should be checked and cleaned (according to directions of the instruction book that should accompany the projector). Accessories, such as a spare lamp, exciter lamp, extension cord, etc., should be on hand for emergencies.

The aperture gate and lens are cleaned before the showing (always with a soft lint-free cloth, eyeglass or lens tissue). The projectionist must then thread the projector making sure that the loops above and below the gate follow the guide lines, and that the film is snug around the sound drum so that the sound comes out true.

The following steps should then be followed: (1) the projector is adjusted to fit the screen and



### A Word About the Author

★ Years of practical experience in the field are Bob Lighburn's background for this informative review of sales meeting technique. As meeting counselor and a producer of visuals (Training Films, Inc.) he has aided many companies.

the picture focused; (2) the sound is adjusted for best volume; (3) just before beginning the amplifier is allowed to warm up at least one minute; (4) the projection lamp should be at the "on" position so that it will light when the motor starts; (5) the projector should be turned on at the same time as the room lights go out; (6) the sound is turned down at the first few moments of the film, then faded in naturally to the desired volume.

After the showing the volume is turned down and the projector lamp turned off when the film has completely run through the machine. Loose wires and extension cords should be cleared from the aisles. And finally, before packing, the machine should be cleaned of all small pieces of film emulsion that might have become lodged in the aperture.

### The Curtains Part—You're On Stage

*Program procedure:* The meeting which is to use a film will begin as any meeting should. The director begins the program when the audience is seated and at the director's signal quiet and

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expectant. The audience is for the moment attentive and the director wants to keep them that way. He begins talking, seeking to keep the atmosphere informal, yet businesslike—enough jokes to keep the atmosphere pleasant, but not so many that the tone becomes facetious. If business is the purpose, then business must be paramount.

The length of speech or speeches before the film begins depends on the program's agenda. But the introductory speech to the film proper must be short, and slanted to the subject of the film. Then the moment the speaker ceases to talk, the film begins. There should be no delay, no fuss with the machine, or with focussing. If the film is a sound movie, then the director keeps out of the way. If it is silent, accompanied by a talk, the speaker should have the speech prepared beforehand—at least to the point where he doesn't look for words to explain what is being shown.

#### Minimize Delays After Film Showing

When the film is completed the program resumes, immediately after the showing. There should be as little delay here as possible. The speaker should be at the podium ready to take over when the lights come up. His remarks at this point must make a bridge between the message of the film and the message he particularly wants to stress. He begins a discussion period, asking for questions and answers from

the audience while the film and its information is fresh in the viewer's minds.

*Distribution of printed material:* And finally there are the pamphlets and brochures—little reminders that the members of the audience may take home—that should be handed out during the meeting or as the group is leaving. An informational program is only successful if the information is retained after the meeting adjourns.

#### Make a Checklist of the Details

*Checklist:* The program director who is experienced in conducting meetings will always carry a checklist with him, so he can make a last final check on his own activities. There are many small details to remember in a meeting of this kind. A checklist provides an essential reminder.

The successful sales or promotional meeting presents its own peculiar difficulties. When a film is used to help the program, a few more problems arise. These can be fairly easily solved, with the application of knowledge, common sense, a little ingenuity and a certain amount of work. But the results will show that the trouble has been worth it. The present immense popularity of the promotional film presents a testimonial to one definite fact: the use of such a film in a successful meeting pays dividends which will be worth many times the expense and trouble. 

#### Lederle Executives Complete Series of Meetings Using Pan-Screen Films

★ A dozen sales and research executives of Lederle Laboratories, the pharmaceutical division of American Cyanimid Company, have just completed a three-week tour of the country during which time they held five two-day conferences with approximately 1,000 sales representatives. A feature of the meetings was the display of a color, panoramic filmstrip, projected on a wide, triple-section screen.

The Pan-Screen show, set up and produced for Lederle by Training Films, Inc., utilized three DuKane 1000-watt projectors, all controlled by a single button and placed side by side to show three different pictures simultaneously on a thirty-by-eight foot screen.

Sound for the film was carried over a normal room amplification system. The speaker was thus able to narrate from his script while (scenes) were changed on the three screens by feeding a 35mm film leader with punched-out holes through the synchro-switch box.

The twenty-minute presentation began with a full panoramic view of the Lederle plant at Pearl River, N.Y., and continued with pictures and drawings of Lederle products and sales techniques. 



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American Cranberry Exchange  
American Zinc Institute  
Corning Glass Works  
Channel Master Corporation  
Drop Forging Association  
General Foods Corporation  
Kasco Mills Inc.  
National Cranberry Association  
Roses, Inc.  
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The New Jersey Zinc Company  
United States Navy

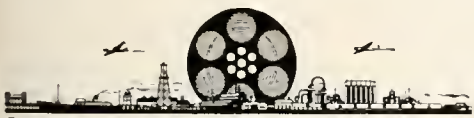
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### • MARYLAND •

Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

### • NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Sd. & Vis. Pldts. 17 New York Ave., Westbury, N.Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

### • WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2. PH 6-6731.

## SOUTHERN STATES

### • ALABAMA •

Stevens Pictures, Inc., 217 - 22nd St., North, Birmingham.

### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

### • OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

Westcoast Films, 350 Battery St., San Francisco 11.

### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

### • OKLAHOMA •

H. O. Davis, 522 N. Broadway, Oklahoma City 2.

### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

### • TEXAS •

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

Association Films, Inc., 1915 Live Oak St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

United World Films, Inc., 2227 Bryan Street, Dallas.

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ON LOCATION as Jerry Fairbanks completes production on "With This Ring" a public relations film for the Miller Brewing Company.

#### President of Fairbanks Studio Cites Growth of Business Films

♦ An increase in the quality, number and importance of commercial films for 1954 is predicted by JERRY FAIRBANKS, head of JERRY FAIRBANKS PRODUCTIONS, in Hollywood.

"The men with money and a message have found that it pays to produce an entertaining product that skillfully tells their sales or institutional story," declares Fairbanks, "and as a result, more companies are budgeting increased dollars for improved films."

During the past 18 months, the Fairbanks studios have produced a number of what Fairbanks calls "public relations" films instead of the old type of nuts-and-bolts movies that often were long sales spiels from opening title to "The End."

Included in Fairbanks' productions that have been completed or are now being finished are *Flying With Arthur Godfrey* for Eastern Air Lines (50 min.), *With This Ring* for the Miller Brewing Co. (45 min.), *King's X* for the Credit Union National Association (30 min.), *Why Take a Chance?* for General Tire and Rubber Co. (15 min.), *Follow the Leader* for the Chrysler Division of Chrysler Motor Corp. (30 min.), *The Magic Wheel* for National Cash Register Co. (30 min.), and *America For Me* for Greyhound (10 min.).

Fairbanks points out that there is more careful writing, scenery



JERRY FAIRBANKS

and background selection, casting, lighting, music scoring and editing for most of these commercial films than there is for many a movie made for theatre release. The fact that practically all these films are made in color is indicative of the care, effort and money going into the current commercial crop.

Does it pay off? It must. A 60-minute feature in color which Fairbanks made for Eastern Air Lines in 1949 has played to an estimated audience of 20,000,000. But *Flying With Arthur Godfrey*, in its first few weeks of release, already has been shown to so many people, that Fairbanks estimates a total audience of some 50,000,000 will see it.

"Public acceptance such as that convinces me that 1954 will be the most important year in the history of commercial motion pictures," declares Fairbanks. "No advertiser or institution can afford to pass up such vast proportions of our population as can be reached via the medium of quality films, carefully planned and intelligently produced," he concludes.

#### Dynamic Producing Pilot TVer

♦ DYNAMIC FILMS is working on a pilot show of a filmed TV program for packager Kings Knight Productions. Featuring Arthur Treacher and Arnold Stang, the show is called *Bulletin from Bertie*.

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Ohio Edison Company

Goodyear Tire & Rubber Company

The Babcock & Wilcox Company

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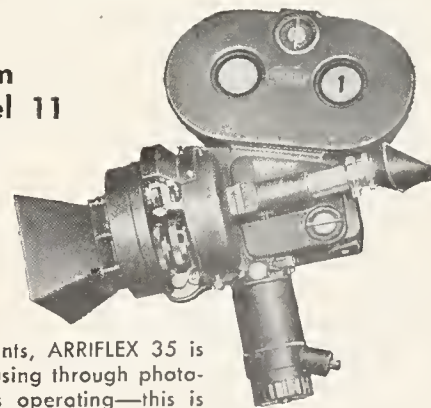
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OFFICE OF THE SECRETARY: 16 East Ontario,  
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PURPOSE: To educate business, government and education to the advantages and values of industrial, business and educational films and other audio-visual aids; to foster and promote continued ethical relationships in all matters between producers and their clients.

ANNUAL MEETING: February 15, 1954.

---

FILM PRODUCERS ASSOCIATION  
OF NEW YORK CITY

OFFICE OF THE SECRETARY: 39 Broadway,  
New York City 6, N. Y.

*President:* David Pincus

*Counsel:* John Wheeler

PURPOSE: to further the interests of business and television film producers and of the clientele served by its membership.

---

NONTHEATRICAL MOTION PICTURE  
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OFFICE OF THE PRESIDENT: 9908 Santa Monica  
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1-7253.

OFFICERS: Carl W. Dudley (Dudley Pictures  
Corp.), *president*; David Lurie (Raphael G.  
Wolff Studios), *vice-president*; Jerry King  
(Polaris Productions), *secretary*; Carl Swans-  
trom (Centaur Productions), *treasurer*.

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ASSOCIATION OF CINEMA LABORATORIES  
SECRETARY'S ADDRESS: 1226 Wisconsin Ave.,  
N.W., Washington 7, D.C.

OFFICERS: Neal Keehn (The Calvin Co.), *pres-  
ident*; John C. Stott (The DuArt Film Labora-  
tories, Inc.), *vice-president*; Byron Roudabush  
(Byron, Inc.), *secretary*; George W. Colburn  
(Geo. W. Colburn Laboratory Inc.), *treasurer*.

PURPOSE: The development of uniform methods and practices.

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SOCIETY OF MOTION PICTURE AND  
TELEVISION ENGINEERS

HEADQUARTERS: 10 W. 10th St., New York 13;  
telephone LOngacre 5-0172. Boyce Nemeo, *exec-  
utive secretary*.

PURPOSE: The Society works toward the improve-  
ment, along technical lines, of film production  
and exhibition, television, and equipment and  
film manufacture. Published reports, standards  
and specifications are made available through  
the Society and derive from the work of its  
various committees.

---

ASSOCIATION OF MOTION PICTURE  
PRODUCERS AND LABORATORIES OF CANADA  
PRESIDENT'S ADDRESS: Western Ave. at Decarie  
Bld., Montreal 23, Canada.

OFFICERS: W. J. Singleton (Associated Screen  
News Limited), *president*; Pierre Harwood  
(Omega Productions), *vice-president*; Gordon  
Sparling (Associated Screen Studios), *secretary-  
treasurer*.

PURPOSES: To raise the standards of production  
and technical services provided by the motion  
picture industry in Canada.

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## National Organizations in the Audio-Visual Field

---

Twelve national groups whose services  
include non-theatrical film interests

---

FILM COUNCIL OF AMERICA

HEADQUARTERS: 600 Davis St., Evanston, Ill.;  
telephone DAVis 3-7272. Paul A. Wagner, *exec-  
utive director*.

PURPOSE: To promote the use of non-theatrical  
films primarily on the adult education level. The  
FCA is a non-profit educational organization  
which works with film producers, sponsors, dis-  
tributors, national organizations, local film coun-  
cils and community program planners.

NATIONAL ASSEMBLY: and Golden Reel Film  
Festival to be held at Conrad Hilton Hotel, Chi-  
cago on April 1-3, 1954.

---

NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

HEADQUARTERS: 2540 Eastwood Ave., Evanston,  
Ill.; telephone DAVis 3-3396. Don White, *execu-  
tive vice-president*

MEMBERSHIP: NAVA is a trade association of  
audio-visual equipment dealers, service agencies,  
commercial film libraries and suppliers to school,  
church, industrial and community users of these  
materials and equipment. An advisory member-  
ship consists of producers of classroom and re-  
ligious materials and principal audio-visual  
equipment and accessory manufacturers.

ANNUAL CONVENTION AND TRADE SHOW: at Con-  
rad Hilton Hotel, Chicago, August 1-14, 1954.

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OFFICE OF THE SECRETARY: Don Steinke, Dow  
Chemical Co., Building 500, Midland, Mich.

OFFICERS: Leo Beebe (Ford Motor Co.), *presi-  
dent*; Tom Hope (General Mills), *first vice-  
president*; Joseph Schieferly (Standard Oil, N.J.),  
*second vice-president*; Don Steinke (Dow Chemi-  
cal Co.) *secretary*; John Hawkinson (Illinois  
Central Railroad), *treasurer*.

PURPOSE: To study all means of audio and visual  
communications including creation, production,  
appreciation, use and distribution; to promote  
better standards and equipment and to establish  
a high concept of ethics in the relations of mem-  
bers with associated interests.

ANNUAL MEETING: April 27-29, 1954.

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FILMS STEERING COMMITTEE OF THE  
ASSOCIATION OF NATIONAL ADVERTISERS, INC.  
FILMS GROUP

HEADQUARTERS: 235 Madison Ave., New York  
17; telephone ORegon 9-1910. Paul B. West,  
*president*; Cy Norton, *vice-president*, *films com-  
mittee liaison*.

MEMBERSHIP: John Flory (Eastman Kodak Co.)  
*chairman*; Dr. Clyde Arnsperger (Encyclopaedia  
Britannica Films, Inc.); W. M. Bastable (Swift  
& Co.); Leo Beebe (Ford Motor Co.); Gordon  
Biggar (Shell Oil Co.); Eyre Branch (Standard  
Oil Co.); John Dostal (RCA Victor Div., RCA);  
Harold F. Driscoll (Bell & Howell & Co.); John  
Ford (General Motors Corp.); William Hazel  
(Standard Brands, Inc.); Thomas W. Hope  
(General Mills, Inc.); J. W. King (American  
Can Co.); W. H. Pratt, Jr. (American Telephone  
& Telegraph Co.); William Sawyer (Johnson &  
Johnson); Virgil Simpson (E. I. du Pont de  
Nemours & Co.).

PURPOSE: The Committee initiates and executes  
projects which will provide the 250 Film Group  
members with cost, technical, distribution and  
other information about business films and re-  
lated audio-visual materials.

---

AUDIO-VISUAL CONFERENCE  
FOR MEDICAL AND ALLIED SCIENCES

CHAIRMAN'S ADDRESS: 135 N. Wabash Ave.,  
Chicago 1.

OFFICERS: David S. Ruhe, M.D. (Medical Audio  
Visual Institute) *chairman*; J. Edwin Foster  
(M.A.V.I.) *vice-chairman*; Helaine S. Levin  
(Am. Dental Assn.), *secretary-treasurer*.

MEMBERSHIP: Eleven medical, dental, health and  
allied agencies and organizations.

PURPOSE: To act together on those matters con-  
cerning audio-visual education in the medical  
and health sciences.

---

EDUCATIONAL FILM LIBRARY  
ASSOCIATION, INC.

HEADQUARTERS: 315 E. 16th St., New York 17.  
Emily Jones, *executive secretary*.

ANNUAL MEETING: to be held at Conrad Hilton  
Hotel, Chicago just prior to National Audio-Visual  
Convention in late July, 1954.



## A switch to movies sends sales UP, costs DOWN for Consolidated Trimming Corporation

**I**N a tough buyer's market, movies offer a way to make more sales—and slash selling costs, too. Here's how the Consolidated Trimming Corporation, leading decorating materials firm, is doing it:

Actually showing the housewife how she can be her own decorator helps to keep Consolidated's Conso® draperies and upholstery trimming moving fast. Women demonstrators, therefore, travel throughout the country putting on home-decorating clinics in department stores. With an eye to economy, Consolidated Trimming recently wrapped its how-to-do-it story into a compact, full-color sound movie.

### Sales booster

Although cost reduction was the primary reason for the switch, the company was also rewarded with an upsurge in sales. The film

helps to pull in a receptive audience, glue attention to the easy-to-see demonstration, and add penetrating power to the selling message.

### Movie pays off handsomely

The movie has made it possible to give nearly twice as many clinics every week—with a proportionate increase in sales. Less help is needed to put on a clinic. And the need for carrying bulky samples is eliminated.

Kodascope Pageant Sound Projectors have played a major part in the success of this film program. "With three clinics a day, six days a week, planned around our Pageants, we can't afford a breakdown," says David Bernard, Consolidated's Advertising Director. "And because the projectors are 'on the road' all the time... they HAVE to stand up, WITHOUT servicing." It's the

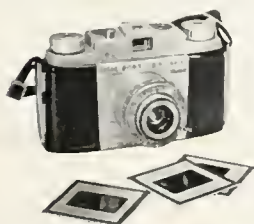
exclusive Pageant pre-lubrication that makes this outstanding performance possible.

The fact that both the Pageant Projector and speaker are contained within a single, lightweight carrying case is another important point with Consolidated Trimming, since its demonstrators are women.

### See your Kodak A-V dealer

This is only one instance of how Kodascope Pageant 16mm. Sound Projectors are helping business and industry to increase selling power and cut selling costs. To meet your most exacting requirements, there are six Pageant Sound Projector models, priced from \$375. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the handy coupon for full details.

*Price subject to change without notice.*



### Bank COLLECTS dividends from slide-film program

Teaching new employees how to enter complicated transactions on the books proved a real stickler for the Citizens State Bank of Sheboygan, Wisconsin.

Ward-of-mouth instruction was inadequate. But color slides comparing properly prepared journals with poorly done work resulted in rapid improvement. Slides were taken with an inexpensive Kodak Pany 135 Camera and Kodachrome Film.

But the big pay-off came when the bank extended its slide-film program to include charts for presentation of factual information at stockholders' meetings, how-to-bank slides for classroom showings at public schools, and friendly, good-will-building pictures for illustrating bank officials' talks at local club meetings. Today, more than 5,000 customers and prospects have a "better picture" of the Citizens State Bank as a result of this slide program.

Can you make an inexpensive visual-aid program like this pay off in your business? Plan to talk it over—soon—with your Kodak Audio-Visual Dealer.

### EASTMAN KODAK COMPANY

Dept. 8-V, Rochester 4, N. Y.

2-47

Please send name of nearest Kodak Audio-Visual Dealer, plus information on:

- ☐ Kodascope Pageant 16mm. Sound Projectors  
☐ Kodak "Miniature" Cameras

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

(Zone)

STATE \_\_\_\_\_

**Kodak**  
TRADE-MARK



# Another Award

## Winner

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• Association of Railroad Advertising Managers •

### *Award*

to Westinghouse Air Brake Company  
for its outstanding contribution  
through advertising toward a better public  
understanding of the American Railroads

1953

• Skilled in the techniques of producing dramatic and forceful motion pictures, with award-winning quality, The Jam Handy Organization is set up to help you present your next public service message with dramatic clarity. •

*The*  
**JAM HANDY**  
*Organization*

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PITTSBURGH 22  
Gateway Center

DETROIT 11  
2821 E. Grand Blvd.

DAYTON 2  
310 Talbott Bldg.

CHICAGO 1  
230 North Michigan Ave.

HOLLYWOOD 28  
5746 Sunset Blvd.

NUMBER

2

1954

# BUSINESS SCREEN

M A G A Z I N E



Films' Colorful Future:  
Standard • Widescreen • 3D • TV





NEW  
16mm

★  
*Pathé*color

THE 1954 SENSATION OF THE MOTION PICTURE INDUSTRY

1

**SEE**

the most life-like  
reproduction of all  
colors—all shades!

Where accuracy of color is important 16 or 35mm *Pathécolor* is your best bet. Both bright hues and delicate pastels reproduce exactly as they are—for *Pathécolor* shoots just what it sees. *Pathécolor* close-ups dramatically emphasize the appeal of foods, room settings or any colorful product as nothing else can. No special camera equipment needed.

2

**SAVE**

time and money with  
*Pathé's* famous speed  
processing and printing

*Pathé* has America's most modern high-speed developing and printing facilities. Lightning-fast service is possible without sacrificing the quality for which *Pathé* is famous. *Pathécolor* negative reports in 24 hours . . . dailies in 48 hours. This means faster production schedules—greater profit margins for each 16 or 35mm *Pathécolor* picture.

3

**TAKE**

advantage of *Pathé's*  
personalized *Pathécolor*  
production service!

Any film producer large or small can take advantage of *Pathé's* established personalized production service. *Pathécolor* experts are available for consultation at all times. Extreme personalized care is exercised by *Pathé* lab experts during all stages of processing and printing. *Pathé* welcomes inquiries on any phase of 16 or 35mm color work.



See a *Pathécolor* Demonstration Reel for the  
"Perfection" Surprise of Your Life!

CALL OR WRITE—

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*Pathé* LABORATORIES • HOLLYWOOD 6823 Santa Monica Blvd., HOLLYWOOD 9-3961

*Pathé* Laboratories, Inc., is a subsidiary of CHESAPEAKE INDUSTRIES, INC.

GREAT MOTION PICTURES ARE PROCESSED BY *Pathé*

—When you make your next TV commercial—  
**LOOK FOR THESE INGREDIENTS OF SUCCESS:**

1. Proved reliability in meeting schedules;
2. Vivid photography that emphasizes the sales message;
3. Unusual effects that arrest eye and ear;
4. Policies that have won client approval for many years.

CLEVELAND PUBLIC LIBRARY  
BUSINESS INFORMATION BUREAU  
APR 21 1954

Caravel's specialized TV department is expertly staffed to give fast, careful service.

We stand ready to discuss your TV needs at any time, without charge or obligation.

Advertising executives are invited to write or telephone for the free Caravel brochure, **THE MOTION PICTURE AS A SALES TOOL.**

Caravel-produced TV spots currently being shown include these famous names, among many others:

- |              |            |            |                    |
|--------------|------------|------------|--------------------|
| • Ballantine | • DuPont   | • Goodrich | • National Biscuit |
| • Borden     | • Fab      | • Gulf     | • Socony-Vacuum    |
| • Bufferin   | • Geritol  | • Jell-O   | • Stegmaier        |
| • Coca-Cola  | • Gillette | • Kent     | • U. S. Treasury   |



**CARAVEL FILMS, INC.**

**730 FIFTH AVENUE, NEW YORK**

**CIRCLE 7-6111**



# "We grounded our high training costs"

McDONNELL AIRCRAFT CORPORATION



"We cut costs of training our aircraft workers with low cost sound movies we make ourselves using the wonderful Bell & Howell 202."

**KENNETH E. DEMOTT**  
Training Supervisor  
McDonnell Aircraft Corporation  
St. Louis, Missouri



**New! Magnetic Filmosound 202** 16mm recording projector lets you add sound to your movies easily, inexpensively. Add sound to old silent films, change sound to fit specific needs. Runs optical and magnetic sound movies. From \$699.

They learn **faster**, remember **longer**  
with **sound movies!**

McDonnell Aircraft made their own low-cost sound movie to train sheet metal assemblers in their aircraft plant. The movie was made possible through the Filmosound 202 recording projector which enabled them to add their own sound track. An estimated 6000 aircraft trainees have seen the film.

This manufacturer of helicopters and airplanes knows that no other training tool equals sound movies for fast, effective teaching at low cost. McDonnell also uses movies as sales tools . . . and this company relies on dependable Bell & Howell equipment.

In business, industry, church and school, more and more sound movies are used to solve difficult and costly problems.

Bell & Howell offers a wide variety of the finest picture equipment to help you do the best job at lowest cost.

**Bell & Howell**  
*makers of the world's finest  
motion picture equipment.*

## Special limited time offer **FREE SOUNDSTRIPE!**

Bring your favorite 16mm film (up to 400 feet) to any authorized Bell & Howell dealer before March 31st, 1954. He'll forward it to Bell & Howell for free **SOUNDSTRIPE**. When the film has been returned, you add your own sound with the Filmosound 202 right in your dealer's store. This sensational free offer will not obligate you in any way.

**Bell & Howell Company**  
7108 McCormick Road Dept. C  
Chicago 45, Illinois

Please send me, without cost or obligation, complete information on sound movie equipment for use in: ☐ Industry

☐ Home ☐ Church ☐ School

NAME.....

ORGANIZATION.....

ADDRESS.....

CITY.....

COUNTY.....STATE.....

# MOTION PICTURES

can move necklines and hemlines up or down. They can shape hair-dos, and, more important, they can also *shape people's thinking*.

In business and industry today, there is keen awareness of the vital necessity for public understanding and approval of company policies and practices as well as products. Motion pictures have proved a powerful and persuasive instrument for creating an atmosphere of favorable public relations. Many of the proudest American names have been so served by pictures written and produced by Wilding.

You are invited to call any of our offices listed here to learn what we have done for others and what we can do for you and your company to shape people's thinking.

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CLEVELAND  
1010 Euclid Bldg.

\*HOLLYWOOD  
5981 Venice Blvd.

ST. LOUIS  
4378 Lindell Blvd.

CINCINNATI  
Enquirer Bldg.

PITTSBURGH  
Law & Finance Bldg.

\*Studio Facilities

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MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS



## 10 Ton Lathe Runs in President's Office . . .

Extraordinary Sales made possible using revolutionary 16 mm "suitcase" projector

Today, you can demonstrate any product—even giant production machinery—right in the comfort of a president's office. And it can be done with just a flick of a switch! TSI "Suitcase" projectors make this possible with more convenience than any other motion picture projector on the market.

Through the use of black and white or color motion pictures and the TSI "Suitcase" projector—films are brought directly to your customers with realistic motion coupled with synchronized sound.



Completely automatic, the TSI "Suitcase" projector is set up in seconds with no threading of film! Action packed motion pictures are presented in complete daylight! Add to this the self contained screen and you have one of the most potent sales presentation devices in America.

**WANT FURTHER INFORMATION?**

Write for our free brochures on TSI equipment



**TECHNICAL  
SERVICE  
INCORPORATED**  
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PLYMOUTH, MICH., U.S.A.

Custom Mfgs. of Electronic and/or Mechanical Equipment

## BUSINESS SCREEN

M A G A Z I N E

(combined with See & Hear Magazine)

No. 2 • Volume 15 • 1954

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a good production  
**DESERVES**  
a good package!

A good production needn't suffer because of reel failure that causes distracting, annoying noises. And it can't happen when films are mounted on Compeco reels and protected in Compeco film cans.



The reels are made of the hardest, spring-type steel. They just can't bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

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**MOTION PICTURES**

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PRODUCTION

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practically  
every 16mm producer  
in the western  
hemisphere is **a client**  
of  
**byron**



**byron production services**

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| <i>animation</i>             | — | <i>location photography</i>                           |
| <i>sound stage</i>           | — | <i>music library</i>                                  |
| <i>editing</i>               | — | <i>recording</i>                                      |
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| <i>art</i>                   | — | <i>sound effects</i>                                  |

**8-hour service  
if required.**

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When you want the best quality and service —  
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Visit our studios, discuss your plans with us,  
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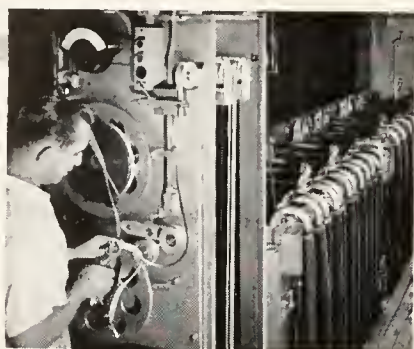


# Precision Prints

**YOUR PRODUCTIONS  
BEST REPRESENTATIVE**

## CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

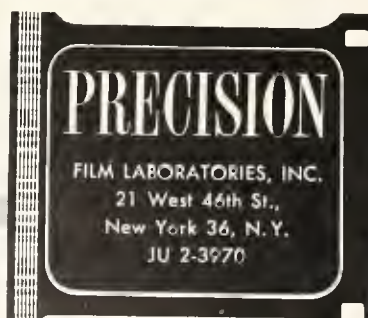
**16 Years Research and Specialization** in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer-designed** equipment — your guarantee that only the *best* is yours at Precision!

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*



# TRENDS

IN THE NEWS OF BUSINESS FILMS

**S**TRONG EMPHASIS and a sizeable budget of editorial space is given in this issue to the subjects of sales training, attitude motivation of salesmen and some *working* techniques that appear to be getting sales results for companies now using them.

Business and government leaders are agreed that we are in greater hazard from the fear of a recession than the economic facts themselves clearly warrant. A look at pages 36-37 ("The Future of America") will support that viewpoint. We believe that the return of the career salesman and of *career selling* can play a vitally important part in maintaining consumer confidence, continued *sane purchasing* and resultant productivity.

Listening to Harlow Curtice, president of General Motors, at his recent Chicago press conference during the March Auto Show in that city, we jotted down this significant remark:

"Of course, 1953 *did* mark the return of a normal competitive market to the automobile industry. This year the market will be *even* more competitive. It also will mark the return, or a movement in the direction of, selling rather than order-taking. In that area I feel we have *much unfinished business*." The italics are placed where we felt GM's president *emphasized* the points.

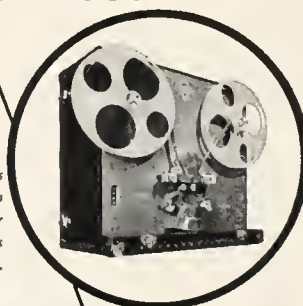
The automotive industry will find plenty of hard work ahead, starting with the yawning psychological gulf between the factory and the dealer. There must be serious attention on the part of those who create visuals to re-examine every scrap of research information on training tools and techniques that get results. The good ideas of yesterday must be fortified with sharper, incisive techniques for today's critical problems of sales and service personnel motivation.

Fortunately we've got plenty of experience among the film producers who serve the training fields and loads of live ammunition in the (CONTINUED ON FOLLOWING PAGE EIGHT)

## WORLD FAMOUS

**S-5**

synchronous  
magnetic film  
recorder for  
motion pictures  
and television.



**STANCIL-HOFFMAN**

921 N. Highland Hollywood 38, Calif.

send  
for  
particulars



## "ALL BUT A FEW"

That little children shall walk again...this is the great mission of the 17 Shriners Hospitals for Crippled Children spread throughout the land...administering to all, regardless of race, color or creed. To encourage bequests to this magnificent work, Raphael G. Wolff Studios has contributed a color motion picture..."All But a Few." We are proud that this picture, of which we are both sponsor and producer, has been honored by the Freedoms Foundation with the George Washington Honor Medal for 1953.



*Raphael G. Wolff*  
STUDIOS

HOLLYWOOD · NEW YORK · CHICAGO · DETROIT · CINCINNATI



# Out in front!



Mr. Producer, our non-competitive policy of fast service and excellent quality has placed Cineffects "out in front" as a producer's aid for art, animation and optical photography. And since 1939 the combined efforts of specialized personnel have kept us "out in front" in all phases of optical printing: B & W, 16 and 35mm and 35mm neg. pos. Eastman and Ansco color.

So, Mr. Producer, protect your production with the most complete specialized service available—and benefit by our years of experience.

**cineffects inc.**

115 W. 45 ST., NEW YORK, N. Y.

CL 60951

## NEWS-TRENDS

(CONTINUED FROM PRECEDING PAGE)

way of equipment, processes and materials. Too often, however, we tend to confuse *physical techniques alone* as motivating influences in themselves. There is no substitute for the simplest presentation of the *right idea*. Showmanship gets attention, but it won't correct attitudes, stimulate thinking or inspire to personal action.

These needs apply broadly across the whole field of industry from air transportation to welding equipment sales. This is not only the time of opportunity for the audio-visual executive within industry and the creator and producer of films... it is a time of *urgent necessity* for harder thinking and skillful application of these techniques—which are now vital to the nation's continued productivity.

\* \* \*

### Color Television Moves Up as RCA-NBC Announce Plans

★ RCA's Frank Folsom confirmed last month that the company's Bloomington, Ind. plant was in full production on color tubes and that the company is beginning to fill dealer distribution lines for an early sales campaign, probably shaping up for this fall.

The National Broadcasting Company has released estimates that 136 TV stations will be ready to telecast color by early next year. About 25 cities can presently receive color telecasts. NBC's further announcement of a fortnightly series of "color spectaculars" next fall gives further evidence that the industry will be ready for smart sponsor ideas as color viewer audiences begin to mount.

While there is plenty of need for quality production, good lighting, design and balance in color TV films, there are fewer technical problems than were indicated some months ago. We look for a break in larger color tubes to be the real send-off to a promotional splurge that consumers will find it hard to resist.

\* \* \*

### San Francisco's Business Film Show Had the Right Idea

★ From the evidence at hand, the March 10 Business Film Show of the Northern California Training Directors Association, held at the Mark Hopkins Hotel in San Francisco wasn't an overwhelming success.

But the sponsors of this "first" exposition in that city had the *right idea* and we'd like to emphasize

that important fact. First of all they helped broaden knowledge about the medium itself to a very specific audience in a special market area.

They seem to have obtained the kinds of films which business and industrial people should be seeing and attracted a fair attendance in their first unaided attempt. *For instance*, a screening schedule for the group of films on salesmanship included such titles as *The Man Who Sells*, *Selling the Sizzle*, *Overcoming Objections*, *Making That Sale* and *The Big Little Things*. It was presided over by J. A. Gilbert, sales promotion manager for Moore Business Forms, Inc. Mimeographed audience handouts gave synopses.

Similar groups covered employee education, job training and safety films, each guided by a competent chairman.

The point we're making is that a dozen or fifty such localized events in principal U.S. cities would do American business and this audio-visual industry some real good. There is no such thing as a horizontal field of *film interest per se*, except among technicians. There are *religious, educational and business interests* in sharply vertical fields which can best be served and advanced by clear thinking and hard work such as our friends in San Francisco have begun to accomplish.

\* \* \*

### U.S. Information Agency Utilizing 6,000 Projectors

★ Recent published comments by Theodore C. Streibert, director of the U.S. Information Agency (separated from the State Department last August) indicate that the U.S. has nearly 6,000 16mm sound motion picture projectors in use around the world. There are also about 140 mobile power units for countries without electricity.

The films used include sponsored pictures as well as government productions and pictures acquired from foundations and educational film sources. These have been translated into 22 foreign languages. Their drawing power is indicated by the activity of nearly 200 voluntary film committees in West Germany alone who are arranging film showings in their home communities.

With the advent of magnetic tape recording, the ease of converting suitable film material for use in any dialect or language is making the job of film utilization easier and more fruitful. A page from this book of vast experience during the past decade could be lifted by U.S. business firms for followup via motion pictures and adapted slidefilms among their overseas dealers and distributors.



## *You Can't Haul a Horse in a Handcart...*

### **And You Can't Hold An Audience With a Dim Picture**

**Inadequate equipment** can ruin the success of any undertaking.

**16mm film showings** are no exception... particularly where 100 or more persons make up your audience. With present screen-sizes and projection-throws, the clear, brilliant, evenly-lighted pictures assured by carbon-arc projection are more than ever a "must" for successful auditorium screenings.

**Today**, with record numbers of business and educational films competing for viewers' time and attention, you can't afford to neglect the important element of *screen lighting* — its influence on attention, interest and impact.

**Many new model lamps** designed for "National" carbon-arc projection of 16mm films are now available. See your supplier for a demonstration as soon as possible. You'll find them simple, safe, and *four times brighter* than the next best source.



The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

#### **NATIONAL CARBON COMPANY**

A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

IN CANADA: Union Carbide Canada Limited, Toronto

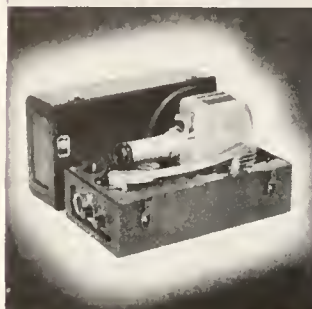


**No matter which you use...  
EVERY**

**PROJECTOR IS . . .**

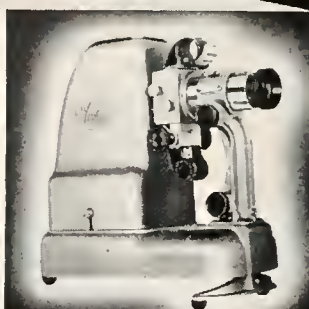
Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

*Guaranteed  
for a  
Lifetime*



#### VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" —two permanent needles on twist arm. 33 $\frac{1}{3}$ , 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.

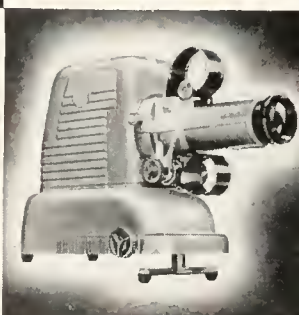


#### VIEWLEX AP-7CT

For professional use where size of audience demands extreme brilliance. For single and double frame, vertical and horizontal filmstrips and 2 x 2 and Bantam slides. Finest optical system ever devised. 750-watt. Motor fan cooled.

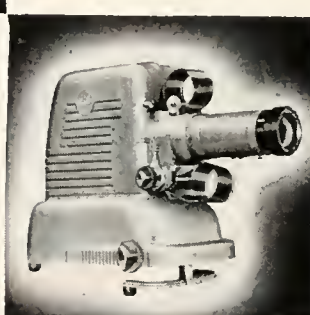
#### V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3-5-7-9-11 inch lenses.



#### V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



#### STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).



#### VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



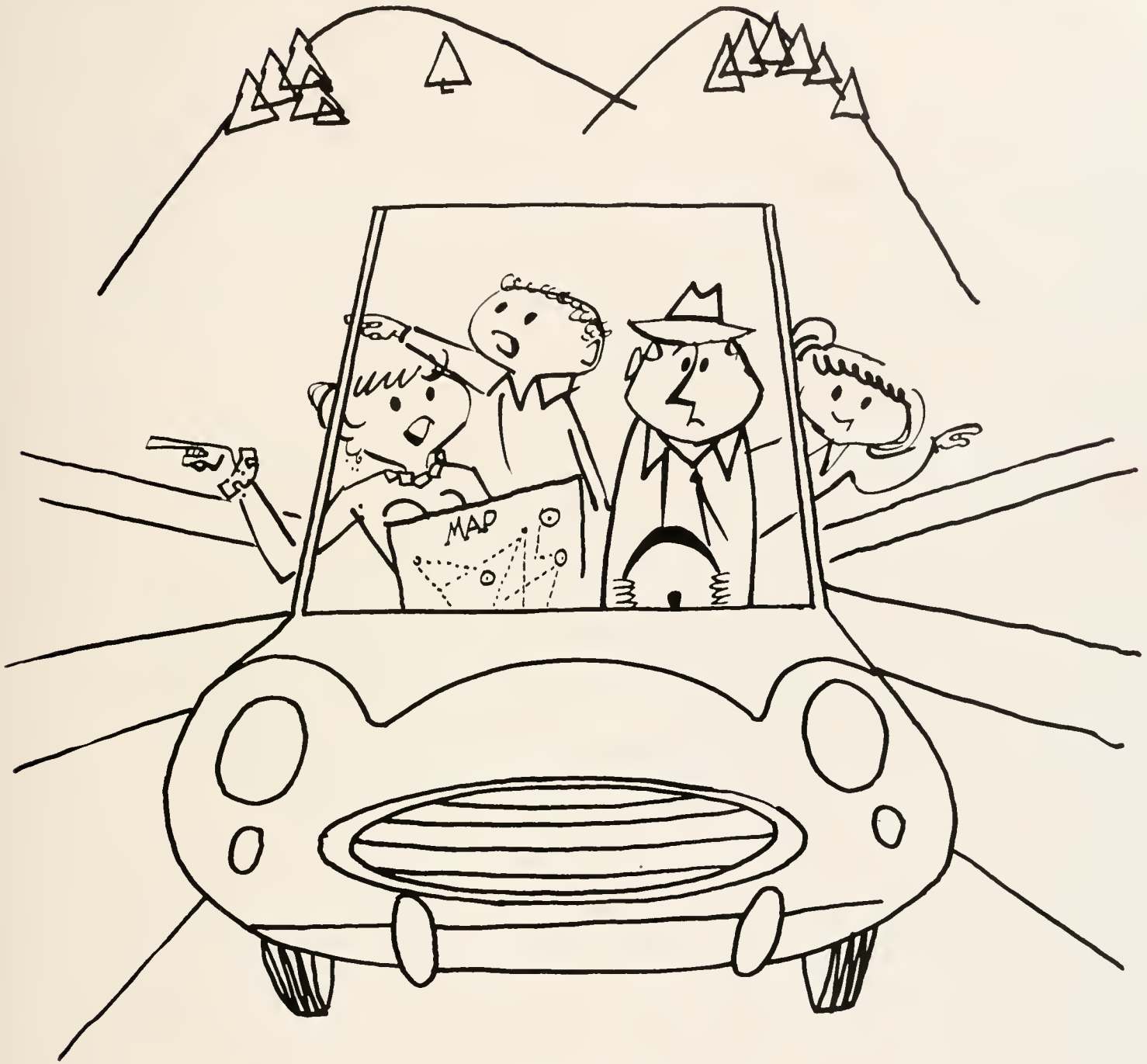
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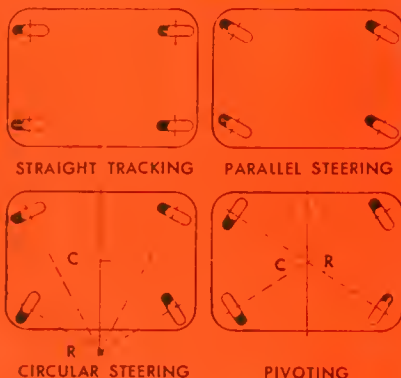
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**NEW! MANEUVERABILITY**

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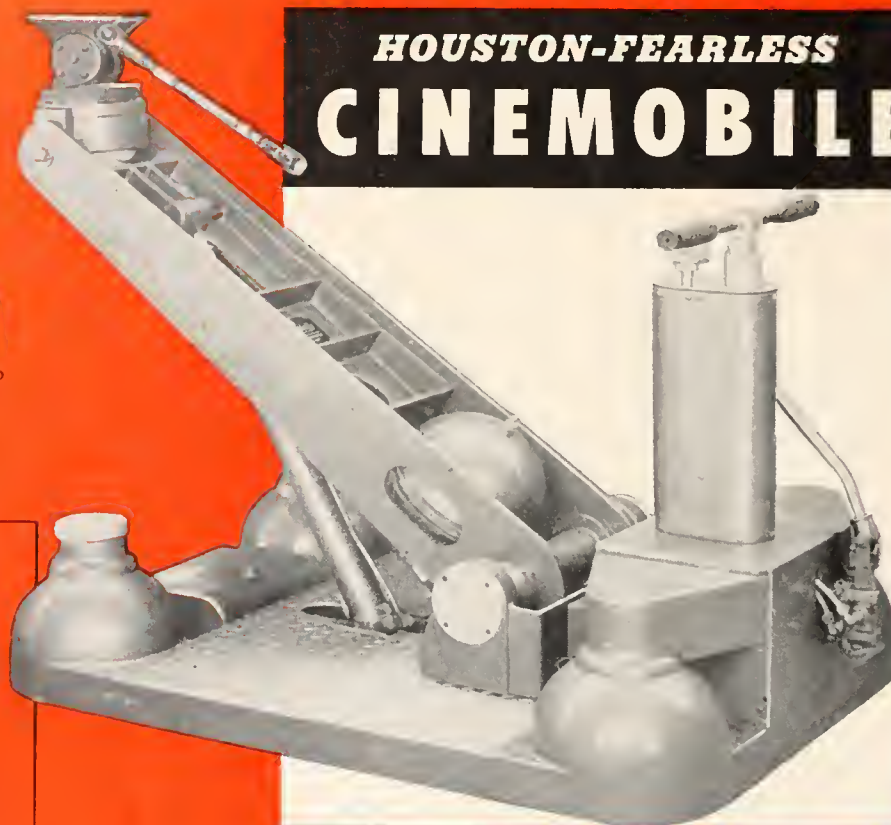
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"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"



## Film Loops for Industrial Training

**T**RAINING FILM production and utilization procedures, like most other human activities, tend to be formed into standard patterns. What has been done and judged acceptable, useful, or satisfactory in the past, tends to be repeated. This has the effect of reducing variations in procedures of production and use. Inventive and creative variations are restricted, because these involve considerable risk of failure. On one hand standardization limits variations, yet on the other hand variations and radical new adaptations of materials and methods are required to solve the persisting problems of industry. *Film loops* would appear to be one useful variation of the standard industrial training film which could be used to solve some of the problems of industrial training.

Film loops are not new, but recent explorative work for the Special Devices Center, U. S. Navy, confirms their effectiveness for certain applications and provides justification for extending the range of their application. Repetitive film loops when properly made, and used in realistic work situations by daylight rear screen projection, meet many of the requirements of an effective training method:

1. **Repetition.** Film loops can be produced with step by step (internal) repetition with emphasis being given to difficult (for the workers) or "crucial" performance steps, in a limited job. When a good loop is produced, its net training effectiveness can be increased as required by the trainees and the difficulty of the job, by repetitive viewings.

2. **Practice.** Film loops can be made in such a manner as to permit two kinds of practice: a. Loops with optimum rates of development

**Below:** daylight film projector in loop training situation.



## SUGGESTED EXTENSIONS FOR THE USE OF SOUND MOTION PICTURES IN INDUSTRY

### TRAINING AND JOB TESTING APPLICATIONS

by C. R. Carpenter and L. P. Greenhill

The Instructional Film Research Program, Pennsylvania State University

(i.e., proper "pacing") may permit concurrent practice, i.e., practice along with viewing the film. b. Projection of loops can be stopped and thus allow for intermittent or interspersed practice of the task. Both concurrent and interspersed practice may be needed for training some workers, on some jobs.

3. **Scope.** Characteristically each film loop deals with a limited task of part of a job. This may bring the scope of the subject within the attention spans and comprehension ranges of workers.

4. **Extended Scope.** Since individual film loops do and should cover only limited tasks, the necessity may arise for producing and using a series of loops each dealing in detail with "natural" phases or steps of the total complex performance. Such series of loops may need introductory and summary loops. Recently, we have produced a series of eight loops to cover steps in a basic military task, with additional loops to introduce, and summarize the task.

5. **Model of Performance.** The loop may be used to provide trainees with a performance *model* which can be presented to them in their

normal work situations, and which workmen can copy or "imitate" until their performances correspond with the *model* prescribed as the best method of performance.

6. **Immediate Realistic Application.** It is a well known fact that loss of learning occurs with the passage of time between the training sessions and the time when new learning is applied. Film loops when projected on daylight screens offer the possibility of staging training in actual work situations, thereby merging training with performance practice. Thus, the correct learned responses may be "confirmed" or "reinforced," and errors may be seen and avoided. In short, the instructional materials may be directly validated and immediately applied.

We suggest that batteries of loop projectors may be set up in production training situations, or at work stations on production lines, and thus a high degree of integration of training with realistic performance achieved.

We have made these suggestions within the context of skills training. However, we have found the film loop to be admirably adaptable to more conceptual types of learning. For example, the loop can be used

effectively in teaching nomenclature—the names of parts and technical terms—and in teaching vocabulary of a foreign language.

## Film Ideas for Proficiency Testing

**I**NDUSTRY is always faced with the problems of selecting from a given population those men and women best suited for specific jobs, of reassigning employees, of promoting or "upgrading," and of maintaining performance standards.

Employment interviews, verbal paper-pencil tests, task-simulating motor-skills tests, work sample tests, and even trial work periods all have advantages and disadvantages in personnel selection. After periods of training, it is often desirable to measure the achievement of trainees and use the results as a basis for decisions about future assignments.

### Time and Material Factors

Ideally, it would seem that adequate work samples of a range of possible job assignments would be the most valid method. However, it is rarely practical for this method to be used because of requirements involving considerable amounts of time (both of test administrators and of trainees), and availability of equipment, tools, space, etc.

Recently, for the Adjutant General's Office, Department of the Army, we have continued the explorations of Gibson and others into the effectiveness of sound motion pictures as a medium for testing proficiency on completion of a course of instruction. The task used, the repair and maintenance of tanks, was one requiring complex mechanical skills and relevant knowledge.

### Film Testing Reliable

The practicability of producing and administering proficiency tests on film was successfully demonstrated. Furthermore, the film test was distinguished by very high reliability. That is, it was very consistent in the degree to which it discriminated between good and poor performers on the test. This high reliability may be an inherent characteristic of film test items because of their specificity and pictorial concreteness, which could have the effect of reducing ambiguity.

The multiple-choice items in this particular film test proved to have a validity only slightly (and not significantly) higher than a currently used paper and pencil test which has undergone considerable development. It should be pointed (CONTINUED ON FOLLOWING PAGE)

### AN INTRODUCTION TO THESE ABSTRACTS

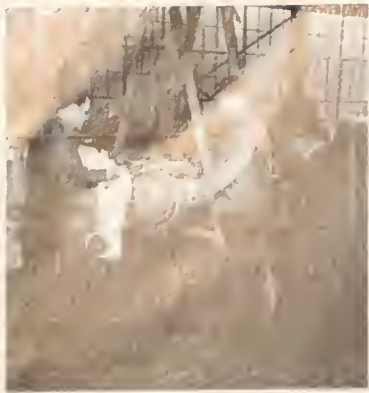
★ Industrialists who develop new materials or methods are generally aggressive in exploring for new uses or applications of the new products and procedures. Plastics and new synthetic fibers are being used in the manufacture of many new products. Methods employing radio active tracer elements are being extended rapidly to the testing of materials: for measuring friction effects, wear, stress and "fatigue". Extending the range of uses of new materials and methods is a normal and necessary activity of progressive industrialists.

Likewise, in the fields of motion picture photography and sound recording as these relate to industrial problems, the development of new materials, techniques,

equipment and methods should be followed by efforts to extend their application to the persisting problems of industry.

The purpose of this article is to formulate some suggestions for extending the uses of sound motion pictures in industry. The suggestions which we shall make are based on developments in this and related fields, and on recent research and development work of the Instructional Film Research Program at The Pennsylvania State University. Our suggestions for extended (not necessarily new) uses of sound motion pictures relate to three problem areas of modern industrial operations, namely, *job training*, *proficiency testing* and *job description*.





Filming test problem for motion picture proficiency test.

### Film Proficiency Tests:

(CONTINUED FROM PRECEDING PAGE)  
out that this validity was determined by relating performance on the tests to supervisors' ratings of the students' work in the practical phases of the course. A problem for future research is that of determining the validity of film tests by comparing them with actual job performances.

#### Format of Film Test Problems

♦ The test problems included in the film proficiency tests were of three main varieties:

1. Multiple-choice type problems. A sequence of operations was filmed together with relevant sounds. The film would ask the trainees such questions as, "What, if anything, is

wrong with this engine?"; or, "What adjustment is the mechanic making?"; or, "What should you do next?"; or, "What principle does this demonstrate?"; or, "What did the mechanic do incorrectly?"

Four alternative answers would be presented in the form of titles and spoken commentary to minimize demands on reading ability, and the student would be asked to indicate his choice of right answer on a special form.

2. Situational test problems. An extensive trouble-shooting problem would be presented, complete with real sound effects, and the student would be asked to indicate on a check list what steps he would take, and in what order he would perform them, to rectify the trouble.

3. Judgmental test problems. A complete overhaul operation would be filmed in which several men take part. The trainees seeing the film would be asked to rate the performance of each man with reference to a number of criteria. (Test problems of this kind appear to be very appropriate for selecting foremen and supervisors.)

#### Advantages of Film Proficiency Tests Are Enumerated

♦ Film proficiency tests have a number of apparent advantages:

1. Realistic visual and sound test materials can be presented by films.

2. Film tests can be produced which closely correspond to actual work situations.

3. We believe that the "verbal loadings" of film tests can be greatly reduced over paper-pencil tests, but this was not demonstrated in the present study.

4. Complex fields of stimulation, both visual and sound, can be presented for the trainees' discrimination and response.

5. Film proficiency test administration can be highly standardized and controlled.

6. Film tests can be administered



Simple setup of production for filming proficiency test.

simultaneously to relatively large groups of people (100 or more at a time).

7. The tests can be scored objectively and quantitatively.

8. Trainees indicate that they prefer film tests to paper-pencil tests—film tests appear to be relatively more interesting to take.

9. If knowledge of results on test problems is given to the trainees, the test can become a valuable teaching aid.

#### Feasible at Low-Cost Level

We believe that film proficiency tests are economically feasible to produce if simplified 16mm production methods are used. While they are considerably more expensive to prepare than paper and pencil tests, they are much less expensive to produce and administer than comparable "work-sample" tests which would need a great deal of supervision, tie up much equipment, and require considerable setting-up time.

The application of film tests of many types in industry and elsewhere is, in our opinion a challenging new field which invites further research and development.

#### The Use of Films for Job Description

EXTENSIVE USE OF FILMS has been made in industry for time and motion study, for improving efficiency and for work simplification. A (CONTINUED ON PAGE SIXTY-THREE)

## Film Editing Made Easy with NEW

### professional film viewer

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*Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.*

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PLAZA 7-6600



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... and focus the spotlight on the winners in the following category:

## DISTRIBUTORS OF TV FILM SERIES

*Which distributor of TV film series offered film in the BEST CONDITION during 1953?*

| 1st Place                       | 2nd Place                        | 3d Place                         |
|---------------------------------|----------------------------------|----------------------------------|
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These awards went to distributors who use PEERLESS Treatment. It is gratifying to have such confirmation that PEERLESS-treated prints are always in good condition.

### A few of the many TV shows on Film that are PEERLESS-treated:

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| Big Town             | Mr. and Mrs. North     |
| Cisco Kid            | Mr. District Attorney  |
| Crusader Rabbit      | Omnibus                |
| Dennis Day           | Patches                |
| Drew Pearson         | Public Prosecutor      |
| Favorite Story       | Ramar                  |
| Frank Page Detective | Story Theatre          |
| Heart of the City    | Superman               |
| Hopalong Cassidy     | The Falcon             |
| I Led Three Lives    | The Unexpected         |
| I Married Joan       | The Visitor            |
| Jae Palooka          | This is Hawaii         |
| Letter to Loretta    | This is The Life       |
| Liberace             | Times Square Playhouse |
| Life with Elizabeth  | Tapper                 |
| Lux Video Playhouse  | You Bet Your Life      |

For many of these shows, we ship to the first air date and service the prints between air dates.

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## Advance Program Review Gives Highlights of 71st Semi-Annual SMPTE Meeting on May 3-7

IN THIS fast-changing world of business and television film production, the 71st Semi-Annual Convention of the Society of Motion Picture & Television Engineers at the Hotel Statler in Washington, D.C. on May 3-7 is of special interest.

Highlighting a program which includes some 51 papers delivered by film, equipment and television industry specialists are such topics as:

**Color Cinematography** by Gerald F. Rackett, Columbia Pictures Corp., Hollywood.

**Latensification of Multilayer Color Film** by K. M. Carey, National Film Board of Canada, Ottawa, Ont.: New color films of the negative-positive type have hastened the trend from black and white to color in the motion picture industry. In order to overcome low emulsion speed of these stocks, which limits their use under certain location conditions, a method has been discovered to increase speed of Eastman Color Negative Safety Film without objectionable loss of contrast or color shift.

**History and Development of the 16mm Camera and Projector** by Malcolm G. Townsley, Bell & Howell Co., Chicago.

**High Brightness Xenon Compact Arc Lamp** by W. T. Anderson, Jr., Hanovia Chemical and Mfg. Co., Newark, N. J.: Xenon compact arc lamps have been developed which have high brightness, spectral energy distributions in the visible spectrum resembling closely that of sunlight, and color temperatures of about 5200 K. A 1000-w lamp for a-c operation is described. When these lamps are operated on suitable a-c electrical circuits, they may be used satisfactorily in portable equipment for the projection of 16mm film by CinemaScope and 3-D optical systems.

**Early History of Amateur Motion Picture Film** by Glenn E. Matthews and R. G. Tarkington, Eastman Kodak Co., Rochester, N. Y.: A review of the amateur use of motion picture films prior to 1923. Research that led to the development of the Cine Kodak Process.

**A Plotting Device for the Animation Stand** by C. E. Beachell, National Film Board of Canada: A time-saving device to plot movement over stationary art work on the an-

imation stand, assuring smooth movement in acceleration and deceleration. The necessity of working out mathematical coordinates is eliminated. Complicated movements are plotted rapidly.

**High-Speed Photography in the Development of Diesel Engines** by Charles C. Everett, International Harvester Co., Melrose Park, Ill.: The application of high-speed photography in the design, development and testing of a fuel metering system for diesel engines. Problems and solutions used to put data on film. Curves of actual data reduced from films, equipment, setups and excerpts of actual 16mm films will be shown on slides.

**Uses of Photography in Ballistic Measurement** by George E. Merritt, U. S. Naval Proving Ground, Dahlgren, Va.: A survey of the photographic methods and apparatus used to obtain detailed pictures of missiles in flight. It includes pictures of shock waves and other phenomena; also those used to determine space-time coordinates of ballistic events. Emphasis on U. S. Naval apparatus.

**The Early Days of Television** by J. V. L. Hogan, consultant, New York: The beginnings of television in U. S. A. and abroad. At first, many ingenious attempts were

(CONCLUDED ON PAGE EIGHTEEN)

## MOTION PICTURE PRODUCER, DIRECTOR

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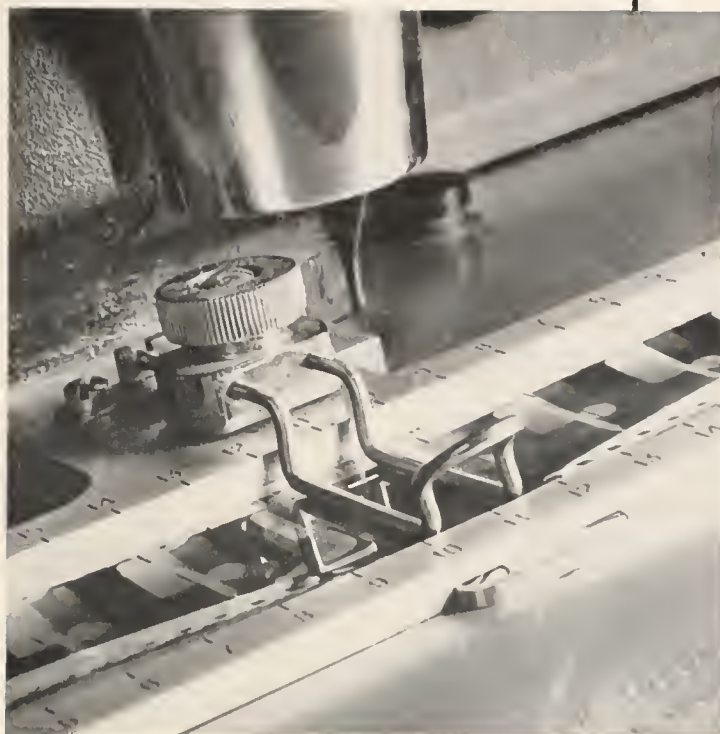
Highly experienced in low budget productions for industry. Will be available in near future. Desire change to better position. My employer has been notified of this advertisement.

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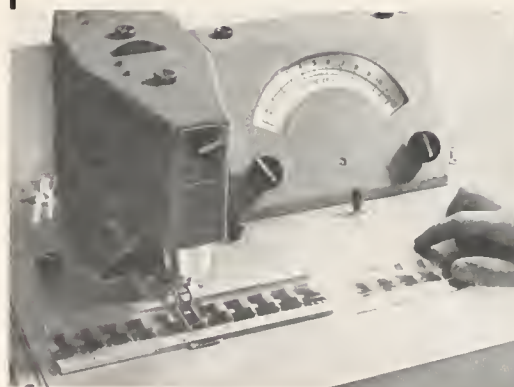
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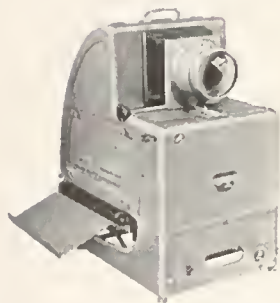
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## Advance Program Notes for SMPTE Meeting:

( CONTINUED FROM PAGE SIXTEEN )  
made to solve technical problems: successful at "seeing at a distance" but limited as to amount of pictorial matter that could be transmitted.

CBS Color Television Staging and Lighting Practices by Richard S. O'Brien, Columbia Broadcasting System, New York: Color television production requires more stringent studio practices than does monochrome t.v. Camera and system adjustments must be made more precisely, the maximum scenery reflectance level must be reduced, the color balance of studio illumination must be controlled, a higher light level must be provided, and "effects" light ratios reduced.

Subject Lighting Contrast of Color Motion Pictures for Television by E. T. Percy and T. G. Veal, research laboratories, Eastman Kodak Co.: A study was made of set lighting in making motion pictures for color television. It was found that optimum t.v. picture quality was obtained when the subject lighting contrast was reduced to correspond more nearly with the range of brightness which can be reproduced over a color t.v. system. Description with slides of results obtained using different subject lighting contrast ratios.

Color Kinescope Recording Methods by E. D. Goodale, National Broadcasting Co., Inc. New York.

A Continuous Projector for Television by Otto Wittel, Camera Works, Eastman Kodak Co.: A 16mm continuous projector with an f/1.6 optical system which has been designed especially for color television is described. The optical compensator consists of two semi-circular rotating and tilting mirrors located in parallel light between the objective focused on the film and a collimating lens focused on the flying-spot scanner.

\* \* \*

## Commercial Pix Equipment in New, Larger Chicago Quarters

Commercial Picture Equipment, Inc. is now located in new quarters at 1802 W. Columbia Ave., Chicago. The move to larger quarters was effected to bring customers faster service, facilities for construction of big screens and stages, more complete rental stock and other improvements. the company announced.

# SARRA INC. planning

## achieves multiple use for sponsored films

Sarra experts are adept in planning business films that reach multiple audiences and give the sponsor "big extras" for his money.

A recent example of how successfully this can be done is a highly interesting 20-minute film, "One Ounce of Safety," produced by SARRA for the Hy-Test Division of International Shoe Company. Its story of how one worker saves another's foot from serious injury was designed to impress on industrial employees the necessity for wearing safety shoes to guard against toe injuries.

### REACHING A BONUS AUDIENCE

In its first year the film has been shown to over 100,000 plant workers. Moreover, the story is so entertaining and dramatic — and so carefully avoids commercialism — that the film has been welcomed by TV stations and used as a sustaining program to reach a *bonus audience of about 4 million!*



A client group discussion of technical matters during the shooting of the industrial movie, "One Ounce of Safety", for International Shoe Company's Hy-Test Division. In addition to industrial showings, 31 TV stations used this SARRA film on a free-time basis.



A production scene from Evinrude's dealer movie shows Mel Allen telling the story of "Whispering Power". This sound track, together with part of the film, is used in both movie and TV commercials. An example of SARRA multiple use planning . . . with Evinrude Motors and its agency, the Cromer-Krasselt Company.

### TV COMMERCIALS PLANNED FOR USE IN BUSINESS AND CONSUMER FILMS

Sarra also plans the production of TV commercials so that scenes from them can be inserted into films for showing to business or consumer groups. Another example of "more for the money!"

Whatever the film productions you have in mind, let Sarra work with you to co-ordinate the planning for *multiple use*, to stretch your money and widen your audience. Ask to have a Sarra representative call; no charge for a consultation.



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## *Mister — How'd YOU like to wear goggles like these all day?*

And how'd you like to trade in that fedora for a heavy steel helmet? What about those soft kid gloves you wear? How'd you like to try asbestos on for size?

I'll tell you the truth. I think you'd like it fine. If you had a job you understood and cared about, and if you were helping to make something worthwhile. My kind of a job.

Know what got me sounding off like this? A movie. I saw it yesterday afternoon and thought about it a lot since. The company made it, and it was about the people at the plant. It showed all of us here at Studebaker, what we do and why we do it.

The picture started me thinking and so did the audience. Engineers, body men, assembly-line guys, foundry-men like me . . . all different jobs but all doing the same job. You could feel it there in the dark.

I make cars. So does everybody else in my company. We just make them different ways, but we all share the pride, the sense of giving our best.

Hey, mister, you want to try on my helmet?

Scene above from "Partnership of Faith" Industrial Relations motion picture produced for the Studebaker Corporation.

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## Sight & Sound

### NEWS-TRENDS FOR SPONSORS

#### Non-Amateur Photo Products Form 67% of Total U. S. Sales

♦ The sale of non-amateur photographic products during the past four years consistently ran from 64% to 67% of total photographic sales according to bureau of census data recently corrected by the NATIONAL ASSOCIATION OF PHOTOGRAPHIC MANUFACTURERS, INC.

Non-amateur sales include scientific, educational, graphic arts, professional, government and similar uses. The total estimated shipments of all photographic products in the U.S. by domestic manufacturers at manufacturers' selling prices during the four year period are: 540 million dollars in 1950; 625 million dollars in 1951; 740 million dollars in 1952; 790 million dollars in 1953.

The survey also disclosed that there are an estimated 56 to 57 million amateur cameras personally owned in the U.S.

\* \* \*

#### Numerous Sales Executives Agree Visual Presentations Get Orders

♦ Good visual presentations are proving successful in helping salesmen nail down sales from established customers and new prospects. This was revealed by a recent survey completed by the National Visual Presentation Association among companies whose presentations won awards in the 1953 contest for visual sales presentation co-sponsored by the Association and the Sales Executives Club of New York.

The second annual awards for visual sales presentations will be made on April 14, at a luncheon meeting of the Sales Executives Club at the Hotel Roosevelt, New York City.

As a result of winning the top place in the first annual awards, George Guglielmone, vice president and general manager of Esquire Socks, New York City, states that "Even die-hards among our salesmen now feel that a visual presentation saves time—produces increased sales results. Our company is using and will continue to use visual presentations."

William M. Spierer, sales promotion manager for Metropolitan Sunday Newspapers, another 1953 award winner, said, "Our filmstrip has been instrumental in conveying our story more rapidly and visually to our audiences. It is registering our story with audiences better than any other device we know of. It is a perfect means of telling our story and sets the stage for follow-up by

our salesmen with other types of visual presentations."

Metropolitan Sunday Newspapers, expanding its visual presentation program, plans two major films this year, plus two merchandising films to tell its story to sales prospects.

The visual presentation program of Aldon Rug Mills, New York City, is being expanded by demand of its sales representatives and customers. Aldon salesmen using the award-winning visual sales presentation have found that customers request the right to use the presentation in retelling the story to their own customers.

The unusual success of the prize-winning Aldon visual sales presentation for the company's broadlooms has resulted in the preparation of another visual presentation for its scatter rug line, with the visual presentation technique expanded and used wherever possible to increase sales.

Sales representatives for SEVENTEEN MAGAZINE have used their prize-winning visual sales presentation more frequently and more successfully, feeling that they had a top-notch selling tool in making presentations to customers and prospects.

Howard Bergman, promotion director, plans to expand the program of visual sales presentations, aimed at specific industries, and which will augment the general presentation of the markets reached by the publication.

The deadline for entries into the 1954 Second Annual Awards program was March 1. Awards will be made for three types of visual presentations where salesmen accompany the presentation: 1. Where presented orally by salesmen. 2. Where all or some of the sales talk is incorporated mechanically into presentation, other than a motion picture. 3. Motion pictures with or without sound other than those aimed at the general public.

\* \* \*

#### Human Relations Pix Bibliography Published by Dept. of Commerce

♦ "Human Relations and Management," a 19-page motion picture bibliography has been published by the Department of Commerce. It is one of four film logs printed by the Department for industry.

The booklet lists some 240 films on human relations and management, giving title, source, physical data, date of release and content description. It may be procured by writing the Office of Technical Services, U. S. Department of Commerce, Washington 25, D. C., accompanied by check for \$1.00 payable to the Treasurer of the U.S.

January 17, 1954

Modern Talking Picture Service, Inc.  
140 East Ontario Street  
Chicago 11, Illinois

Dear Sirs:

Last fall when I received your notice that you had installed an Inspect-O-Film, I read it with a shrug of the shoulders and an unspoken, "So what!" Since then I have shown more than forty of your films. It was just last Friday night, as I was threading one of your films, that I realized I was threading it with the confidence that I would have a smooth, trouble-free, uninterrupted showing. It is indeed a pleasure to sit down and watch a film with that assurance, an assurance that I do not have with films from other sources.

Many thanks, not only for the Inspect-O-Film, but for the prompt and courteous service we always receive from the people at Modern.

Sincerely yours,

*Brother John Capistran, C.S.C.*

Brother John Capistran, C.S.C.  
Director of Audio-Visual Aids

# *We're not taking bows*

Although we're not taking bows or patting ourselves on the back, we must admit that we are always pleased when we get letters like this one.

We want you to see this letter because it points out two of the things we hold important for a successful film program.

These two things are service and film condition.

We make what we consider to be unusual efforts in these respects — and we're glad to know that Brother John Capistran thinks we do a good job.

Our business has been built on service to our audiences and service to our sponsor clients. Promptness, courtesy, efficiency, reliability — those are the things we want to be known for.

Film condition, too, is an important part of Modern service. The Inspect-O-Film electronic film inspection machines that have been installed in Modern exchanges represent a list price investment of \$67,000. These machines PLUS trained film handling people have only one duty — to maintain prints so they will always be in the best possible condition.

Yes, these things are important to us and to our film using audiences. We believe that they are equally important to every film sponsor.

Modern now lists among its clients, many of the most respected names in American business. If you have, or are considering a sponsored film program, it will be worth your while to find out what Modern offers you. Phone or write any of the offices listed below.



NEW YORK: 45 Rockefeller Plaza • JUdson 6-3830

CHICAGO: 140 East Ontario Street • DEloware 7-3252

PHILADELPHIA: 243 South Broad Street • KIng'sley 5-2500

LOS ANGELES: 612 South Flower Street • MAdison 9-2121



SEE the latest  
in selling tools at

# SALES AIDS SHOW

May 10, 11, 12, 1954

Grand Ballroom and Adjacent Ballrooms

**HOTEL BILTMORE**  
NEW YORK CITY

The latest in visual aids, equipment,  
sales presentations, advertising specialties

Request Guest Tickets & Exhibit Data from  
**ADVERTISING TRADES INSTITUTE, INC.**  
270 Park Avenue, New York City 17, N. Y.

## right off the reel

### A COLUMN OF EDITORIAL OPINION

**T**HE DISTRIBUTION of sponsored motion pictures via 16mm self-equipped audiences and sustaining television is adding up to impressive totals of viewers and some equally impressive budgets.

The Films Committee of the Association of National Advertisers has been quietly surveying a test group of 67 member companies with nearly 160 pictures in current circulation. Its findings will be presented at the annual fall meeting of the ANA this year and the results may jar some complacent firms who have been overlooking the film medium.

Smartly-produced films are averaging three to five years' active life, with some like Alcoa's *Unfinished Rainbows* going strong after a decade of showings. Such films run up 10, 15, 20 million circulation with costs per viewer dropping fast after first year's exhibition. Real kicker in this deck is that per viewer costs of 1½ to 1½ cents cover 20 to 30 minutes of concentrated sight/sound attention time for each person in the audience. Comparing this to the seconds of reader attention available in printed and t.v. commercial media is the present hobby of more than a few hard-headed advertising managers.

*Discount American Film Assembly Awards  
With Too Many Pix. Too Little Judgment*

★ Crowding 400 motion pictures representing 225 producers and sponsors into a short two-day screening schedule at Chicago's Conrad Hilton Hotel is the gist of the American Film Assembly launched by the lavishly-endowed Film Council of America on April 1, 2. Windup session on April 3 will show case 12 Golden Reel Award winners.

Since producers and sponsors themselves could elect to sit in judgment on their own wares, significance of any awards must be sharply discounted. Moreover any and all films submitted (subject to only time limitation) are being screened. An advance rundown of this list reveals much amateurish material, contradicting advance billing of Festival as "only the best."

Tendency of Film Council management to seek cover of big-names and loud ballyhoo was further confirmed by recent announcement of an entirely new board of directors, eliminating representation of organized groups within the audio-visual field and substituting borrowed greatness and film inexperience. Department of Audio-Visual Instruction of National Education Association promptly announced severance of FCA affiliate relations at its annual meeting last month.

Detailed observer analysis of Film Assembly is being made for publication next issue. We could be wrong.  
—OHC



## TEWE MOTIVEFINDER

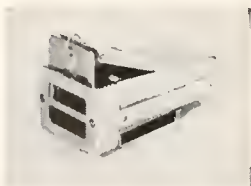
—like a "right arm" for the creative MP and TV Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band.  
Only \$75

Other Versatile Viewfinders—each a honey for the money!



ZOOM DIRECTOR'S FINDER for 16mm and 35mm. . . 16mm zooms from 13mm to 75mm, 35mm zooms from 25mm to 6". \$15.50



WATSON Director's type finder, pocket size, with mottes from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. \$35



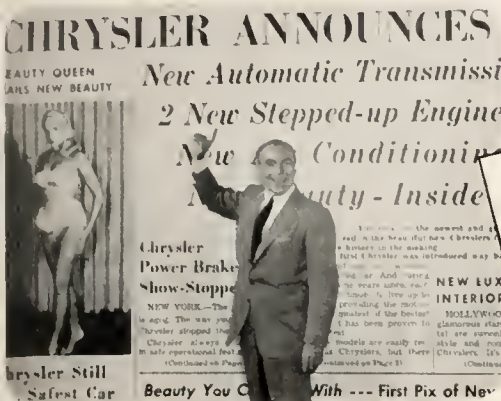
ZOOM Finder for Auricon Cine Voice . . . zooms from 15mm to 12". \$60  
Available for Filmo and Eyemo. \$39.50



ZOOM Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. \$75  
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at \$7.50 per set.

FRANK C. ZUCKER  
**CAMERA EQUIPMENT CO.**  
1800 CROSBY NEW YORK CITY





# CHRYSLER ANNOUNCES

BEAUTY QUEEN  
MAKES NEW BEAUTY

## New Automatic Transmissions

## 2 New Stepped-up Engines

## New "A" Conditioner

## "Beauty - Inside"

The new... the newest and greatest...  
and... has... Chrysler's...  
...in the market...  
But Chrysler... introduced may be...  
...the most...  
...or Ford...  
...years ago...  
...is now up to...  
...the motoring...  
material of the best...  
It has been proven to...  
...models are easily re-  
built by Chrysler... there...  
...on Page 31...  
...Chrysler...  
NEW LUX INTERIOR  
HOLLYWOOD GLAMOROUS FASHIONABLE AND COMFORTABLE  
Chrysler's...  
...Chrysler...  
Continued on Page 31

Chrysler Power Brake Show-Stopper

NEW YORK—The Chrysler show stopper...  
The new...  
Chrysler stopped the Chrysler...  
Chrysler...  
In all experimental...  
Continued on Page 31

bryler Still Safest Car

Beauty You Can With --- First Pix of New



**Top Business Men who know  
Say:**

**"Jerry Fairbanks  
Makes Great  
Movies!"**



**E. C. QUINN**  
PRESIDENT  
CHRYSLER  
DIVISION

CHRYSLER CORPORATION  
CHRYSLER DIVISION  
Detroit 21, Michigan  
January 26, 1954

E. C. QUINN, PRESIDENT  
CHARLES DIVISION

Mr. Jerry Fairbanks  
Jerry Fairbanks, Inc.  
6052 Sunset Blvd.  
Hollywood 28, Calif.

Dear Jerry:

Dear Jerry:  
I have been wanting to write you ever since our meetings introducing our new cars.  
on our picture this year, both by dealers and by our  
was the finest picture of its kind ever produced.  
and say hello.

The comments on our picture this morning by the executives, was that it was the finest picture I certainly agree on this.

When you are in town, I hope you will stop by and say hello.

Sincerely,

Next time you are in town, I hope you will  
Sincerely,  
EL

Sincerely,

Ed

ECQnes

"FOLLOW THE LEADER" is the fourth top-grade feature film made for the Chrysler Corporation by Jerry Fairbanks Productions, proving that a satisfied client always returns. Jerry Fairbanks offers you, too, the finest in films at the lowest cost per viewer. Produced by the same Academy Award-winning organization that created and patented the money and time-saving Multicam System of simultaneous photography and sound recording; that owns and operates its own studios complete from modern camera and technical equipment to experienced "know how" personnel; that owns its own private camera plane; that created the famous "Speaking of Animals" series, a milestone in film animation; that produced the record audience-getting film of all time, "FLYING WITH ARTHUR GODFREY," for Eastern Air Lines. Yes, it pays to FOLLOW THE LEADERS to

**Jerry Fairbanks Productions**  
OF CALIFORNIA  
6052 SUNSET BOULEVARD • TEL. HOLLYWOOD 2-1101

6052 SUNSET BOULEVARD • TEL. HOLLYWOOD 2-1101  
HOLLYWOOD 28, CALIFORNIA

520 NO. MICHIGAN AVE. • TEL. WHITEHALL 4-0196  
CHICAGO, ILLINOIS

**THEATRICAL, COMMERCIAL AND TELEVISION MOTION PICTURES**



**E. P. Genock Becomes Head of TV Production at Eastman Kodak**

♦ Appointment of EDOUARD P. (TED) GENOCK to head television production at EASTMAN KODAK COMPANY was announced recently by W. B. POTTER, advertising director.

Over the last 25 years Genock has been engaged in editorial and technical work in radio, motion pictures and television. He has been employed by Decca, March of Time, Paramount News and Telenews in various field and executive capacities.

In 1927, he joined Decca Recording Company, London, as chief sound recording engineer. In 1930, he was engaged by Paramount News to work out of London, covering such events as the coronation of Haile Selassie, Gandhi's return to India and subsequent arrest, Mussolini's invasion of Ethiopia and the 1936 Olympic Games in Germany.

In 1939 Paramount assigned him to cover the Mediterranean as a newsreel war correspondent. In the spring of 1940 he covered the Libyan campaign and then spent two months with the British Fleet.

His special assignments include serving as newsreel film pool director for the atomic bomb tests at Bikini and as a U.S. member of a committee attending the United Nations Film Conference in Paris.

\* \* \*

**Roy Eggert Named Visual Aids Director of Illinois Tech**

♦ ROY E. EGGERT, JR., has been named director of visual aids at Illinois Institute of Technology, Chicago. The appointment was announced by Dr. John Day Larkin, dean of liberal studies.

As head of the visual aids department, Eggert will be in charge of the Illinois Tech film library.

**Forrestal Named PR Manager**

♦ DAN J. FORRESTAL, assistant director of the advertising and public relations department of the Monsanto Chemical Company, has been promoted to manager of public relations. The new post was recently created. Forrestal has been active in all phases of the company's film program, including the recent picture *Decision for Chemistry*, which he supervised.

**AnSCO Appoints Robert Sayre, Joseph Vespole Traffic Chiefs**

♦ Two sales department promotions at ANSCO, Binghamton, N.Y., have been announced by ROBERT M. DUNN, assistant general sales manager.

ROBERT H. SAYRE, who held the position of traffic manager, has been appointed manager of distribution service. In his new post Mr. Sayre will be responsible for the administration of the traffic department, export sales order department, and will act as a liaison between the Binghamton home office and the AnSCO district offices on all matters pertaining to receiving and distribution operations.

JOSEPH C. VESPOLE has been appointed assistant traffic manager, reporting to Mr. Sayre, and will have direct supervision of all AnSCO traffic operations.

\* \* \*

**Polacoat Appoints Bob Hall to Manage Sales and Advertising**

♦ BOB HALL has been appointed to head the sales and advertising program of POLACOAT INCORPORATED and a sister company DEPTH VIEWERS, INC., of Cincinnati, Ohio.

During the past year, he has been actively associated with Polacoat Incorporated and Magic-Vuers, Inc. (of New York and Hollywood), in marketing Polacoat-Polarized 3-D Magic-Vuers, for theatrical use.

\* \* \*

**James Brown to Manage Ampro's Chicago-Milwaukee Sales Force**

♦ Appointment of JAMES S. BROWN as division manager of a newly-established Chicago-Milwaukee sales territory for the AMPRO CORPORATION, Chicago, manufacturers of motion picture projectors and tape recorders, recently was announced by Howard Marx, vice president and general sales manager.



**"WHAT'S THE PITCH?"**

The pitch? Just this: In your next film, take a page from OI' P. T. BARNUM'S Book and use a little showmanship with your salesmanship.

Stimulate your audiences' natural curiosity. Appeal to their imagination... make them feel your film, as well as see it. Yes, use the principles of showmanship and enjoy greater audience response to your salesmanship.

That's our pitch... creative thought combined with the practical experience of over 30 years' successful film production. So... call or wire us collect, now! See what showmanship can do for you. See it in a Louis W. Kellman Production.

*Louis W. Kellman*

**PRODUCTIONS**  
A DIVISION OF NEWS REEL LABORATORY  
1729-31 SANSON STREET • PHILADELPHIA 3, PENNA.

RITTENHOUSE 6-3892

JUDGE A PRODUCER BY THE COMPANIES HE KEEPS

**TYPE TITLES**

*Produced up to  
a standard—not  
down to a price*

**Knight Studio**

159 E. Chicago Ave. Chicago 11

# We've changed everything but this



**Yes, everything's new but the hole.** *The Columbia Transcriptions Division's new sales management is backed by the industry's most advanced equipment—plants and offices from coast to coast—and an expert staff to handle your entire job. The end result is a quality of product and service that can't be duplicated by anyone. Try us and see.*

## **COLUMBIA TRANSCRIPTIONS**

A DIVISION OF COLUMBIA RECORDS INC.

### **NEW YORK**

799 Seventh Avenue,  
CI 5-7300  
Gil McKean, Director  
Al Shulman,  
National Sales Manager

### **CHICAGO**

410 North Michigan Avenue,  
WHitehall 4-6000  
Jerry Ellis, Manager

### **HOLLYWOOD**

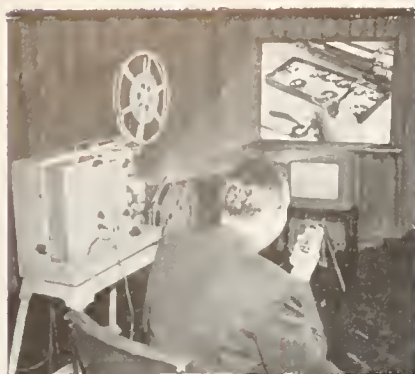
8723 Alden Drive,  
CRestview 6-1034  
Al Wheeler, Manager

\*CLOSE-UP OF COLUMBIA TRANSCRIPTIONS WORLD-FAMOUS CENTER HOLE.

"Columbia" Reg. T. M. U. S. Pat. Off. Marcas Registradas.



# How to get better results from every film you show

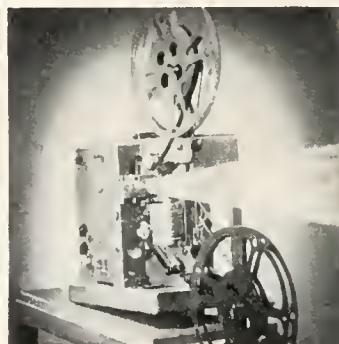


## ◀ Make your own sound track

With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

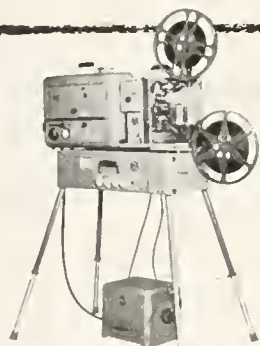
## The easy way to show films ▶

For perfect showings every time, use the RCA "400" Projector. Both Junior and Senior models feature the famous "Thread-Easy" film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.



## ◀ New RCA Porto-Arc 16mm Projectors

For large-audience work, indoors or outdoors, RCA has combined the famous "Thread-Easy" features of the RCA "400" projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.



FOR INFORMATION on RCA Audio-Visual Products,  
see your RCA Audio-Visual Products Distributor or mail coupon below



**VISUAL PRODUCTS**  
**RADIO CORPORATION**  
**of AMERICA**

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.  
In Canada: RCA VICTOR Company Limited, Montreal

Audio-Visual Products, Dept. C25  
Radio Corporation of America, Camden, N. J.  
Please send me information on: ☐ RCA Magnetic Recorder-Projector  
☐ RCA "400" 16-mm sound projectors  
☐ RCA Porto-Arc Projector

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_ ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## Film Board Head, Gilbert Seldes Address American Film Assembly

♦ Dr. Albert W. Trueman and Gilbert Seldes will speak at the American Film Assembly which, with the Golden Reel Film Festival, is being sponsored by the Film Council of America on April 1-3 in Chicago.

The assembly will bring together program planners, representatives of national organizations, producers, distributors, and sponsors of the 16mm motion picture.

Dr. Trueman will speak at the Golden Reel Awards Banquet on Friday, April 2, 7:30 p.m., at the Conrad Hilton Hotel. Long active in communications, Dr. Trueman is government film commissioner and chairman of the National Film Board of Canada. The NFB is responsible for formulating general film policy, advising and coordinating government departments, production and distribution.

Mr. Seldes will address the opening session luncheon on Thursday, April 1, at 12:30 p.m. at the Conrad Hilton Hotel. An advocate of the "mature" film, he has long concerned himself with the utility of the motion picture medium. A regular writer for The Saturday Review t.v. and radio department, he also is author of "The Seven Lively Arts" and "The Great Audience."

Serving as master of ceremonies at the banquet will be George Gobel, television and night club comedian.

The film festival will feature a two-day display of the best of current releases in 12 subject categories: agriculture and natural resources, geography and travel, graphic and visual arts, history and biography, home and family, medical sciences, religion and ethics, safety, sales promotion, science, sociological and political understanding, and training. Golden Reel Awards will be presented to the outstanding film in each category at the banquet on Friday.

The Film Council of America is a nonprofit corporation organized to promote the production, distribution and utilization of audio-visual media.

\* \* \*

## Caution Note on TV Use

♦ UNITED WORLD FILMS, INC., distributors of United World educational short subjects, entertainment features, religious films, Castle home movies, sponsored and U. S. Government films, has reminded all borrowers and renters of films that subjects cannot be televised without express consent of the company.



# The Kansas City Times.

FEBRUARY 4, 1954



Scene from "The Silver Anniversary Convention of the Future Farmers of America," produced for the Firestone Tire & Rubber Co. by Owen Murphy Productions, Inc. of N. Y.

The difference between "just another newsreel"  
and a "great picture," one that truly...

"supports your faith and confidence  
in the young people who will be our  
leaders of the future"

rests in the hands of motion picture craftsmen  
with production knowledge and experience.

Owen Murphy Productions  
INCORPORATED

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

DISTINGUISHED  
MOTION PICTURES  
FOR  
INDUSTRY  
AND  
TELEVISION

## F.F.A. FILM THRILL

Movie About Young Farmers Records Color and Drama of Convention Here.

### HELD BY CANDID SHOTS

Much of the Appeal Lies in Unrehearsed Scenes and Natural Unfolding.

Six Hundred Prints of Documentary Account Are Made to Be Shown Over Country.

#### (PICTURE ON PAGE A1)

The color, excitement and youthful enthusiasm that reigns in the Future Farmers of America conventions here each year is captured on the film of a motion picture that had its premiere late yesterday.

The 35-minute movie, based on the activities at the F. F. A. twenty-fifth anniversary convention last fall, was shown at the Hotel Muehlebach to representatives of the Chamber of Commerce and officials of the American Royal board and the Saddle and Sirloin club.

#### Praised for the Film.

Those attending the showing, presented here because Kansas City is the home of the F. F. A. conventions, were unanimous in praising the movie, both from the standpoint of the story it tells for the Future Farmers organization and of the tribute it pays to the hospitality of the city.

Six hundred prints of the film have been made. It is planned to show it in the United States, with particular efforts to present it to all the 365,000 young farmers who are members of the F. F. A. It also will be shown to chambers of commerce and other civic groups.

Flavored with a quality of naturalness and inspiration typical of the ideals and practices of the F. F. A., the movie is designed to depict to farm boys the events the youths take part in the annual meetings.

A refreshing and appealing facet of the movie is the brief flashes of youthful faces of the delegates. Cameras were able to catch candidly the thoughtful and jovial expressions of the young farmers, so many of the vibrant faces tell a story adequately without narration.

"It's a terrific production," exclaimed Karl Koerber, president of the Chamber of Commerce, following the premiere.

John B. Gage, president of the American Royal, said it was one of the best films he had ever seen.

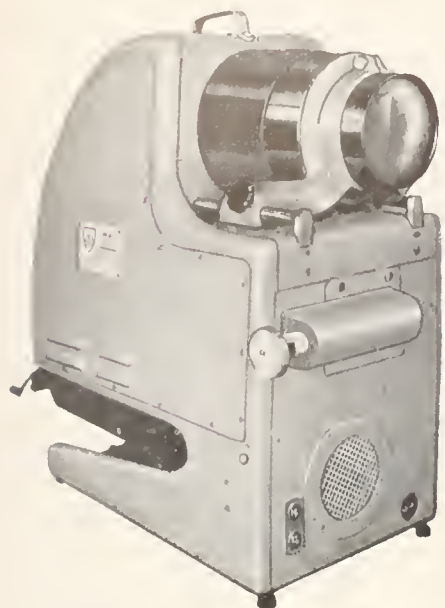
#### Tells a Warm Story.

"It is a splendid film for a great organization," he remarked. "It illustrates in a warm manner the importance of the F. F. A. to the whole country."

"A motion picture like that supports your faith and confidence in the young people who will be our leaders of the future," was the comment of Frank Spink, a Royal director and president of the police board.



# New projector gives brighter, crisper pictures ...corner-to-corner sharpness



## “OPAQUE 1000”

*the world's finest  
opaque projector*

“SCREEN TEST” shows efficiency of “Opaque 1000.” To “see for yourself,” ask for an actual demonstration of this remarkable new AO projector. Then compare it by demonstration with any other 1000-watt opaque model. The results will be dramatic.

An exclusive AO coated lens on the “Opaque 1000” spreads light evenly to every edge of the screen. Images are bright and lively, even in rooms just semi-dark. On counts of *light output... optical performance... depth of focus... color reproduction*, the “Opaque 1000” effectively and demonstrably outperforms all comers. That is why we say, quite proudly, this is “the world's finest opaque projector.”

► **LARGE APERTURE** 10" x 10" - lets you project a tiny postage stamp... or a world atlas.

► **AIR FROM TOP KEEPS COPY FLAT.** Pressure cooling forces air down over surface of

platen. Small objects and flimsy papers are thereby “slapped” securely in place. Material can't flutter annoyingly.

► **KEEPS COOL.** The “Opaque 1000” can't damage your copy through heat. Even with platen completely covered, projector stays cool and safe. Quiet, 60-cycle, AO motor-driven fan assures you 100% protection.

► **MOST DURABLE.** The “Opaque 1000” is of all-metal construction. It is strong and sturdy—yet weighs only 38 pounds.

► **EASY TO OPERATE.** Any student or teacher can use the “Opaque 1000” without experience. Lens is carried on a rack and pinion for quick, needle-point focusing. Spring-loaded legs make the projector simple to raise or lower.

► **PRICE** with 4½" diameter, 22" focus, coated lens... \$254.50.

SEND NOW FOR FREE FOLDER

American Optical  
Projection Division  
Department BS-1  
80 Heard Street, Chelsea 2, Mass.

Please send me your free folder on the  
AO “Opaque 1000” Projector.

Name.....

Organization or title

Address

**American  
Optical**  
CHELSEA,  
MASSACHUSETTS

### American Transit Assn. Hears George Finch, Jam Handy Veep

♦ GEORGE B. FINCH, vice-president, THE JAM HANDY ORGANIZATION, recently addressed members of the AMERICAN TRANSIT ASSOCIATION at their regional conference at the Statler Hotel in Detroit.

Mr. Finch used visual aids to demonstrate the importance of high standards of salesmanship and courtesy on the part of transit employees. The Association is interested in promoting a better public understanding of what the transit system means to the community.

\* \* \*

### Two Executives Appointed to Pathe Lab's West Coast Staff

♦ In anticipation of great increase in demand for color processing, PATHE LABORATORIES has created two new executive positions in its west coast division.

OTIS W. MURRAY, will be Pathe vice-president in charge of west coast operations. Mr. Murray for two years was an executive of the Color Corporation.

JAMES S. BURKETT, named sales manager for the west coast division under Charles Amory, west coast vice president in charge of sales.

\* \* \*

### Houston, Pix Processing Expert, Heads Houston Color Film Labs

♦ H. W. HOUSTON, long associated with motion picture film processing, has been appointed president of HOUSTON COLOR FILM LABORATORIES, INC., of Burbank, California.

Mr. Houston's relationship with the industry dates back to 1927 when he was associated with Howard Hughes in the production of the epochal *Hell's Angels*. Later he formed the Houston Corp., manufacturers of motion picture film processing equipment. In this connection he designed and developed equipment for major studios in Hollywood and throughout the world. The company is now known as the Houston-Fearless Corp.

During World War II, Mr. Houston undertook many difficult assignments in engineering special film processing equipment for the armed forces. He designed and installed color labs throughout this country and in the Orient.

\* \* \*

### Ideal Pictures Sells Chicago A-V Franchise to Carl J. Ross

♦ IDEAL PICTURES' Chicago franchise was sold to CARL J. ROSS recently, completing a primary objective of Ideal Pictures, Incorporated under its new management which took over operations in April, 1953. PAUL R. FOHRT, president, has announced.

Mr. Ross will continue 16mm film

and equipment services from the 58 E. South Water Street, Chicago, address. The exchange serves schools, churches, other organizations and individuals in Illinois, Wisconsin and Indiana with a complete line of audio-visual materials on both rental and sales basis.

All of the 27 Ideal Pictures' exchanges in the United States and Honolulu are now individually owned by franchise holders. Pointing out the advantage of local exchange ownership through efficiency and effectiveness of personal contact of each Ideal Pictures office with film users, sale of all company branch offices was a basic policy established upon formation of the present organization, Fohrt said.

Offices in New York, Miami, Los Angeles, Salt Lake, Atlanta and Dallas were sold during 1953. The Chicago exchange, origin of the national distributing company and largest of branch exchanges, is the last company-owned office to be transferred to individual ownership.

\* \* \*

### Stock Film Footage Available from Department of Agriculture

♦ A stock scene library of agricultural motion picture footage for use in film production and television programming is being offered to land-grant colleges, and others interested, by the Motion Picture Service of the U. S. Department of Agriculture's Office of Information, Washington, D.C.

Lists of stock footage available will be published as material is added to the library. The scenes are indexed under the title of the USDA films for which they were photographed. Advance copies of Volume 1 are available upon request.

Scenes should be ordered from the Motion Picture Service by the scene numbers and designated descriptions. Double perforated stock will be used unless otherwise specified. A check or money order made out to the Treasurer of the United States must accompany each order. Purchase orders will be accepted from federal and state agencies.

The following price schedule, based on printing, processing, packaging and mailing costs will be in effect until further notice:

16mm b/w prints: 10 cents per foot; 16mm b/w dup. neg.: 25 cents per foot; 16mm color prints: 25 cents per foot; minimum order: \$5.00.

\* \* \*

### Cate, McGlone Sign Actor Pact

♦ The Hollywood business film organization of Cate and McGlone has signed a basic collective bargaining agreement with the Screen Actors Guild.

# COLOR

**BOLD**

**CLEAR**

**ALIVE**

## “LIFE-LIKE COLOR,”

the ultimate in the reproduction of color film, is now available to all producers of 16mm motion pictures. Now you can have your exposed film duplicated with perfect blending and balancing of tones. Your release prints will have a sensitive living quality—surpassing anything you’ve ever seen in clarity. This is “LIFE-LIKE COLOR”, the result of over fifteen years of exhaustive research by the country’s outstanding color engineers and technicians. It is now available to you exclusively through the laboratories of *Telefilm Studios*.

With “LIFE-LIKE COLOR”, *Telefilm Studios* again contributes to its primary objective—to help the 16mm producer make better motion pictures. *Telefilm’s* modern facilities and equipment for color printing—high fidelity sound recording—editing—titling—special effects—and the skill and know-how of the finest technicians in the industry are at your command.



*Henri Toulouse-Lautrec, pioneer of commercial color.*

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- 22 Cutting & Editing Rooms.

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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## Camera Eye

### 1953 Best Kodak Sales Year With Photography Top Earner

♦ Reporting a new high in net sales and pre-tax earnings in 1953, EASTMAN KODAK COMPANY officials were optimistic about maintaining sales levels in 1954.

Continuing an upward trend during the past four years, total sales rose to \$633,668,918, 10 per cent higher than \$575,022,750 in 1952, according to the annual statement issued by THOMAS J. HARGRAVE, chairman, and DR. ALBERT K. CHAPMAN, president.

Most of the 1953 sales increase came from Kodak's photographic business but rises in the sale of plastics and chemicals were noted. There was a slight increase in the total of government and defense business. The main exception to the upward trend, the officials said, was in acetate yarn and staple sales—which conformed to the general low level of the textile business.

Dividends declared on common stock in 1953 were \$1.85 per share, or \$31,821,408. This compares with \$1.80 in 1952. Preferred dividends at six per cent amounted to \$369,912. Dividends declared in each of the first three quarters were 40 cents a common share. In the fourth quarter, the amount increased to 45 cents, and a 20-cent extra was declared.

Cash dividends amounted to about 61 per cent of net earnings in 1953, compared with 66 per cent in 1952, 56 per cent in 1951 and 40 per cent in 1950. In 1953, the company marked its fifty-second consecutive year of dividend payment.

In commenting on the statistical report, Hargrave and Chapman said, "With Kodak customers in 1953 buying more of our goods than ever before, it is clear that the growth trend of photography—especially of color photography—since World War II continued throughout the year. The great majority of our photographic lines set improved records. Photographic sales, increasing from quarter to quarter over 1952, proved the chief factor in our total results.

"We feel that in 1954 we shall have to work harder for the business we get. But we also feel that the company is in good shape to meet this challenge. In all, we are optimistic about doing a good business in 1954. Assuming that there is no sudden or severe drop in business generally, we believe that the company's sales can be maintained at about the level of 1953, our best sales year."

### New Jersey Gov. Kills School TV; Cites Value of Motion Pictures

♦ Motion pictures are more adaptable to instruction than educational t.v. is the opinion of Governor Robert B. Meyner of New Jersey. In a recent budget message to the legislature, Meyner rejected a New Jersey Commission on Television request for \$292,000 to continue its broadcasts from Rutgers University campus.

He declared, "a 20-inch screen should not come between teacher and pupil during school hours."

The state's t.v. station was the subject of controversy last year. It has spent \$136,000 so far, Meyner reported. It must end operations by June 30.

At a news conference, the governor said the television station, operating with borrowed equipment, "looks to me like one of those ever expanding programs that can cost the state more money each year and cost the schools more and more."

Meyner expressed belief that pupils should not be "herded into a room to watch a television screen." He said, "I am not convinced that there is any substitute for the teacher-pupil relationship. I don't believe t.v. will revolutionize education."

Recalling the use of motion pictures when he was in the Navy during World War II, Meyner said that they were valuable for instruction because "they can be shown anywhere at any time. You don't have to stop everything you are doing to be in front of a screen at a certain time."

\* \* \*

### Screen Actors Guild Announces Signing of Producer Contracts

♦ The SCREEN ACTORS GUILD announces the successful completion of collective bargaining negotiations and signing of guild contracts, covering actors in television film commercials, with leading producers in Cleveland and San Francisco.

Negotiations are proceeding with producers in Detroit, Boston, Cincinnati and Pittsburgh.

San Francisco producers signing contracts with the guild were Don Flagg Productions, John Wolfe & Co., Leo Diner Films, Motion Picture Service Co., Moulin Studios, Snazelle Productions and Sound Recorders, Inc. Cleveland producers signing were Cinecraft Productions, Inc. and Productions on Film, Inc.

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FRANK A. HOLMES

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Los Angeles 46, California



# For 16mm color prints that *truly duplicate*, specify Ansco Type 238



YOUR ORIGINAL COLOR FILMS contain all the quality that your artistry and craftsmanship can put into them. But most of your potential customers see release prints, rather than the original. Naturally, they judge your work on the basis of these prints. That's why it's so important for you to insist that all release prints be made on a film which *truly duplicates* your original—Ansco 16mm Color Duplicating Film, Type 238.

RELEASE PRINTS made on Ansco Type 238 are the best "sales force" you can put in the field. They help build your reputation and gain

you new customers just as if each reel were a "live" salesman or an advertisement. That's because Type 238 assures faithful color . . . high fidelity sound . . . cleaner, *whiter* whites . . . crisper definition. You can always be confident that Type 238 will give a fair and favorable picture of the kind of work you do.

SEEING IS BELIEVING, so ask your laboratory to print one of your films on Ansco Type 238. Then *compare* the result with your original. You'll never again be content with anything but Ansco Color Duplicating Film, Type 238!

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People Who Know Buy Ansco



# important news

*from the manufacturer of the World's Finest Cameras*

## NEW PRODUCTION SCHEDULES NOW PERMIT IMMEDIATE DELIVERIES OF MITCHELL 35mm BNC...35mm NC...16mm PROFESSIONAL CAMERAS

It is impossible to compare a Mitchell with any 35mm or 16mm camera now in existence—for the **history-making Mitchell is the only truly professional motion picture camera.** Exclusive professional operating features plus the smooth trouble-free Mitchell movement, with its .0001 inch tolerances, can insure the success of your film making as can no other single element of production.

Now—on the huge six and one-half acre site of the Mitchell Camera Corporation plant — increasing numbers of 35mm and 16mm cameras are being created to meet the extensive use of professional motion picture equipment in such fields as television, entertainment, business, education, religion and government. Each of these superbly designed cameras possesses the supreme quality craftsmanship rightly due the world's **most used... most flexible** professional motion picture cameras.

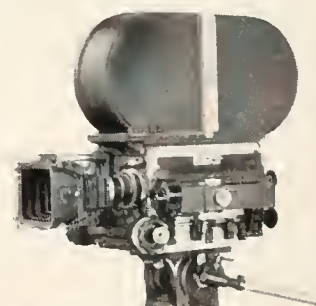
**Write today** for information and prices of the currently available 35mm BNC, NC and 16mm Professional Mitchell Cameras and accessories.



MITCHELL 16mm PROFESSIONAL



MITCHELL 35mm NC CAMERA



MITCHELL 35mm BNC CAMERA

# Mitchell Camera CORPORATION

666 West Harvard Street • Glendale 4, Calif. • Cable Address: "MITCAMCO"



85% of the professional motion pictures shown throughout the world are filmed with a Mitchell

# how NOT to judge films...

## American Film Assembly's Golden Reel Awards Declared "No Contest"

**A**POTENTIALLY POWERFUL FORCE for the advancement of the screen medium went out of control in Chicago last week (April 1-3) as the Film Council of America staged its widely-heralded first American Film Assembly and Golden Reel Film Festival.

Because the results of this event have important bearing on sponsor attitudes toward film awards and subsequent contests, this issue of **BUSINESS SCREEN** was stopped at point of delivery to subscribers and this frank appraisal submitted to our readers, the Assembly participants, film contestants, and the one-man board of control of the Film Council of America.

### No Reflection on the Winners

First let us make clear that some very good films won Golden Reel plaques in the hectic and confused three days of judging. Sponsored motion pictures which shared these honors were



two Ford Motor Company films *American Farmer* and *The American Road*, both produced by MPO Productions; the American Petroleum Institute's *Farm Petroleum Safety* (produced by Colburn Film Services); General Electric's *As for Atom* (produced by John Sutherland Productions); E. R. Squibb & Sons' *Patent Ductus Arteriosus* (produced by Sturgis-Grant); and Eastman Kodak's *Quality in Photographic Lenses*.

The National Film Board of Canada also took dual honors with *Land of the Long Day* and *Frustrating Fours and Fascinating Fives*, *Martin and Gaston*, *Skippy and the 3 R's*, and *Working and Playing to Health* were the other Golden Reel winners. All these were good films, some very good, in their own right. But no one of them can take their "award" seriously in light of the inadequate judgments rendered, the improper classification of the competing films and the tremendous, tiring, fruitless tasks assigned anybody who "volunteered" to judge these pictures and then had to sit through dozens of hours of irrelevant, unselected and obviously non-competitive films.

### Only Four See 41 "Sales" Films

**BUSINESS SCREEN** observers sat in on these judging sessions. The classification of "sales promotion films" which concerns our sponsor-readers, for example, had a total audience at most times of only four people, all of them judges. Three of these were producers who "elected" and were accepted to sit in judgment on other producers' works. At the close of the Festival not one of the four could clearly remem-

ber the "best" film out of the 41 they had viewed. This group included as "sales promotion" films such widely diverse titles as *Girl Scouting at Camp Julia Crowell* v.s. *Convertibility Features of the R7V-1/G121-G Super Constellation Military Transport*!

### "Public at Large" Didn't Show Up

Total attendance during the Assembly varied from our estimates of slightly over 100 persons, to the Council's 600 to 1,000. At most there were two persons for every picture screened. Actually some screenings of popular subjects were attended by 50 to 100 people; others dwindled down to the four who valiantly sat through the 41 "sales promotion" films.

The Film Council of America is lavishly endowed by industry contributions and by Ford Foundation grants. Its leadership takes advice from no one. Its new board of directors, named during the Festival, includes entertainer Eddy Albert and Mrs. Franklin D. Roosevelt, among other big "names" selected to dress its show-window and most likely to approve in *absentia* any other press-agented schemes to set up an audio-visual industry version of the familiar Hollywood Academy Awards.

The honest but patently difficult and embarrassing solution to this immediate fiasco is to declare the Golden Reel Awards a "no decision" contest. But the next constructive step is to re-examine the policies and program of the Film Council. The publicizing by zealous press agents of the FCA that these are "the best" of this industry is to affirm an untruth and reflects discredit on all those whose films were unfairly or at least, unwisely judged.

### Better Judging at the Dog Show

Ironically, the 14th annual International all-breed dog show was also taking place at the not far-distant Chicago Amphitheater. These canines were judged by experts in each class. The dogs, at least, got a fair shake. But the films (each one of which is a complicated emotional and/or intellectual experience, set forth to be judged on the achievement of their purpose) were relentlessly and irrelevantly rolled out until judgment and the few assumed "standards" literally collapsed under their own weight.

After the hired comedian's antics and the jazz band strains died away in the brassy showmanship of the Awards Banquet, disillusionment and the nearly-universal feeling that this must never happen again are the inevitable conclusions to the American Film Assembly.—OHC.



## YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings  
of Interest to Film Sponsors and Users

### APRIL

April 13: Second Annual Awards for Visual Sales Presentations, Hotel Roosevelt, New York, co-sponsored by the National Visual Presentation Assn., Inc. and the Sales Executive Club of New York. Categories: 1. Where presented orally by salesmen; 2. Where all or some of the sales talk is incorporated mechanically into presentation; 3. Motion pictures with or without sound (not aimed at general public). Awards: First and second awards in each classification are inscribed plaques. Winners are invited to review their program before the Sales Executive Club on April 13. (entries closed March 1).

April 27-29: Annual Meeting of the Industrial Audio-Visual Association, Windermere Hotel, Chicago. Meeting of national association of executives within industry concerned with audio-visual communications to consider current progress, new techniques, trends.

### MAY

May 3-7: 75th Semiannual SMPTE Convention, Hotel Statler, Washington, D.C., meeting of the Society of Motion Picture and Television Engineers. A Monday through Friday schedule of some 51 presentations of papers on photographic topics. Luncheon, dinner, cocktail party; a White House reception for the ladies. (Registration: Sunday Afternoon, May 2, 2:00-6:00 Capitol Terrace Room; May 3: 9:30).

May 15: Fourth Annual Boston Film Festival, Sheraton Plaza Hotel, Boston, sponsored by the Film Council of Greater Boston. Categories: Adult education, the arts, classroom, industry, religion. Awards: Audience elects first and second award films in each classification.

### JUNE

June 16-17: Seventh Annual Cleveland Film Festival, Carter Hotel, Cleveland, Ohio, sponsored by the Cleveland Film Council. Categories: arts & crafts, experimental, gardening, general health, human relations, industrial relations, industrial research, music, public relations, religion, sales training, teaching & classroom, travel, international, medical & dental education training. Awards: Cleveland "Oscars" presented to top film in each category as judged by audience.

### AUGUST

August 1-4: National Audio-Visual Convention and Trade Show, Conrad Hilton Hotel, Chicago, meeting of the National Audio-Visual Association members. Addresses, film showings and demonstration of equipment.



# Public Relations Pictures by Audio

**"FIRST IN FLIGHT"** 20 mins.  
A history of aviation, beginning with the Wright Brothers and ending with today's latest planes

**"CLEAR TRACK AHEAD!"** 25 mins.  
The story of railroad progress in the building of America yesterday, today and tomorrow.

**"AMERICA LOOKS AHEAD"** 20 mins.  
The importance of the investment banker in the story of American progress.

**"YELLOW MAGIC"** 30 mins.  
The story of the Frasch process of mining Gulf Coast sulphur, including some striking color animation.

**"THE SEARCH FOR SECURITY"** 20 mins.  
The story of modern life insurance, with an historical introduction.

**"SYMPHONY IN F"** 15 mins.  
A Technicolor fantasy synchronized with an original musical score presenting the building of the twenty-eight millionth Ford car.

**"GASOLINE FOR EVERYBODY"** 10 mins.  
Facts about the fuel everyone uses and few of us know much about.

**"WE'VE A STORY TO TELL"** 30 mins.  
The faith and service of a great religious organization presented in a review of what the church means to many individuals and many groups throughout the world.



**AUDIO PRODUCTIONS, INC.**

**"JUST A FARMER"** 25 mins.  
A dramatized account of the varied skills possessed by the American farmer.

**"THESE ARE THE FACTS"** 20 mins.  
Explains the functions of the fire insurance companies as represented by the National Board of Fire Underwriters.

**"TIME"** 20 mins.  
An educational film for schools including an historical review of time-keeping devices and answering the question: "What is time?"

**"THE LONG ROAD" and others** 180 mins.  
Series of seven institutional and service training films for the oil, automotive and agricultural fields, produced during 1935 to 1945.

**"IN SECURITY THERE IS STRENGTH"** 20 mins.  
The importance of savings banks to the individual, the community and the nation.

**"WHAT DO YOU KNOW ABOUT NEW JERSEY?"** 20 mins.  
A color picture about a great State and its railroad taxation problem.

**"WHERE MILEAGE BEGINS"** 20 mins.  
The story of the internal combustion engine and the modern motor car.

**"LET'S GO AMERICA!"** 10 mins.  
**"MEN AND MACHINES"** 10 mins.  
**"FRONTIERS OF THE FUTURE"** 10 mins.  
**"AMERICA MARCHING ON"** 10 mins.  
**"YOUR TOWN"** 10 mins.  
A series of one-reel theatrical films on the American Way of Life.

Send for

**"A FEW FACTS ABOUT AUDIO"**

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK, N. Y.

## Forecast: Films' COLORFUL Future

### Screen Media Play Key Role in Product Promotion

**T**HERE'S A RAINBOW TINTED aspect in the future marketing of goods and services for business as improving color processes, gradually emerging film laboratory standards of quality control and the advent of color television make their impact on national and regional advertisers alike.

The influence of the surge to color is noted in the ratio of color to black and white motion pictures in BUSINESS SCREEN's recent 4th Annual Production Review which showed that 60% of the 1953 output reported was in color. Another current survey of national advertising films takes this ratio up to 74%.

#### Black & White Has Its Place

By no means, however, does this marketing or public relations film trend dispel the obvious value and lower cost of monochrome films, especially in situations where color is non-essential. Industrial relations, training and other subjects may be preferably and effectively used in black and white.

But advertising is currently *thinking color*, measuring its impact in sales promotion, product introduction and consumer sales films. Under-scoring that interest are current experimental t.v. commercials already in production despite the comparatively few color t.v. sets in use. A readiness to meet any kind of "break" in color set marketing by t.v. manufacturers was an absolute necessity. Automobile manufacturers, for example, were reporting that black, traditionally the most popular car color, has dropped out of first place.

#### Consumer's Reaction to Color

Alfred Politz Research, Inc. recently indicated evidence from consumer research that "color can affect the public's behavior by as much as 20-30%, for a variety of products ranging from a 20c article to gas stations."

The new Frigidaire 1954 line features "color-amic" styling; 70% of all Parker Pens are now sold in colors, replacing the 80% black ratio of earlier years. The parade of products and color designs continues inevitably into food products, clothing, electrical appliances, home furnishings, paints, floor coverings, lighting, drug sundries, etc. some of which will be drastically affected by 1955 when color t.v. makes its first measurable dent in the consumer viewer audience.

The psychology of color is also being re-examined by many marketers and their research affiliates. Blue, red, yellow and green must be evaluated in terms of emotional response; pack-

age designs in color will have to register clearly and sharply under the conditions of color projection in 16mm, 35mm and on t.v.

#### Put Color to Work in Selling

Wide-screen, standard and three-dimensional projection of color motion pictures and slidefilms was immediately at hand for sales promotional use in 1954 campaigns and their greater use by color-conscious firms was providing valuable experience for consumer showings in 16mm distribution to nearly 500,000 existing self-equipped audiences in the field as well as the color t.v. set owners of tomorrow.

The scope of color visual applications was demonstrated at the recent Spring Meeting of the Association of National Advertisers where Arthur Dimond, advertising manager, H. J. Heinz Company, presented a color film shown to Heinz salesmen that sparks enthusiasm while stressing the importance of sales force understanding of the scope of the problem.

#### Shows Creative Idea Development

Russell G. Partridge, advertising manager of the United Fruit Company, began the session on the creative development of ideas that sell with a color slide presentation highlighting methods for removing "road blocks in transmitting ideas from mind to mind."

Of fundamental importance to all business in the color era was the *quality and consistent standards* which only skilled producers and experienced film laboratories could assure. These industry sources were girding to meet that challenge with renewed experimentation, better color production and processing equipment during recent months as the "color revolution" continued its inevitable course.

Projection of color programs in the field will also bear vigilant watchfulness. 1,000-watt Mazda or 16mm are projection is definitely called for whenever 25 or more are gathered in a color film audience. Any expense spared in good showmanship will only prove a boom-erang on the original creative material. Careful attention to screening room details, including proper darkening, ventilation, and a good projection screen are other obvious "musts" for the sales meeting.

#### The Future Belongs to the "Pros"

Certainly doomed by this vitally necessary professional trend in film handling were the many casual producers of cheap, poorly-constructed and generally offensive t.v. commercials with which that medium has been burdened over the past decade.

## NATIONAL COMMITTEE ON FILMS FOR SAFETY ANNOUNCES '53 AWARDS

★ The outstanding motion pictures and slidefilms in the field of safety education, produced during 1953, have just been announced to BUSINESS SCREEN by William Englander, secretary, for the National Committee on Films for Safety which annually judges these subjects. Membership in the Committee includes the heads of nearly 20 leading national organizations interested in safety.

The first place plaque award in the field of Occupational Safety motion pictures went to *Escape from Limbo*, Pennsylvania Railroad film produced by Unifilms, Inc. Awards of merit in this class will be given *The Gamblers* (Caterpillar Tractor Co.); *Horse Sense* (U. S. Department of Agriculture Forest Service); and *It Didn't Have to Happen* (Industrial Accident Prevention Association, Canada). Sound slidefilms winning merit awards in the occupational class were *The Guy Behind Your Back* (Air Reduction Sales) and *Wrong Way Waldo* (Zurich American Insurance Co.) produced by Paragon.

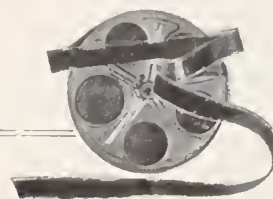
Two first place plaques were awarded in the field of Traffic & Transportation motion pictures. *Look Who's Driving* (Aetna Insurance Co.) and *Peter and the Whistle Hound* (Liberty Mutual Insurance Co.) shared top honors. Awards of merit went to *Drive Right* (U. S. Naval Photo. Center); *The League of Frightened Men* (National Dairy Products Corp.); *Professional Safe Driving* series (National Safety Council); and *The Talking Car* (AAA Foundation for Traffic Safety).

An award of merit for sound slidefilms in this group will be presented to *Mind Over Motor* (Zurich American Insurance Co.) another Paragon production.

Another first place plaque will go to the motion picture *Water Wisdom* (Tennessee Valley Authority). Several awards of merit will also be made in this group but titles were unknown at press time.

#### An Example of Good Judgment

★ The long months of careful selection which lead up to the final screening of the year's outstanding safety films by a blue-ribbon jury set a notable example of how such award competitions can be accepted as authoritative and fair. The Editors of BUSINESS SCREEN join leaders in the field of safety education in recognizing *this* competition on its true merits, requiring no imitation or needless duplication of national review.







## ANA-4A Group Presents a New Slidefilm



### The Questions Americans Are Asking

#### BUSINESSMAN:

What's going to happen to this economy of ours?



#### WORKINGMAN:

What's going to happen to my job... and my wages?...



#### FARMER:

What's going to happen to us farmers?



#### HOUSEWIFE:

What can my family look forward to?



#### YOUNG MAN:

How about my future? Is there still opportunity for youth in this country?

**M**EETING SQUARELY and with all the hard-hitting effect of plainly-stated, visualized factual data the doubts and fears of everyday Americans about personal security, living costs and the future of their work is the important mission undertaken by a current sound slidefilm presentation sponsored by The Joint Committee of the Association of National Advertisers and the American Association of Advertising Agencies.

Now showing to business and community groups across the nation is *The Future of America*, produced for the Joint Committee by Transfilm, Incorporated. The program is available for group showings through the ANA's New York Office, 285 Madison Avenue.

Highlights of its important points are presented on these pages. The basic premise in its 98 frames is that a great opportunity exists today... and it takes two forms. First, that a great variety of *changes* are taking place in the U. S. today and at a faster rate than ever before in our history.

Its second important phase deals with certain basic *needs* which can greatly expand our economy. These two facts together, the *changes* taking place and the *needs* before us, can result in a substantial, longtime upgrading of everybody's standard of living.

Plans for this presentation were made by the Joint Committee when it found that *lack of information* about these developing potentials, *lack of appreciation* of the powerful dynamics in our economy and *lack of understanding* of our unlimited power as a people were responsible for the doubts and apprehension which could detour the economy into recession.

As an example of misjudgment of our own strength, *The Future of America* cites the leading financiers of 50 years ago who warned us that our 1901 automobile production of 23,000 vehicles was a serious case of over production. In 1908, a year in which the industry produced 65,000 vehicles, an investment house refused to finance the merger of two famous car companies because they thought the automotive market had been saturated. *In one single month of 1953 we turned out more than ten times as many cars as in the entire "saturated" market of 1908.*

### These Significant Changes



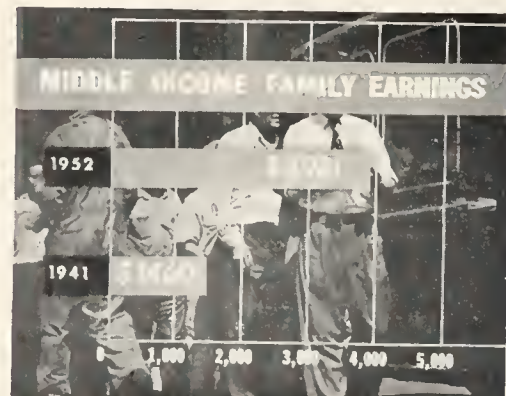
Total U.S. births in 1953 were nearly 4 million... highest ever. By 1960 our population will near 180 million.



We're raising bigger families... more marriages... and more children. 1953 births of second children 91% greater than in 1940.



Total employment, including agriculture, in Sept. 1953 was 62 million... better than 17 million higher than 1939 average of 45 million.



In 1941, average family earned \$1,460. By 1952 it was \$3,981. Spending power, discounting inflation, was five times greater than in 1940.





Although 6 million shifted away from farms since 1940, mechanization, efficient methods have increased our farm production.



Americans are eating 33% more eggs; 5% more meat, fish; 18% more milk. Food has become a \$60 billion market since '45.



Individual savings rose from 68.5 billion in 1940 to 250 billion in 1953. Consumer debt only a third of savings.



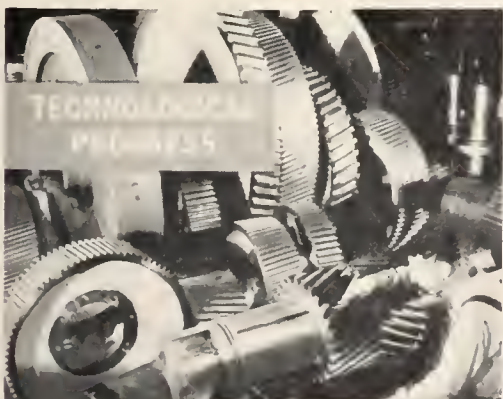
Nearly 40 million get paid vacations; half of families take annual trips. 11 million now have home workshops.



Farm and city are moving to suburbs. 72% of growth in 12 largest metropolitan areas was suburban between 1940 and 1950.



Better informed Americans spend 76% more for newspapers, magazines since '43. 27 million homes with t.v. sets in '53.



Only 5% of work done in U.S. today is manual; 95% is done by machinery and power due to technological progress.



Church membership has increased by 22 million; twice our population growth. Vast new audiences via radio, t.v.

## Our Needs OPPORTUNITIES



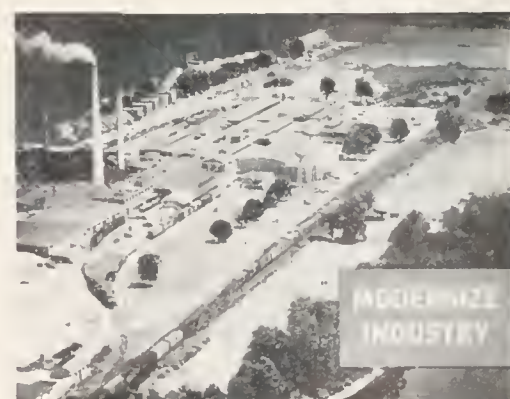
School facilities should be doubled within next few years to house 70% more children under 5 than in 1940.



Today's roads carry 55 million vehicles, 72% more than in 1940. We need new roads, streets and parking areas.



Entire metropolitan sections need modernizing. Some authorities say slums are cities' No. 1 problem for action.



About 27% of our grinding, finishing, machining production welding, metal forming equipment needs replacement.





District traffic sales managers of PAA hear John Ogilvie, U.S. sales manager (left of easel) and Frank Howe, director of visual sales and training (right) explain program.

### Interim Report on the Personnel Motivation and Sales Training Program of the Pan-American World Airways

to train employees in many categories of job skills.

\* \* \*

...To strengthen the company by opening up new avenues of growth for its employees.

\* \* \*

...To give personnel an understanding of company problems and of the importance of the work being done by departments other than their own.

\* \* \*

...To train non-professional PAA trainers in the effective use of their new tools.

Each of these goals is an end in itself, but,

## Worldwide Field Response Shows PAA Training Program on Target

SOME months ago, BUSINESS SCREEN reported an uncommon and exciting event—the birth of a half-million dollar baby. Parents of this unusual infant—christened by us then: “one of the most provocative and biggest integrated attitude and training programs ever undertaken by an American industry”—were Pan American’s Vice President of Traffic and Sales, Willis G. Lipscomb and Henry Strauss & Company. Under their watchful care, and the active supervision of the airline’s Director of Visual Sales and Training, Frank Howe, the program has since been growing to maturity; it has, in fact, made enough of a beginning on its life work to warrant an interim progress report.

The term “life work” is not misleading—PAA’s Training Program is a capital investment designed to have a minimum seven years fullforce usefulness. Its task is a big one, and the overall objective can be simply stated as: “Increasing PAA’s sales through improving the morale, job

attitude, passenger understanding and job skills of its employees.”

To accomplish this end, PAA set up a number of specific goals:

...To increase employee pride in the company and understanding of the importance of its philosophy of service.

\* \* \*

...To create employee identification with the organization; to help them feel a part of its past growth, its present operation, and its future progress.

\* \* \*

...To sensitize employees to passenger problems, and to give them a feeling of personal responsibility for convincing the passenger that with PAA he is in competent, experienced, friendly hands.

\* \* \*

...To build pride in the individual job and

Visualizing wrong approach is this scene from PAA’s “Flight Zero Thousand.” Shown at opening of meeting, “wrong” picture is followed by conference, then “right” picture.

The right approach is pictured in this scene from PAA’s “This Is Your Baby.” “Right” way of doing things is projected to help solve problems raised in meeting.



Visual material becomes part of the individual as illustrated in this scene from PAA’s “Training the Trainer” film. Visible are flannel boards, easels, recordings, motion pictures and slide-films used in sales training.

like the links of a chain, each is designed to lead logically into the next and to form part of a strong and integrated whole. Motivation and job skill are considered mutually supporting and indispensable approaches towards fulfilling the aim of the program.

#### Full Range of Tools Utilized

The tools produced by Henry Strauss & Company to forge these links included virtually every industrial communications medium. Most important are films of all types—motion pictures, semi-animated cartoons, and sound slides—but these are supplemented and given greater impact by case-history recordings, posters, booklets, easel presentations, role-playing and conference training techniques, flannel boards, and open-houses. The formal media have not been left to stand alone—all are tied together in carefully worked out courses designed to be used with great effectiveness by non-professional PAA trainers.

In this connection, it is interesting to look at some of the program’s vital statistics. It is an impressive list and shows that last year’s infant is rapidly reaching lusty proportions.

1. Number of stations in the United States and 56 foreign countries equipped with materials—Ninety, throughout the system.

2. PAA Affiliates who have requested participation or are already participating—Compania Mexicana de Aviacion, Middle East Air-



## Objectives of PAA Training

"Increasing sales through improving the morale, job attitude, passenger understanding and job skills of its employees."

lines, AVIANCA, PANAIR DO BRAZIL, PANAGRA.

### 3. Training material produced to date:

Complete Trainer's Guide containing 105 fully outlined sessions.

Fifteen motion pictures.

Five sound slidefilms.

Seventy-four case-history recordings.

Two booklets, a counter-card, eight posters.

A periodic trainer's newsletter.

### Training materials now in production:

Motion picture for travel agents and outside PAA salesmen.

Semi-animated cartoon on philosophy and organization of PAA.

Slidefilm on prospecting sales.



"The World of Jean Renard" is a PAA film for training and motivating sales personnel. Scene above is shown "in production" at studio in the picture to the right.

Motion Pictures on planned presentations for sales.

Case History Recordings on sales situations.

Layout for a supervisory course.

Geography course on each component area.

Plan for integrating technical programs already in use in the PAA System with the new System Training Program.

Orientation of program to fit pilot groups and flight crews.

Refresher and advanced training of trainers.

Key PAA personnel trained to activate the program—340.

What do these vital statistics add up to in terms of concrete achievement? How well is the half-million dollar baby paying off for the

money, time and trouble put into its development and growth over the eight month period in which it has been operating?

### Answered by Opinions from Field

The best way to answer these questions is in the words of people in the field . . . the people who have to wrestle with the problems the program was set up to meet. A survey of this "grass roots" opinion in terms of the program's specific goals reveals some very heartening responses.

The first two of these goals—fostering employee pride in PAA and employee identification with the company—are being approached as a unit. Pan American and Strauss both felt that to begin the program by implanting these fundamental attitudes would pay immediate dividends in better job performance and would lay a solid foundation for more advanced training. The following comments from PAA personnel in many different echelons and many distant lands would seem to endorse the soundness of this judgment.

*"As a result of taking this course, I feel my attitude towards PAA, the customer, and everyone in general has improved."*

—Reservations, Houston, Texas

*"... Reaction was one of enthusiasm and feeling a part of the company . . . a major step towards improving morale."*

Sr. Station Mgr.—Latin-American Division

*"One of the students stated . . . that now, for the first time, he feels a part of the company, knowing its background and its aim in the future . . . In other words, he has a new and completely revitalized attitude towards his organization."*

—Operations—Miami, Fla.

*"Program has had a tremendous impact on the personnel here. The morale of the people, both old and new, has been improved greatly."*

—Traffic/Sales—Juneau, Alaska

These portents of a new and healthier employee attitude towards PAA and their own position in it were visible after only a brief period

## Training Result Attained

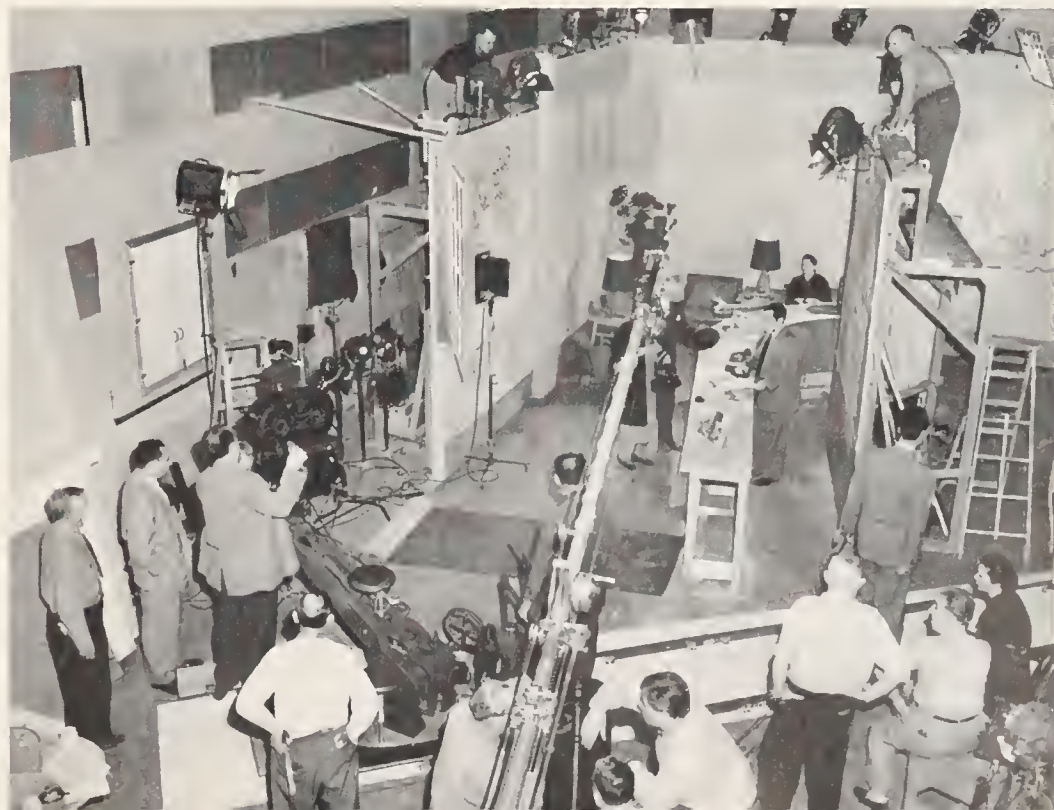
*"A 20% reduction in absenteeism has been reported by the Director of U. S. Sales, together with a 17 1/4% reduction in personnel turnover. Ratio of complaint letters to those of commendation was reduced 50%."*

of the program's operation. They resulted chiefly from conference-courses built around the motion picture *New Horizons*—an historical film dealing with the growth and development of the airline as seen through the eyes of its operating personnel. Under preparation now is the follow-up—a motion slide and sound slide series on the philosophy and organization of PAA which, it is hoped, will strengthen employee understanding, and help individuals to orient themselves in the vast and complex PAA system.

### Improvement of Customer Relations

Having established a good foundation and a receptive climate, PAA and Henry Strauss & Company took aim at the next vital target. This was to improve service, and consequently sales, by motivating employees to understand passengers as human beings rather than as "animated cargo". Media produced to sensitize personnel to passenger problems, and to give them a feel-

(CONTINUED ON THE FOLLOWING PAGE)





# PAA Training Clicks:

(CONTINUED FROM PRECEDING PAGE)

ing or responsibility for a human relations approach to these problems, includes material specifically designed for many job categories:

**For Flight Crews:** the motion pictures *Flight Happy* and *Log of a Captain* plus these sound slidefilms, *Flight Zero Thousand* and *This Is Your Baby*.

\* \* \*

**For All Customer Contact Personnel:** These motion pictures, *Stolen Time* and *The World of Jean Renard*; a booklet "People, Problems, PAA & You," plus eight display posters.

As in all other phases of the course, these film "tools" were strengthened and supplemented by conference presentation techniques. The aim of this part of the program was not only to implant a new attitude towards passengers, but to prepare the way for training in the specific skills needed to handle their contacts professionally. Grass roots employee reaction was quick and pronounced.

"... Quite a jolt. Has reawakened me to a lot of things... gave me a new sense of responsibility towards PAA passengers."

—Counter Reservations—Miami, Fla.

"The course... altered my whole concept of sales service."

"Alerted me to the fact that each employee's duties makes or breaks a company depending upon one's attitudes... and most important towards the traveller... by putting myself in the place of the traveller."

—Counter Clerk—Carcas, Venezuela

By this time, the ground had been well broken so that the program was ready to enter the area of specific job training. Previous material had touched on this problem, but had been mainly motivational in nature. Following their prepared plan, PAA moved to take advantage of the newly created enthusiasm for learning by exposing personnel to media designed to build both pride in the individual job and greater professional skill in performing it. Once again, Flight Service and Sales personnel were the chief beneficiaries. The approach which was worked out with considerably greater detail and attention to specifics than previous program parts included:

**Motion Pictures:** *Point of View*, *Dial "S" for Service* and *Planned Presentations* (produced for use on repeating projectors).

**Sound Slidefilms:** *Wrong Way—Right Way*, *Case 20: Wrong Way—Right Way*, *Case 21*.

Never was the truism that people like to learn if properly motivated and interestingly taught better proved than by employee reaction to this part of the overall program.

"... on days when sessions have been missed, employees requested scheduling on alternate day so as not to miss meeting."

District Manager—Ciudad Trujillo

"... reaction enthusiastic even though one half of program conducted on employee's own time."

Supt. Alban Division—Istanbul

## Sample of "Grass Roots" Opinion

"The employee thinks at home... he thinks on the job... and when he comes to the next session, he's prepared. He's armed with his own problems, his own bottlenecks... he throws them on the table for discussion and together we usually arrive at a satisfactory conclusion... or at least something that the employee can take back to the job and try out."

"... nobody or nothing was able to arouse interest and develop thinking the way the conference method did... an old dog has certainly learned a lot of new tricks and was reminded of many old ones long forgotten."

"Arousing interest and enthusiasm... developing thinking" these comments and others like them began to add up to proof that the program was bidding fair to outstrip even the hopes of its sponsors. What's more, it was accomplishing another and very important aim—that of tying together the world-wide and highly complex PAA organization with bonds of sympathetic understanding between the thousands of people in hundreds of different jobs. The feeling of interest and enthusiasm affected all levels—including the normally hard-to-impress pilot group. The following letter from a PAA captain is worth quoting at some length:

"... most outstanding to me... our company personnel can now begin to understand each other to a degree heretofore not possible. Because our classes were composed of representatives of Maintenance, Operation, Traffic, Cargo, Sales, Flight Engineer, and Station Manager... we were all indoctrinated to no little extent, perhaps unawares in some cases, to each other's problems. The end result... a continued general improvement to our mutual well-being."

## Preparing the Trainers for the Field

What about the trainers—how did they feel about their own indoctrination and the materials they were given to work with? Called together early in 1953, a group of hand-picked men was assembled from all over the world. They met in Rome, Frankfurt, Beirut, Bermuda, Chicago, Honolulu, Tokyo, London, Rio, New York, Miami and a score of other key spots. These were "non-professionals," the men who were to be

Production executives confer on PAA training program. (l to r) Henry Strauss, executive producer; Jerry Alden, writer; and Robert Wilmot, director on the staff.



entrusted with translating the program to personnel throughout the system. They were shown a special sound slide-film to indoctrinate them with the program's philosophy, give them an insight into various teaching techniques, and impress upon them the importance of the conference method in helping people to arrive at their own constructive solutions. The various tools to be put at their disposal were outlined to them, and through carefully worked out sessions, they began using these tools among themselves. When the clinics ended, they sailed forth to do their job professionally armed with a 105-session trainer's guide that laid out for them the day-to-day and week-to-week methods for the most effective use of their material.

## Reaction Can Be Evaluated in Action

The reaction of this 340 man cadre was expressed in action as well as in words. Typical of what they said was:

"... with this new experience, plus the knowledge of the proper handling of the tools... the aid received... and the big dose of enthusiasm injected, I feel like transmitting this experience to my people for the purpose of changing their attitude to the profit of the company and ourselves. Cheers to the program."

And typical of what they did was their establishment, on their own initiative, of a system-wide magazine, "Trainer's Talk." Through this medium they exchange ideas, results, and conclusions they've discovered on their own stations; they trade tips for new ways to use the films, slides, booklets, posters, and displays.

Concrete results, as well as words, are also available to establish a standard for evaluating the program to date. Such facts as these point up their own conclusions...

A 20% reduction in absenteeism has been reported by the Director of U. S. Sales, together with a 17 1/4% reduction in personnel turnover. In the eight months since the program was inaugurated in the field, the ratio of complaint letters to those of commendation has been reduced by more than 50%.

The grass roots comments and the statistics would seem to indicate that the System Training Program is reaching both its targets—the people who keep PAA flying and the people who fly via PAA. A final quotation is in order:

From a Latin-American Division Employee—  
"It is hard to sum up impressions in a brief paragraph. However... things have emerged: (1) a rekindled enthusiasm for the company; (2) a realization of the inadequacy of my previous knowledge and handling of sales and training; (3) a desire for greater personal adequacy in all aspects of company activity; (4) a desire to infuse new enthusiasm into all departments at my station."

## Signs Hopeful for Full Maturity

Pan American World Airways and Henry Strauss & Company can rightfully assume the role of proud parents, if such early evidence of their program's worth is carried over into its full maturity. Industrial communications that reaches this deeply into every echelon of a company that carries over the counter forcefully enough to make customers into "salesmen," is industrial communications that is doing its life work effectively and well.



## Return to "Service" Selling

**P**RODUCTION INGENUITY has brought America's new car buyers the ultimate in value, horsepower and styling as the '51 models make their challenging bid to maintain the automotive industry's record 1953 sales year.

The task of matching that record performance in new car sales goes beyond the efficient factory production lines . . . its success depends on the spirit, imagination and skill of the men on the dealer's

friends is the best way to build a clientele as a career salesman. It hearkens back to basic principles that were practiced and worked at when selling was an accepted necessity of the automobile business.

Dealer "Tom Gordon" is the host at the annual party where members of his dealership family are gathered to honor one of their associates. The "Man of the Year" in this case is "Jack Lawton," a salesman who has learned the im-



Dealer Tom Gordon recognizes sales ability with an award.

sales floor . . . the man whom a new Ford Division motion picture appropriately nominates as *The Man of the Year*. This picture is intended for and used solely among members of the company's dealer organization but its theme could well be emulated by other U. S. companies.

### Selling As a Career

The basic point in *Man of the Year* is that making and keeping

importance of giving his customers personal service beyond the ordinary routine of his selling assignment.

Through the experiences of fellow guests at the dinner, prominent citizens in the town where Jack has worked and served, the film visualizes how its successful salesman worked out his career of friendly service. It shows how he gave each of his customers extra service and

Jack's first new car customer was an old buddy but he gave future clients the same care and attention.



Here's your invitation to meet Jack Lawton (left) who's been selected as "The Man of the Year" among Ford dealer's salesmen because of his ability to make and keep customers.

attention and how he became interested, through them, in various civic activities.

### Remember Pre-War Days?

This Wilding Picture Productions, Inc. film assignment goes a little deeper than its surface plot of friendly, believable incidents which lead to a typical salesman's success story. A flash-back sequence to pre-war days for example, reminds its dealer audiences that these principles of friendly service, of customer confidence gained and kept by thoughtfulness and follow-through, were basic to the success of the industry more than a decade ago. The need for a return to these principles is shown by examples which set up a chain reaction of contacts in the selling cycle . . . for the dealer who was a salesman in prewar days and, in recent months for young Jack Lawton, the "Man of the Year."

There's a pleasant tie-in to Ford's important *Driver Training Film Series* as one of the Jack Lawton's

customers, the local high school principal, learns about these valuable films for showing to his teenage students. Another strong sequence ties in the problems of the dealer's service department as it shows how a successful career salesman balances his selling against all the needs of the dealership. In this case, Jack Lawton broadens his activities to sell service and parts when a need for volume in that phase is indicated.

### Depends on Proper Use

Properly used among Ford dealerships, *Man of the Year* can be top inspirational material. Its proper use implies good timing of the local dealer showing with the proper emotional and physical "set" among the dealers' salesmen. Proper utilization of a good inspirational film is as important as good production and this one deserves the best . . . to get the most out of its many good ideas for better salesmanship in 1951.

Service department cooperation is one of the items which helped Jack Lawton win his "Man of the Year" award.







Portrait of Alexander Botts as an ancestor.

## Mr. Botts Speaks for the Post

**Sponsor:** The Curtis Publishing Company (The Saturday Evening Post).

**Title:** *The World's Greatest Salesman Looks At Advertising*, 15 min., b/w, produced by Transfilm Incorporated.

★ *The World's Greatest Salesman*, needless to say, is the inestimable Alexander Botts, who has proved his right to the title these many years in Clarence Buddington Kelland's stories in the SATURDAY EVENING POST.

Botts, in this film episode of one of his many sales adventures, is played by Stuart Erwin. The plot revolves around the appointment

of a new "efficiency expert" to handle the advertising affairs of the Earthworm Tractor Company.

As various and conflicting memos reach Botts while he is out on the road, it develops that the new efficiency man is determined to channel all Earthworm appropriations in television, or local newspapers, or, that advertising should be eliminated because it costs too much.

Botts, a firm believer in magazine advertising, rises to the defense of his beliefs and in a series of scorching memos dictated in hotel rooms, trains, sunning on a beach, etc. points out what every advertiser should know about magazine

## CASE HISTORIES OF SIX SPONSORED PICTURES

advertising, and particularly—the Satevepost.

He points out that despite the rise of television as a potent advertising force, 165 million copies of the Post were published last year as against 131 million in 1946, and that 32% of American homes read national magazines as against only 50% with television sets.

Erwin, who makes a good Alex-

ander Botts, goes through practically all points of the Post's advertising sales pitch, convinces Earthworm Tractor president Gilbert Henderson to squelch the efficiency expert, send him out on the road to learn about people.

The Satevepost will use the film as a part of its sales campaign before advertisers and agencies all over the country.

### Joining the Crusade Against Fire

**Sponsor:** National Automatic Sprinkler and Fire Control Association.

**Title:** *Crusaders Against Fire*, 14 min., Kodachrome, produced by The Jam Handy Organization.

★ Fire takes 30 American lives and two million dollars worth of property every 24 hours. Nearly half the number of business firms which are razed never re-establish themselves. Three thousand schools burn each year.

Dramatizing these and other staggering facts, *Crusaders Against Fire* shows the unpredictable circumstances which kindle this destructive menace: the inevitable oil rag, the watchman who is in another part of the warehouse just at the critical moment, the cigarette butts trod upon but not put out.

Using this film, which combines the techniques of animation and

real photography, the Association demonstrates its answer to fire hazards: fire control by automatic sprinkler system.

Completely automatic, the sprinkler system is designed to extinguish the fire while it is still small. During the time it takes for help to reach the scene, the automatic sprinkler system contains the fire or extinguishes it completely.

Figures show that not a single life has been lost through fire in buildings adequately protected with sprinkler systems. Seventy per cent of all fires require only one sprinkler to check the blaze completely. By re-enactment of actual case histories, the film documents the remarkable success of this modern weapon in the battle against fire.

Prints for 16mm projectors may be obtained by writing to the sponsor's headquarters at 205 East 42nd Street, New York City, N.Y.

### A Film to Aid Recruiting of Nurses

**Sponsor:** Committee on Careers of The National League for Nursing. Contributed by Lederle Laboratories.

**Title:** *When You Choose Nursing*, 20 min., b/w, produced by Willard Pictures, Inc.

★ As the health needs of the nation continue to increase, the shortage of nurses is causing some concern among medical authorities. Last year, some 43,000 students were admitted to nursing schools—six girls out of every hundred graduating from high school. The League for Nursing hopes to encourage more girls to enter the profession—enough so that nine out of every hundred will become nurses, a better proportion in view of the rising demand for well-prepared nurses.

As a part of its recruitment campaign this year, the League for Nursing is using a new film donated

by Lederle Laboratories. *When You Choose Nursing* is based on the experiences of Betty Bowles, pediatric nurse at the Mary Hitchcock Memorial Hospital in Hanover, N. H. It stresses the professional status of nursing as a career, shows the work and play opportunities of four nurses in the fields on pediatrics, teaching, industry and public health.

Distribution plans for the film call for showings arranged through the 53 state and regional Careers Committees. On a local basis these committees will show the film to audiences in high schools, club meetings and civic organizations as well as over television stations and in local theatres. The 16mm film can be purchased for \$35 or rented for \$4 for three days through the Committee on Careers, National League for Nursing, 2 Park Avenue, New York.



The undistractable Mr. Botts at work on a memo . . .



## "The Magic Pathway" to Better Vision

Sponsor: The Better Vision Institute.

Title: *The Magic Pathway*, 21 min., color, produced by Proser-Barnes Productions, Inc.

★ What is actually happening when the doctor examines a patient's eyes? What does he look for when he directs a needle of light into them? How does he arrive at the proper curves and powers of lenses to correct the patient's particular visual errors? To answer these and many other questions, a new film, *The Magic Pathway*, sponsored by The Better Vision Institute goes behind the scenes with the eyesight specialist and dramatizes the highlights of a visual examination. Not only that, it gives a glimpse into the specialist's education and training, uses cartoon treatment to portray the complex structure of the eyes and the intricate brain and eye teamwork that produces vision.

Westbrook Van Voorhis narrates the film, which has been planned as a companion piece to an industry documentary, *Wonderland of Vision*, which is now in its third year and has already been shown to a million and a half viewers.

*The Magic Pathway* is being distributed by Movies U.S.A. to educational, professional, business, social and civic organizations. B/w prints are also available for television showings.



## A Pleasant Half Hour Tour of Jamaica

Sponsor: Jamaica Tourist Trade Development Board.

Title: *Discover Jamaica*, 27 min., color, produced by Dr. Herbert Millington.

★ To thousands of audiences across the country, a travel film is just about as possible as any kind of screen fare available. In most travel films the format is very simple—the visitor is seen arriving by ship, plane or train, and from then on—off screen—he narrates the wonders and beauties of his trip while the camera focuses on a succession of picture postcard views.

*Discover Jamaica* differs not a whit from the prototype. But the island is a pretty place, the locally recorded Calypso music is interesting, and 27 minutes pass quite pleasantly.

Movies U. S. A. will distribute the film. First call will go to travel agents, tour operators, airlines and ship companies. Then to community groups, t.v. stations.



## American Airlines' Tribute to Manhattan

ALTHOUGH THE STORY of one of the world's largest cities has been told and retold in a variety of ways. New York always seems to offer a challenge for film makers.

As a special tribute to New York for its 300th year, American Airlines has just released a beautiful new color film, *Invitation to New York*, produced by Dynamic Films, Inc.

Although it might seem at first that an attempt to include all the major attractions of New York, as well as present the city in a variety of moods, in a 15-minute film would trip even the most expert film makers, this difficult task has been ac-

complished quite well. In fact, it does a good deal to refute the old phrase, "It's a great place to visit, but I'd hate to live there." Dynamic's director, Lee R. Bobker, does live there, and is one of the big town's most enthusiastic boosters. His part in making the film might well be called a real avocation.

### Revealing Urban Portrait

This film on the great metropolis is more than a mere photographed tour as a sightseeing bus might do it. It says much about the subject and reveals the city as it has seldom been seen before. Ralph Schoolman's moving script is particularly notable in that very few locations

or tourist symbols are named, but rather shown on the screen as they reflect the moods of the city.

New York is seen through the eyes of four people whose emotions and reflections are handled through the skilled narration of Conrad Nagel.

For a pretty girl, the city is a beautiful one, filled with radiance and vitality. She sees the beauty of a museum garden, of Sunday afternoon in Central Park, of Fifth Avenue on a busy shopping day, beauty in the models as they head for their jobs, the beautiful store windows, and the elegance of a

(CONTINUED ON NEXT PAGE)

selected scenes from

### "Invitation to New York"

presented by

AMERICAN AIRLINES



Looking skyward from the river's edge into Manhattan's canyons.

Familiar pleasures in amusement park tempo on a summer's day . . .



Cathedral spires rise behind the Rockefeller Center figure of a modern Atlas world-bound in the city that is the gateway to the lands beyond the sea.



Sidewalk cafes and old-world charm in a modern metropolis.

Mid-town camera angle catches lofty towers against the sky . . .





## birthday tribute to manhattan

(CONTINUED FROM PRECEDING PAGE)

ransom cab ride through the park.

For a little boy, the city is a magic one, a fairyland of excitement as he feeds the animals or rides a camel at the Bronx Park Children's Zoo. For the boy, New York is a city where he can sail a boat on a lake in Central Park or watch the planes taking off at the world's busiest airport. For heroes he can pick Mickey Mantle of the Yanks or a lifeguard at one of the city's beaches, or he can pilot his own planes at Coney Island, the world's largest amusement park.

—of Human Interest, Romance

Another New York—that of an old man—is one of human interest. It is the New York of the Greenwich Village art show, of Third Avenue, of Little Italy or a New Year's celebration in Chinatown. It is the New York that is reflected in the faces of its people and it is the United Nations where people from every land on earth now have roots.

And finally, New York is a romantic city—and is seen through the eyes of a honeymoon couple as they watch the city from the Rainbow Room atop Rockefeller Center at twilight. For them New York can be a cafe in Venice, a bistro on the Seine, old Japan, a cafe in Bagdad or Madrid as they dine in a variety of fine foreign restaurants (Villa Camillo, Cafe de la Paix, Miyako, La Zambra). New York offers the romance of Broadway at night and the excitement of the night clubs.

### Conrad Nagel Is Narrator

Between each of these capsule studies of a city the narrator, Conrad Nagel, draws a picture of the varied moods of the city and at the end of each interlude he finds one of the central characters participating in a characteristic activity.

Within the framework of this structure a fascinating portrait of New York has been drawn—American Airlines advertising head, James A. Dearborn, initiated and controlled the project as he had with American's other films (including *Big Vacation* and *Viva Mexico*) also produced by Dynamic Films, Inc.

Although *Invitation to New York* was originally planned as a 16mm Kodachrome production it was decided to switch to Eastman 35mm negative-positive because of the

greater range and latitude of the new film.

About a month ago, American ran the first official premiere of *Invitation to New York* at Toots Shors, a showing that was attended

by some 200 people including press, city officials and airlines people. 35mm prints are being used in special premiere and promotional showings and 100 16mm color prints are already enjoying wide-

spread distribution through Association Films.

Through the sponsor's forethought theatrical release may be obtained for *Invitation to New York* since American Airlines limited client

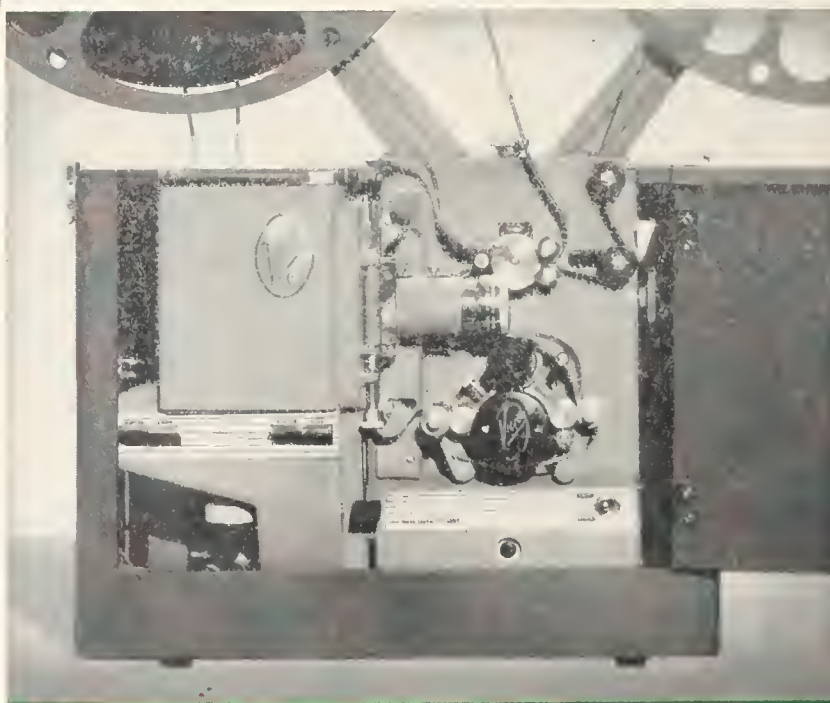


# The New Victor...

## IT'S SMARTLY STYLED IT'S EASY AS

It's an open-and-shut case—the new Victor *is efficient and beautiful*. Fashioned in Forest Green plastic fabric, trimmed with satin chrome. When you use your beautiful new Victor, it gives you a lift.

*Superb Sound and Picture Quality—Always!*



3 models—one for every audience and budget.

1. **CLASSMATE 4**  
for small audiences
2. **ASSEMBLY 10**  
for medium-sized audiences
3. **SOVEREIGN 25**  
for large audiences

ANOTHER OF A SERIES OF GREAT PROJECTS FROM VICTOR

identification to two brief visual scenes and one audio reference. Negotiations are at present underway with one of the major Hollywood companies.

#### "City of Yesterday & Tomorrow" Shows Boston's Past, Future

♦ Visitors are customers, conventions have become an industry. Aware of these facts, the Convention

& Visitors Bureau of the Greater Boston Chamber of Commerce has sponsored a 12-minute color film, *City of Yesterday & Tomorrow*.

Lest there remain those whose impression of Boston is a vague



Historic Boston is visited in Martin Bovey's latest film.

never-land of broad 'a's," baked beans, and Back Bay, this Kodachrome film brings the modern city before the potential visitor.

#### Historic Sites Revisited

After visiting Bunker Hill, going aboard "Old Ironsides" and following Paul Revere's route to Lexington and Concord, the viewer finds that much of our country's early history was made in and around Boston. He discovers fine museums, theatres, concerts and "one of the greatest concentrations of schools and colleges in the world." He also finds that Bostonians are truly friendly people who love the fun that can be had at sporting events, amusement parks, beaches, race tracks and in good restaurants.

#### Prologue to the Future

The film suggests that people come away from Boston on speaking terms with Pilgrims and Minute Men, feeling they have relived some of our country's past but also feeling they have caught some glimpse of our unexplored future.

Produced by Martin Bovey Films, *City of Yesterday & Tomorrow* is available from the sponsor at 80 Federal Street, Boston, Mass.

\* \* \*

#### Browning Presents Film Shorts to Modern Art Film Library

♦ IRVING BROWNING, founder of the Society of Cinema Collectors and Historians, recently presented two film shorts to the Museum of Modern Art Film Library.

One is a two reeler he produced and photographed in 1930 titled *City of Contrasts*. The other, a one reeler titled *Master of the Camera*, is a film report of the work of Edward Steichen, head of the still photography collection and exhibition at the Museum of Modern Art.

Mr. Browning is president of the Camera Mart, Inc. in New York.

# IS NEW

## 1-2-3 TO OPERATE

**1** Easiest 3-spot threading . . .  
OVER SOUND DRUM  
THROUGH FILM GATE  
ON TO SINGLE SPROCKET

**2** Easiest to operate  
(with finger-tip control panel,  
softly illuminated)  
START MOTOR  
TURN ON LAMP  
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## EDITORIAL PREVIEW OF "BEAUTY AND THE BRIDE"



This is the story of April Green . . . about the nicest girl you've ever seen.

April's brother thinks she's pretty too . . . or could be if she wanted to. That day is evidently due.



Meet Bob Deering, architect, and April's husband-to-be (you knew that from the title).

The newly-weds spend their honeymoon in Bob's old home . . . as complications develop.



Luckily she gets some help on modern homemaking and makes the old place shining new . . .

And so April and Bob live happily "ever" after as they prepare a home of their own.

## from the Woman's Viewpoint

**New Johnson Wax Picture Filmed in Eastman Color**

Sponsor: S. C. Johnson & Son, Inc.  
Title: *Beauty and the Bride*, 27½ min., color, produced by Wilding Picture Productions, Inc.

★ In this pleasing "boy meets girl" story, the Johnson Wax Company is showing tomorrow's homemakers easier methods of housekeeping with wax products and dramatizing the effectiveness of simple home decoration techniques.

*Beauty and the Bride* is unusual in a number of ways. First, much of the script is in verse form. It's the story of April Green. About the nicest girl you've ever seen. Pretty,

too . . . or could be if she wanted to.

April leaves the farm for the city. Becomes beautiful, and winds up as a secretary in the office of a young architect named Bob Deering.

### Design At Its Best

Bob, interested in viewing an outstanding work of architecture, takes his secretary on a tour of the famous Johnson Wax Administration and Research Center designed by Frank Lloyd Wright. In this portion of the film are breathtaking interior and exterior views of the modern Johnson buildings.

They also learn some fundamen-

tals of wax and wax products from Margaret Scott, Johnson's Consumer Education Director. A visit is made to the Johnson factory where high speed filling machines whirl cans in front of the camera and to the Johnson "Helio Lab" where Johnson's chemists are shown at work developing new products for the home, industry and agriculture.

### Home Economics Slant

The Johnson film was produced primarily for home economics classes in high schools and colleges. It will also be available without charge through Modern Talking Picture Service, Inc. to girls' and women's clubs, employee groups, adult education classes and to other groups who request it. The film is also available to t.v. stations for sustaining use. (Johnson has already received a number of these t.v. requests).

There will be 200 prints of the film for use in the educational field. The first year's audience forecast indicates that the film will be booked 6,500 times and will be seen by more than one million people via 16mm showings alone.

### Shown to 4 Million

Johnson's previous picture *Beauty for Keeps*, (a b&w film made in 1912) was shown 50,000 times and seen by nearly 4,000,000 persons.

Script for *Beauty and the Bride* was written by James Prindle. Lucile Bush, Johnson's Consumer Education Director, served as coordinator and special consultant for the film. Johnson's Photographic Director, H.

Q. Lundgren, was also on hand to counsel with the cameramen and Johnson's technicians. Director was Edward Grabill. Photography by Jake LaFleur. Sets were designed by Edward Jewell.

The cast features Naomi Riordan as April Green, Gene Blakely as Bob Deering, Nancy Sheridan as Margaret Scott, Alma Dubus as Bob's mother. John Olson as April's brother, Norman Gottschalk as the handy man, and Vaughn Taylor as commentator.

### Pictorially Excellent

The Johnson film was lensed in the new Eastman Color Process.

To promote the film the Johnson Company is using double page spreads in major magazines in the home economics field. A special direct mailing which includes a leaflet prepared by Modern Talking Picture Service, Inc. is being made by Johnson to 10,000 home demonstration agents, home service agents, colleges and others. A special feature ran in the company's employee magazine, the *JONWAX JOURNAL*.

### Employees Via Theatre

Employees in Johnson's main plant in Racine, Wisconsin, are seeing the picture at one of the city's major movie theatres. The film will run for one week along with the regular features of the theatre. Two tickets are being purchased by the Johnson Company for each of their employees who can visit the theatre for any performance during the week. District offices and salesmen will see the film at special showings.

## Architecture of Frank Lloyd Wright a Film Feature

♦ The new Johnson film takes the viewer on a "plant tour" of the company's Administration and Research Center buildings at Racine, Wisconsin, designed by world-famous architect, Frank

Lloyd Wright. This colorful sequence, photographed with consummate skill by Wilding technicians, is one of the highlights of the film and good enough to be "cut" into a special picture.





# PREMIUM RECORD: potent sales tool

—complete service from idea to prospect offered by Columbia

A COUPLE OF YEARS AGO, scientists at Cornell University's Division of Tropical Medicine discovered that if the mating call of the mosquito could be made to sound natural enough and loud enough the pests would come from miles around to investigate the fascinating whine. Once gathered together, they could be clobbered en masse on an electric grill. To capture this sound on record, Cornell turned to Columbia Transcriptions, a division of Columbia Records, Inc. The records are now in active service demolishing mosquitos in Cuban swamps.

## Transcriptions Business Going Up

This unusual job is just one of many recording and pressing operations that make the wheels go around at Columbia Transcriptions, and enough of them are constantly in progress to make the Division responsible for about 20% of the total sales volume of the company. Considering the size of Columbia's popular and classical sales, in which several million-record hits each year is not unusual, it can be seen that transcriptions are big business.

To most film producers, Columbia Transcriptions is the company that makes slidefilm recordings, and supplies thousands of them each week to large industrial slidefilm users, through producers.

The Transcription Division, paradoxically, also presses records for dozens of labels actively competing with Columbia in the retail record market. Notably, Julius La Rosa's big hit *Eh Cumpari* on the Cadence label was pressed by Columbia Transcriptions, only to go on and outsell all of Columbia's own popular hits for weeks.

## '53 Big Year for Premium Records

But the big news in the transcriptions business, at Columbia and other companies in the field, is the tremendous rise in the importance of the premium record. After the biggest year in the division's history in 1953, Columbia is

Striving for perfection, a Columbia engraver inspects every groove to insure that no fleck of dust has caused a bubble in the electroplating of the "mother" record.



aiming to double it in 1954. As the division's manager, Gilbert S. McKean, recognizes, "the facilities to handle this business have always been here, but we've never before gone after the premium record field aggressively with completely packaged ideas."

## Follow Through Right to Customer

This year, Columbia will offer premium record users far more than just a recording and pressing service. The company is prepared to originate premium record ideas, sell them to advertisers and merchandisers and handle the whole deal through label and jacket design, scripts, talent and distribution of the product. When required, Columbia can arrange for record-



Liberace records a promotional record at Columbia Transcriptions' studios.



Liberace fans become Denver bank depositors as the star hands out premium records.

ing studios in almost every city in the country, in addition to its big facilities in New York, Chicago and Hollywood. In special instances, it will arrange for the services of big name artists in the regular Columbia catalog for promotion and premium records.

Responsible for development of this new plan will be national sales manager, Albert Shulman, who will also act as liaison with the manufactur-



Rosemary Clooney makes General Foods' Sugar Crisp announcement record for national distribution to retailers.

ing division to insure exact scheduling and prompt delivery of commercially sponsored records. Important considerations in Columbia's bag of tricks for promotion record customers are the company's three manufacturing plants in Bridgeport, Conn., Terre Haute, Ind., and Hollywood, which insure that shipping costs to almost any point in the country will be the lowest.

A good example of Columbia Transcription's commercial service is a recent promotion put on by General Foods. To introduce a new "Sugar Crisp" cereal, GF arranged to have every retail grocer in the country receive a record of Rosemary Clooney singing about *Three Little Bears*, —*Handy, Candy and Pandy*. In the maze of new cereal brands being introduced every month, General Foods found the records to be an announcement that did not go in the retailer's waste basket, and insured that not only the grocer, but his family, were aware that there was big news coming in the cereal market.

## Denver Bank Scores a Million

Liberace's television show, now appearing on 110 stations on a locally sponsored basis, offered a special Columbia transcription to sponsors as a giveaway with the sponsor's own label. Dozens of them used the records. One, The Denver National Bank, offered the Liberace record for every \$10 account opened in the savings department and the popular pianist appeared to hand out the records. Liberace's fervent admirers stormed the doors with a million dollars of deposits before the supply of records ran out.

Timken Roller Bearing Company sent, as its Christmas Card, a special record of

(CONTINUED ON THE FOLLOWING PAGE)



## what's new in business pictures



A Columbia engineer inspect grooves being engraved into "lacquer master" as the artist "cuts a record" from recording studio. "Wax" masters are no longer used by Columbia; lacquer coated on a glass disc is standard.

### PREMIUM RECORDS:

CONTINUED FROM PRECEDING PAGE  
Basil Rathbone doing *The Night Before Christmas*.

#### Score of Special Uses

Other uses of "special" recordings seem to be endless: Colleges are putting alma mater records in year books; some six national church organizations are using Columbia transcriptions for fund-raising and other purposes; Yale University is recording Shakespeare in the original dialect of the time (very much like an Irish brogue): Zenith, Philco, Capehart, Stromberg-Carlson and GE provide retailers with special Hi-Fi records to demonstrate the acoustical qualities of their sets; Consolidated Vultee Aircraft provides records to take home for passengers on Convair airliners; Necchi Sewing Machines offer records to people who will come in for a demonstration—a million of them have.

#### Record Players Universal

The premium record seems destined to take an active part in the merchandising plans of thousands of companies who had never thought of them before. Record players, which were becoming almost a rarity before the war, have come back so strongly that most homes have them now. Whereas the old record was heavy and highly breakable, the typical premium record of today is small, lightweight and unbreakable—and actually costs little more than printed brochures which flood the mails, or stand unwanted on counters. The records are adaptable—they can be used as traffic generators, self-liquidating premiums; box-top offers; convention gifts; mailing pieces; or just about any selling job they are asked to do. Looks like a boom year for the record business—and not just in the juke-box field.

### Atlantic Refining Premieres a New Gasoline With 3-D Film

♦ Completion of the studio's first sponsored 3-D motion picture production. *Premium on Parade*, has been announced by LOUIS W. KELLMAN PRODUCTIONS, Philadelphia.

Sponsored by the ATLANTIC REFINING COMPANY, also of Philadelphia, the 11 minute, 16mm color sound film was designed to introduce Atlantic's new platinum catalyst premium gasoline to the sales staff, service personnel and dealers.

Premiered in 51 sales meetings from Boston to Miami, *Premium on Parade* was produced by the studio in 17 days so that the picture would break with Atlantic's special ad campaign introducing the new gasoline.

### Corelli-Jacobs Completes Scores for Two New Television Series

♦ CORELLI-JACOBS FILM MUSIC, INC. is completing the music scores for two series of 26 films each, produced by Thomas Carven Films Corporation. One series, *The World Through Stamps*, tells the story behind the postage stamps of the world. The other series is *The World Around Us*.

\* \* \*

### "Public Relations—Its Story" New Alcoa Color Slidefilm

♦ Production of *Public Relations—Its Story*, a new color slidefilm for the Aluminum Corporation of America has been completed by Kling Studios in Chicago.

*Public Relations—Its Story* em-

plays a new art technique. Through the use of art abstractions, this technique illustrates ideas and thoughts with bright colored figures against a black background. Because of the use of sharply contrasting background and objects, it was necessary to plan the film with a frame-to-frame picture continuity that would not disturb the seeing pattern of the viewer's eye.

Fourteen minutes in length, the film is fully narrated with musical background. Alcoa will use the film as a part of their sales training program to illustrate to sales personnel the function and advantages of the Public Relations Department of Alcoa.

The production assignment was placed with Kling through Fuller and Smith and Ross, Inc. of Cleveland.

### Curtis Visualizes Post's Role in Auto Industry

Sponsor: Curtis Publishing Company; THE SATURDAY EVENING POST.

Title: *The Story of Magazines in the Automobile Industry*, 12 min., color, produced by Robert Lawrence Productions, Inc.

★ This clever slide-motion film is a sales promotion presentation of the SATEVEPOST to be used among advertisers and agencies in the automotive field.

It points out that the POST has grown up with the automobile over the past fifty years, has been and remains a most potent force in automobile merchandising.

The film presents its statistics through moving drawings (by Wayne Colvin) which resemble the casual and effective style of telephone pad doodles.

### Introduce New Product to Retailers Via Film

Sponsor: Comfy Manufacturing Company.

Title: *CustoMagic, the Cover Story of the Year*, 12 min., color, produced by Dynamic Films, Inc. (through the Joseph Katz Agency).

★ This new sales film will introduce a new furniture slip cover to retailers all over the country. The covers, which look custom-made, are actually manufactured in just four styles which ingeniously fit hundreds of types of chairs.

The film demonstrates how the covers are fitted to different types of chairs, points out that retailers can stock more colors and patterns instead of having to stock dozens of different styles.

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## GM Films the 1954 Motorama for National Theatre Release

★ General Motors Corporation is preparing a new film on the 1954 Motorama which is expected to play to over ten million theatregoers in the next few months. The show, itself, has travelled to four cities (New York, Miami, San Francisco and Los Angeles) across the country; the film, photographed recently in Miami by Sound Masters, Inc., will "fill in" for complete coverage of the rest of the country.

Photographed in 35mm Eastman negative-positive, the 1954 Motorama film, tentatively titled *Going Places*, features scenes at the big Dinner Key Auditorium in Miami, nearly 200 "extras" recruited from the Miami area, and two "stars" played by an 8-year-old Miami boy, Stevie Mackauf, and his "father," played by Dr. Charles Philhour, a University of Miami professor.

The film shows Stevie watching the caravan of big Motorama trailer trucks heading for the Auditorium; hustling home to tell his father



On location for GM at Miami were (l. to r.) Harold Wondsel, president of Sound Masters; John K. Ford of GM public relations (arm raised) and Frank Donovan, director of new Motorama film.

about it and finally making the rounds of the exciting show.

At one point in the picture, Stevie gets lost and is taken under the wing of GM President Harlow W. Curtice until his Dad finds him.

John K. Ford, General Motors' motion picture chief, on hand to supervise the film in Miami, estimated the 10-minute picture would cost between \$35,000 and \$50,000 to produce. He and Harold E. Wondsel, Sound Masters' president, decided to film the Motorama in Miami instead of its opening in New York (although full newsreel type coverage was made by Sound Masters on the earlier New York show) because "everyone favored making it in Miami where we have a bigger show, more working space, a more colorful setting and more to show in the color sequences."

The Motorama caravan rides into town.



Future Farmers of America members raise their state standards at convention.

## Meet America's Future Farmers

*Their Silver Anniversary Convention Makes a Memorable Picture*

EVERY YEAR, thousands of delegates of the Future Farmers of America come to the Municipal Auditorium in Kansas City for their annual convention. Last fall, in honor of the F.F.A.'s 25th Anniversary, the Firestone Tire & Rubber Company, one of the donors to the F.F.A. Foundation, arranged to cover the Convention with a filmed newsreel of the various events. Owen Murphy Productions, Inc. was selected to make the film.

What has emerged, however, from the 20,000 feet of film shot at the convention is far more important than just a film of record. As a "newsreel" should, the film covers the activities of the convention, but it is also a first class documentary film which does not depend on time-lapse and the straight depicting of events for its appeal. This is all the more unusual, for the production staff arrived in Kansas City with no script of the picture to be made beyond just "shooting the show." Perhaps it was the "look" on the faces of the Future Farmers, or the good feeling that prevailed, for Owen Murphy and his staff quickly found a story idea on the spot and shot the film around it.

### Highlights a Typical Boy's Visit

Simply, the 35mm, b/w film, titled *The Future Farmers of America's Silver Anniversary*, is based on a visiting F.F.A. member from Nebraska who writes to his friends back home what he sees and does each day during the meetings.

Beginning with the scenes of the boys arriving in Kansas City—from all the states, Hawaii and Puerto Rico, the film shows the highlights of each day's events and some of the fun the boys have visiting the stockyards and the big American Royal livestock and horse show.

### President Appears in Moving Sequence

The highlight of the film is the appearance of President Eisenhower as he spoke to the closing session of the convention. Speaking very naturally, without obvious teleprompting or studied facial expressions, the President has rarely appeared in a better light. Some of the telephoto shots of Mr. Eisenhower, Secretary

Holby and other officials taken during the singing of the national anthem are tremendously moving.

If anything can be selected as outstanding in this film of all-around merit, it is the sound track. Recorded under actual conditions in the Auditorium, it is as true, meticulously constructed and balanced as if made under the very finest big studio conditions. In fact, being "live," it is better, it is alive and thoroughly stirring.

### Premiere Showing at the White House

First showing of the film was held at the White House for President Eisenhower. It was later officially premiered for the Chamber of Commerce and invited guests in Kansas City.

Now under way is nation-wide distribution of 600 of the 16mm sound prints, aimed first to reach all of the 365,000 members of the Future Farmers of America, and later to civic and other groups all over the country. In addition, 50 prints of a shorter t.v. version are now in circulation.

Worth a million to the Future Farmers is their new film being scanned by Kansas City officials (l to r) J. Willard Olander, Chamber of Commerce committee chr., Karl Koerper, chamber president, and John B. Gage, president of the American Royal.







Concealed microphone in leather bag enables Funt to record conversation with customers.



Hidden camera behind trick mirror (right) films customer's purchase of Ronson lighter.

## "Candid Camera" Looks at Selling

—and sponsors report some remarkable training results

ALLEN FUNT'S well known *Candid Camera* programs, which began with a radio show called *Candid Microphone* and mushroomed into such other projects as television, a continuing series of movie shorts shown in 8,000 theatres last year, a series of Columbia LP records, and a book on the subject called *Eavesdropper at Large*, has now branched out into the field of sales training and industrial films.

### Candid View of Customer Reactions

Made according to the same techniques used in the *Candid Camera* television programs, concealed cameras and microphones capture the real life reaction of every day people—the customers—in situations determined by the goal of the sponsor. The results, in believability and impact, are said to be likened to statistics established by Schwerin Research Corp. which state that *Candid Camera* Philip Morris commercials scored 200 to 300% higher than any other cigarette commercial tested.

An example of how the *Candid Camera* sales training films are put to work in the field can be found in the experience of the Simmons Mattress Company. It wanted to prove to dealers that a relatively expensive "X-Ray" mattress display was actually worth the cost as a sales-aid. So the *Candid Camera* was hidden on the sales floor in Macy's Department store and by picturing actual sales transactions with and without the mattress Simmons achieved its purpose. To what extent the goal was reached is best expressed in this comment from John W. Hubbell, vice-president of the company:

### Succeeds Where Print and Talk Fail

"Our movie showing your activities as a salesman in Macy's Bedding Department was an overwhelming success. We tried to visualize the re-

lationship between a prospective customer and a salesman in penetrating terms.

"We succeeded in getting our point across in this particular venture, although we have been trying to visualize this situation in vain for twenty years.

"The twenty-two minute film accomplished something where scores of printed messages and hundreds of talks failed."

For Nash-Kelvinator the problem was different and therefore, the resulting production was not typical of the other *Candid Camera* industrial films.

It was planned only to be shown at one of their own dealer meetings: to demonstrate vividly how and why Kelvinator had been losing

Checking a day's shooting back in his office, Allen Funt notes results before his film editors begin cutting the scenes for a sales training picture utilizing his "candid" technique.



### Visualized Sales Training Feature

sales to other manufacturers who had many features not found in its product before 1952.

The *Candid Camera*, located at the point of sale, found out from the customers themselves what people were looking for in a refrigerator.

Nash-Kelvinator thus could check off the things its product lacked, and portray dramatically why the firm was losing sales.

The film concluded by introducing the new Kelvinator refrigerator, designed to meet the demands of the consumer, as he had indicated his preferences to the *Candid Camera*.

When Seagram Distillers Corp. found consumer resistance to "Ancient Bottle Gin," a premium gin with a golden color, the *Candid Camera* got right behind the counter of a liquor store to make secret films of actual customers—BUYING the product, after the proper sales technique had been used.

The *Camera* had to show the salesmen how to make a virtue of the color, how to get around its comparatively high price and handle thrift conscious customers.

The resulting film, made under actual working conditions faced by the average liquor clerks, showing the same customers liquor clerks must face, proved once again that the right kind of salesmanship sells products.

A *Candid Camera* film for Ronson showed once again the adaptability of this technique.

### Ronson Verifies Brand Preferences

The problem, in the case of Ronson, was this: Since the Ronson Company had lost the basic patent right for the mechanical principle that had made its lighters unique, the company felt certain that the industry could expect a great invasion by competitors and imitators.

The task for *Candid Camera*, therefore, was to show: that the years of Ronson supremacy in product and in advertising had built a tremendous consumer acceptance of its products; that Ronson, in spite of cheaper imitations, would still be the preference of buyers.

The Ronson company believed, as Allen Funt did, that there was no better way to prove its points to dealers than by showing actual people (CONCLUDED ON PAGE SIXTY-TWO)

### Fortune Shows the Light Touch in "Memo to a Salesman"

★ The humorous side of that often "deadly" serious institution, the sales convention, having been disposed of in last year's widely-shown short 16mm sound film *The Salesman*, Information Productions, Inc., have turned out an equally enjoyable sequel on the too-familiar "inter-office memorandum."

Highlights of *Memo to a Salesman*, sponsored by FORTUNE, are provided in the pictorial review page opposite. This 10-minute sound film, also available in 16mm, has been shown at meetings sponsored by the magazine. The pictures speak for themselves and if the need arises for a slight deflationary touch to the forthcoming sales gathering, contact Information Productions, 5 East 57th Street, New York City 22 for details and terms on how the film can be obtained.





"Oliver (who has been out in his territory) can quickly and easily catch up on all major policy changes that have taken place during his absence."



"Usually the subject is either too important to be conveyed except in writing, or too trivial to be conveyed except in writing."



Memo from the boss: "As you know, my wife Lucy is National Vice-Chairman of the 'Preserve Our Trees and Flowers' Fund. I hope your contribution . . . will be larger than ever this year."



"About this year's bonus—as a result of the recent board meeting held on the executive yacht, the sales department bonus plan has been . . . cancelled."



"The four new executive assistants will report to me, but will also report to their immediate superiors. In other words, they will act as liaison men between executive assistants, executive assistants' superiors, their own superiors, and myself."



"In fact, I don't think it's putting it too strongly to say we've given the whole kettle of fish a new perspective and that the competition will need a better can of worms than he's ever had before if he expects to hit the comeback trial."



"It has space for every kind of information we want, worked out under just 36 scientific headings for each call."



"From now on I am personally going to check expense accounts in each and every salesman's case and with no exceptions."



"In reference to the upcoming sales meeting, we've always felt it was perfectly ok to get in a certain amount of fun and relaxation along with the serious business . . ."



But this year we've really got to tote that barge. Please report at 7:30 each morning with breakfast already behind you."



"Dear Oliver, with personal appreciation for all you've done this year . . . you've been given a new assignment and will be in full charge of territory between Mauch Chunk, Pa. and Nineveh . . ."



"This sales staff is spending too much time in the office with paper work. Let's spend more time selling, and less time on these memos. So get in there men. And sell!"





Liberty previewers (l to r) were Joseph Rothberg (Dekko); Janet C. Ballou (Liberty); Jerry Ballentine (Dekko) and Robert A. Myers of Liberty Mutual (see story below).

#### Liberty Mutual Previews a New Safety Film for Children

♦ At a recent Parker House luncheon in Boston, Liberty Mutual Insurance Company provided press, radio and t.v. representatives with a preview of its new sound, color puppet film which teaches pedestrian safety habits to pre-school and early school age children.

*Peter and the Whiffle-Hound*, a 10-minute film, was produced for the insurance company by Dekko Films of Boston. It recites the story of a young boy, Peter, and his unique dog, The Whiffle-Hound, who leads his master safely through pedestrian hazards to a birthday party by flashing his eyes red when danger threatened and green when conditions are safe.

The new film is based on the company's Whiffle-Hound live stage show which was presented throughout Massachusetts, in South Carolina and Long Island and has appeared on several television stations. More than 200,000 school children have seen this show.

At the preview luncheon, Robert A. Myers, Liberty Mutual promotion manager, explained that the film was made to give wider scope to the pedestrian safety presentation and animated marionettes were used because of their proven appeal to children of ages towards which the film's message is directed.

#### Pabst Brewing Co. Is Producing Documentary on Beer Business

♦ THE PABST BREWING COMPANY is sponsoring a new color documentary on the beer business. A thirteen-man crew from PETER ELGAR PRODUCTIONS in New York is now doing location shooting at Pabst plants in Milwaukee, Florida, Newark and Los Angeles.

The Pabst film has been planned for varied use—as an institutional picture for non-theatrical showings, a free-time feature for t.v. stations,

## THE BUSINESS SCREEN BOOKSHELF

Film and the Director by Don Livingston. Published by The Macmillan Company, New York. \$1.50.

\* \* \*

★ "The abilities of a good film director result from experiences and talents impossible to transmit. No book can teach a person to direct motion pictures: it can only explain basic principles and outline some of the problems." With these words Don Livingston, an experienced professional director, begins, "Film and the Director."

Developed in this modest, candid vein, the book is directed not only at the director-minded but all who would work with the director. Because the director unifies the work of the many specialists required to

make a film and because their problems are his problems, this book becomes their book as well.

Although he speaks sparingly of art and much of mechanics, art is Livingston's concern. He tentatively defines it as "creative work which influences the emotions." To achieve this influence, it is his conviction, films must "live." To weld the crafts and subordinate the techniques that make a film is the director's task if he would make his art live.

In primer fashion, with line illustrations matching floor diagrams and film frames, the techniques of joining scenes and transition by subject and camera movement are discussed. Other drawings, photographs and charts complement

chapters on visual technique, camera abilities, problems in sound and the network of production detail.

By fully defining the jobs, the equipment use and the terms and phrases which make up the language of film production, the author provides the principles he has promised: by examples and qualification, he keeps the principles from becoming a formula—emphasizing always that feeling and experimentation are necessary to make the film come alive.

There is no comfort here for the prize pupil who thinks mastering jargon is learning the trade. There is repeated caution for the technique expert: "in balancing the crafts he should never allow the desire for mere technical perfection to mar the story, the actions, or the reality of the scene."

Mr. Livingston has directed more than 60 films. He supplies practical information on every phase of film production in a text applicable to both theatrical and nontheatrical enterprise. He keeps one eye cocked on economy and he tries to separate his facts and principles from his opinions.

\* \* \*

#### Weirton Steel Tells the Story of Its Prize Film in New Booklet

♦ Weirton Steel Company, whose film *Weirton U.S.A.* was a recent Freedoms Foundation Award winner, has made up a 23-page booklet to describe the production of the movie by RKO Pathe.

Weirton officials were so impressed by the film that they ordered the booklet printed, showing how their firm was made. It is a comprehensive treatment of RKO Pathe's operation, illustrated with pictures of Pathe executives and specialists at work. The bottom of each page is devoted to the narration of the film.

Business firms interested in the booklet may get them from Sidney Kramer, RKO Pathe, 625 Madison Avenue, New York 22.

\* \* \*

#### Revised Labor Film Catalog Published by A.F.L. Bureau

♦ A revised and enlarged edition of "Films for Labor," a catalog of films and slidefilms on labor and related subjects, has been issued by the Workers Education Bureau of the American Federation of Labor.

The new 44-page catalog contains a listing of over 100 films and slidefilms available through the bureau and other sources. It also includes a description of a "film-a-month" plan and information on new posters designed to aid unions in publicizing their film showings.

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For showing life-sized three dimension views of complete installations, heavy equipment or extensive lines at sales meetings, prospect's offices, conventions, training sessions...this new, truly practical stereo projector does a superb job! It shows three-dimension pictures in full color as big as life to one or one hundred people at the same time. No more need to take prospects out to the job or the factory. No more expensive transporting of heavy products from city to city. No more selling from flat photographs or small pictures. The Compco Triad Stereo Projector has been tested and adopted by leading companies. Check into this—and see how it fits into your selling plans.

*The Compco-Triad is as simple to operate as any ordinary projector because it has all these exclusive features:*

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- Handsome carrying case available
- **DUAL PURPOSE. INSTANTLY AVAILABLE FOR USE IN SHOWING CONVENTIONAL 2 x 2 SLIDES**

**For complete information on how you can stimulate your selling with the Compco-Triad Stereo Projector . . . Mail Coupon Today!**

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2253 W. St. Paul Ave., Chicago 47, Ill.

Without obligation send me prices and details on how the Compco-Triad Stereo Projector stimulates selling.

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



# In the PICTURE PARADE

## "Seven Keys to Power" Takes Massey-Harris Products Abroad

♦ *Seven Keys to Power*, a 25-minute industrial color film for the MASSEY-HARRIS COMPANY of Racine, Wisconsin has been completed by KLING STUDIOS in Chicago.

The new film is unique in that it is done in four languages: French, Spanish, Portuguese and English. Because of lip sync sequences throughout the film, *Seven Keys to Power* became four separate motion pictures. Solution of the language problem was achieved by filming all lip sync sequences in each film with a rotating brace of actors, each proficient in a particular language.

Shot on location in Canada and the United States, *Seven Keys to Power* tells the story, by demonstration, of the seven models of Massey-Harris tractors.

Jack Fenimore directed the film.

## Story of Delaware River Bridge Assigned to Kellman Productions

♦ LOUIS W. KELLMAN PRODUCTIONS, Philadelphia, has been assigned production of *A Bridge Is Born*, a color sound documentary covering the construction of the new Delaware River Bridge being built between the cities of Philadelphia and Gloucester, New Jersey.

To be filmed over a three year period, the production will be sponsored by the Delaware River Port Authority, sponsors of *Short Cut to World Markets* and another soon-to-be released production on the activities of the Port of Philadelphia. Direction will be by Paul Wendkos.

## Note of Correction: Production Review Listing of National Video

♦ In the 1951 Production Review Issue of BUSINESS SCREEN, two television film series for which National Video Productions, Inc., of Washington, D. C. provided production facilities were listed under that firm's "recent productions and sponsors." Because of space limitations, the names of the actual producers were omitted.

The television films and their producers are: *The Drew Pearson Series*, produced by Milton Hammer for Motion Pictures for Television of New York City, and *The Fulton Lewis, Jr. Series*, directed and produced by George F. Johnston, Jr. of Washington Video Productions for William Dolph and Mr. Lewis.

## Canadian Pacific Railway Shows New Picture on "Trail Riders"

♦ The annual adventure of the Trail Riders of the Canadian Rockies, who gather each year at Banff to invade the high country nearby, has been filmed in a new Canadian Pacific 16mm color and sound film *Riding High*.

The 18-minute film, produced by Davart Corp., Toronto, has been placed in all U.S. and Canadian film libraries maintained in Canadian Pacific general offices and is available from agents on a free loan basis.

## Two McGraw-Hill Pix in Scripts

♦ DYNAMIC FILMS, INC. has completed scripts on two 15-minute films for McGraw-Hill's Text Film

Department. Correlated with *Consumer Living*, a popular text concerned with orienting teen-agers into various concepts on 20th Century living, the two films relate to *Leisure Time* and *Buymanship*. Lee R. Bobker will direct; scripts are by Alan Stern.

## Georgian Bay Line Sponsors Film on Lakes Passenger Ship

♦ *The Magic Visitor*, an 11-minute black and white film, has been completed for the Georgian Bay Line and is offered on free loan to groups.

The film documents the arrival in Chicago of the S. S. North American, Great Lakes passenger ship. Scenes show locking, turning

around with the help of a tugboat, a bridge opening, backing up the river, docking, loading supplies, sailing at twilight.

Wheaton College ministerial students are shown as cabin boys. Don Harmony prepared the script and photographed the scenes from many vantage points over a period of six arrivals. Charles Flynn does the narrating.

*The Magic Visitor* is available from Don Films, 228 E. Huron St., Chicago 11, Ill.

## Formation of Langlois Filmusic, Inc. Provides a Major Music Source

★ The combined music scoring facilities and all sound track of FILMUSIC COMPANY and LANG-WORTH PUBLICATIONS, INC. have been merged under the new name of LANGLOIS FILMUSIC, INC., with headquarters in the Warner Brothers Bldg., 619 West 51st Street, New York 19.

The merger of two of the largest companies in the field of picture scoring makes available a service to film producers that provides the largest library of sound track in the world, produced specifically for television, theatrical, industrial and sound slidefilm use.

Jack Shaindlin, formerly operator of Filmusic Company, has withdrawn from active participation in picture scoring from library track to devote himself to original scoring with "live" musicians. He has turned over all customer accounts and facilities to Langlois Filmusic, Inc. Mr. Shaindlin will continue to serve the new corporation in an advisory capacity for "live" picture scoring.

C. O. (Cy) LANGLOIS, JR., formerly general manager of Lang-Worth Publications, Inc., is president of the new corporation.

ANGELO ROSS, formerly with Filmusic, is in charge of all production and editing of the new corporation. The editing department also includes Frank Lewin, Robert Velazco and Paul Peterson.

The Hollywood office, at 6060 Sunset Boulevard, is supervised by Roberta Adye and maintains a full library of Langlois Filmusic sound track together with audition and editing facilities.

In Canada, the company is represented by S. W. Caldwell, Ltd., 447 Jarvis Street, Toronto.

Jumping off to a fast start, Langlois Filmusic furnished music scores for over five hundred film productions, including business motion pictures, t.v. films and commercials and slidefilms during its first month of operation in January.



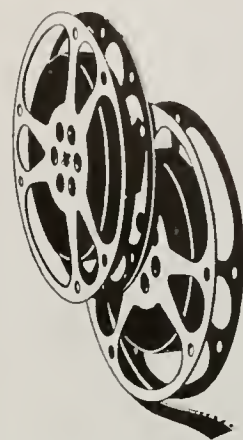
**Business film  
producers for over a  
quarter-century**

Slide films • Motion pictures • Films for TV

Frederick K. **Rockett** Company

6063 Sunset Boulevard, Hollywood 28 • HOLLYWOOD 4-3181

# NOTHING'S CHANGED



# BUT THE NAME!

The *mcgeary-smith laboratories, inc.* of Washington, D. C.  
announce the adoption of a new name—

**CAPITAL FILM LABORATORIES, INC.**

We feel this name change is consistent with our  
policy of expansion . . . It clearly points out  
our convenient location in the NATION'S CAPITAL . . . and it defines  
an EXCELLENCE OF SERVICE that has always been our maxim.

*We invite you to write today for our new brochure that explains in detail  
the completeness of our services.*

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GE's cameras recorded this 1913 electrification project.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

# My 45 Years of Business Filmmaking

by John W. Schwem

Apparatus Sales Division, General Electric Company

**A**MONG THE MORE spectacular innovations envisioned in Aldous Huxley's novel, "Brave New World," was a sensational form of entertainment known as "the feelies." The "feelies" were our present-day movies carried several steps and several senses further. The viewer not only saw and heard, but (through the use of special paraphernalia attached to his seat) he also could taste, smell, and feel various elements of the story being projected on the screen. A character in the novel in describing a production titled, *Love on a Bearskin Rug*, remarked excitedly to a friend: "It's wonderful, you can feel every hair in the rug!"

## Anything Likely in This Eventful Era

Fantastic? You can call it that if you like, but in my 15 years in the movie business I've seen so many "fantastic" ideas take factual shape that I refuse to scoff at anything. If someone had told me 15 years ago, for instance, that within my lifetime I'd be able to go into a theatre and watch a full-color, three dimensional, motion picture with stereophonic sound on a cycloramic screen I would have considered it a very amusing story. After seeing the progress that's been made in the art of movie-making over the past half-century, I'm willing to believe anything is possible, even the bearskin rug.

The development of the motion picture over the past four or five decades is a fascinating subject. But I don't intend to devote this article to the history of the art itself. Volumes have

been filled on the subject by qualified historians. Instead, I'd like to reminisce a little in a field with which I am somewhat more familiar—movies in industry, or even more specifically, movie making at the General Electric Company.

## Edison's First Ad Films in 1888

To most people, the advertising or public relations film is thought of as a sort of by-product or outgrowth of the theatrical entertainment movie. The fact is, however that the American businessman realized the value of the motion picture as an advertising medium long before it became a popular theatrical attraction. Some of the first pictures from Thomas Edison's laboratory were produced for advertising purposes as early as 1888, and since then nearly every major industry in the country has used the motion picture at one time or another as a means of communication.

I had my first taste of celluloid back in 1907 while assisting with the Dibble *World of Tomorrow* after school and evenings. I've been a confirmed addict ever since. At that time the moving picture had just taken its first flickering evolutionary step out of the peep-show era and the whole idea was still considered to be pretty much of a novelty. Movies were used in fact as "chasers," to clean out the theatre between vaudeville shows. Nobody believed that the magic lantern would ever amount to much more than a curiosity. I was just as skeptical as anyone else.

My first assignment after joining General Elec-

tric in 1909 was in the Standardizing Laboratory. The company's Photographic Section, however, owned a Bausch & Lomb slide projector (which is still in good working order) and the demand for its use became so great that I was transferred to that department to handle it. To my surprise, they also had a 35mm Standard Master Model movie projector, and these facilities were the beginning of the company's present Motion Picture Production Unit.

## Essanay Made First GE Film in 1909

That same year a forward looking advertising executive in the Appliance Department of General Electric commissioned the Essanay Motion Picture Company in Chicago to produce an advertising motion picture to promote the sale of electrical appliances. It's always dangerous to claim a first on anything: someone is bound to come up with something earlier.

But I am sure that the production of this film in 1909 established G.E. at least as a pioneer in the industrial-sponsored film field.

The picture, a one-reeler titled *Every Husband's Opportunity* (the art of title writing was even less advanced than the art of movie making in 1909) was released that year. By present-day standards the picture was something less than an epic, but at the time of its release it was a comparatively well produced film.

Unfortunately, however, *Every Husband's Opportunity* had very limited distribution. Theater owners were disinclined to use it because of the advertising content and the inconveniences of projection hindered dealers in showroom screenings. It was many years before the 16mm film and projector were introduced to solve the problems of non-theatrical showings.

## GE Began Film Production in 1912

It was three years after the Essanay picture that we entered the production field ourselves. It undoubtedly would have happened anyway, but I enjoy thinking that it was all the result of an experiment carried on by Ed Jones and myself. Ed was head of the still photo unit then, and I was his chief cook and developing tray washer. Quite by accident one day in the spring of 1912 we came across an old Williamson movie camera tucked away in the corner of a dark closet in the photo house. It was a single lens, hand-crank model which had been purchased several years previously for experimental purposes and then put aside for more important things.

Ed and I thought it would be fun to find out



Mr. John W. Schwem  
Pioneer Industrial Filmmaker

## The Screen Salutes a Visual Pioneer

★ John W. Schwem will retire this year from his position as Film Technician in General Electric's Apparatus Advertising and Sales Promotion Department at Schenectady, N.Y.

Born in Amsterdam, N. Y., July 17, 1889, Mr. Schwem attended Amsterdam public schools and the American School at Chicago, Ill. While a student, he worked in a number of

theaters and began his motion picture career in 1907.

Joining General Electric's Standardizing Laboratory in 1908, he was transferred to the company's Publicity Department a year later because of his interest in slide and movie production and projection. Since then he has served in many capacities in G.E.'s visual education activities.







"The Benefactor"—another early GE film.

how the thing worked, so we managed to get our hands on some film and spent our spare time during the following two weeks shooting moving pictures of every animate subject in the area, including each other.

Shortly after our first prints were returned from Edison Labs where we had sent them for processing, C. E. Bathcholts, then manager of the section, learned of our experiments and came over to have a look at the results. He was impressed with the possibilities, and decided to buy six open-arc Bogue lights for indoor movie photography. We were in the movie business.

#### Film Rail Electrification Project

It was nearly a year later before an opportunity arose to put our new-found art to work. The Butte, Anaconda and Pacific Railroad was electrifying its entire line and the G-E Transportation Division had the contract to supply the equipment. The event which took place early in 1913 in Butte, Montana, was the subject of our first moving picture.

We managed to convince the manager of the Transportation Division that a motion picture account of the installation of this equipment would make an excellent sales promotional tool and he agreed to foot the bill. We exposed about 4000 feet of film on the job and sent it off to the lab for developing. Surprisingly enough, the results were quite good; we had passed our first test with honors. However, we were shortly to learn that there was something more to this film production business than sighting through

a viewfinder and turning a crank. We were now faced with the problem of creating a finished motion picture story from 4000 feet of meaningless pictures. Charlie Bathcholts, Ed and I proclaimed ourselves joint chiefs of a three-man editing-and-titling department and, with no small degree of apprehension, set out to tame our celluloid monster.

#### Theatres and Schools Welcome Picture

Although the film was little more than a pictorial record of the event in Butte, it turned out to be much more successful than we had hoped. There was virtually no direct advertising in its content and theatre owners, skeptical at first, exhibited the film willingly when they realized that their audiences were genuinely interested.

There was also a demand for the picture from those colleges and universities throughout the country that had installed projection facilities and were eager for films that might be used for educational purposes. It was obvious that educational pictures of this type presented an excellent public relations opportunity but we never guessed the proportions to which this concept was eventually to grow.

From that encouraging beginning we began

(Right) This early poster announced world premiere of "King of the Rails." That event brought about creation of company's first film section.



(Below) C. A. Hoxie, the General Electric engineer, is shown with the "Palophotophone" which led to the development of synchronized sound-on-film motion pictures.



to spend more time with motion pictures. In 1914 we turned out a couple of films of "trip-through-our-plant" variety, a little trite by this time perhaps, but at the time such a treatment was received with a great deal of enthusiasm.

The first dealt with the manufacture of electric motors in the company's Lynn, Massachusetts, plant and the other took the form of a guided tour through the G-E lamp factory in Harrison, New Jersey.

The following year we put a documentary together on the building of the Panama Canal, using footage supplied by the government from its official library and a few scenes of our own showing the operation of the lock controls which the company had built in Schenectady. This film, incidentally, is still in circulation. It was made in 1915 and it looks it, but schools are still asking for it because of its historical value.

#### "Home Electrical" Promotes Appliances

Another production of that general period was called *Home Electrical*. It leaned a little more toward the promotional side than any of our previous productions but even at that it was pretty well received. We produced the film, under  
( CONTINUED ON PAGE SIXTY-SEVEN )

**THE KING OF THE RAILS**  
An Educational Motion Picture  
Depicting the Evolution of  
Transportation from  
the Primitive Days  
to Our Present Time  
PRODUCED BY  
GENERAL ELECTRIC COMPANY



ADVISION ASSOCIATES, INC.  
797 North Main Street  
Akron 10, Ohio  
Phone BLack-tone 3-1906

Date of Organization: 1951

OFFICERS AND DEPARTMENT HEADS

J. Leonard Taylor, *Pres. & Exec. Director*  
Edgar S. Taylor, *Vice Pres. & Acct. Executive*  
Robert H. Imhoff, *Secy. & Acct. Executive*  
H. E. Rogler, *Treasurer*

SERVICES: Motion pictures, 16mm & 35mm. B&W and color; sound, tape or film, including sync sound, single and double system; strip slide films, B&W and color, silent or sound, including 30 50 automatic; research and writing. FACILITIES: 16mm Bell & Howell, Bolex, Auricon; 35mm Arriflex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Genii of the Flame* (Surface Combustion Corp.); *Gateway to Service* (Washington Missionary College).

SLIDEFILMS: *Janitrol Progress*; *Balanced Climate* (Surface Combustion Corp.); *Bendix Duomatic* (Bendix Division, Avco); *Betty & Bob* series of three (Standard Publishing Co.).

CALHOUN STUDIOS, INC.

266 East 78th Street  
New York 21, New York  
Phone: LEhigh 5-2120

OFFICERS AND DEPARTMENT HEADS

Brian Calhoun, *President*  
William S. Kent, *Vice Pres. Exec. Producer*  
Howard Kaiser, *Vice Pres. Charge of Operations*  
Larry Hotcaveg, *Art Director*  
William Hyer, *Sales Manager*  
Didi Ruber, *Distribution Supervisor*

SERVICES: Completely equipped and staffed for research, production and distribution of industrial, commercial, educational, training and entertainment motion pictures, 35mm and 16mm. Complete programs, slidefilms, sound recording and rerecording.

FACILITIES: Sound-proofed, air-conditioned studio, 35x70-feet with 25-foot ceiling. Full complement of lights, Mitchell and Maurer cameras. Fearless dolly, mike boom, tracks, large number of flats and props. Ampex and Magnasynce tape recorders, Maurer film recorder, Fairchild disc recorder. Camera car and equipment for location shooting. Recording studio with synchronous projection. Projection theatre, carpentry shop, make-up room, three cutting rooms, four dressing rooms, roofgarden. Full creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fly, Fisherman, Fly* (United Aircraft Corp.); *Easy Automatic Washer* (Easy Washing Machine Corp.); *What's New in Cooking?* (International Minerals & Chemical Corp.); *The Challenge Facing Coffee* (National Coffee Assn.); *Mister Dopey O'Doodle* (Crown Cork & Seal Co.); *Hunting & Fishing* series (World Outdoors, Inc.); *Mirror Youth Program* (New York Daily Mirror); *H<sub>2</sub>O* (New York State Dept.); *Figure Fashioning with Buster Crabbe* (TV series).

TV COMMERCIALS: for Raleigh Manufacturers, Tea Council of America, Muscular Dystrophy Associates, Helena Rubenstein, Inc., Accent, Coty, Inc., Loxol Corp., Melrose Distillers.

FIRST SUPPLEMENTARY LISTINGS

The 1954 Fourth Annual

# Production Review

of Business & TV Film Producers

Having complied with minimum prerequisites—listing facilities, sponsors and recent films—these companies have qualified for 1954 Production Review reference.

FRINK STUDIOS

1414 Thornton Street  
Elkhart, Indiana  
Phone: 3-0274

Date of Organization: 1951

Maurice Frink, Jr., *Owner*

SERVICES: Slidefilms and motion pictures; color and black and white; TV commercials.

FACILITIES: Sound stage, animation, 16mm cameras, double-system sound, magnetic and tape recording, screening, cutting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dodge-Timken Bearing* (Dodge Mfg. Co.); *Power Brake* (Bendix Prod. Div., Bendix Aviation Corp.); *Alka-Therm* (O'Brien Paint Corp.); *Operation 32* (South Bend Community Chest United Fund).

SLIDEFILMS: *Is This Me?* (Miles Laboratories, Inc.); *ABC Power Brake Story* (Bendix Prod. Div., Bendix Aviation Corp.).

TV COMMERCIALS: for Zephyr Gas, White Rose Gas, NROG (Nat'l Retail Organization of Grocers), Spartan Stores, Swanson Cookies, Gilbert's Clothing Store.

HOLLAND-WEGMAN PRODUCTIONS

233 North Street  
Buffalo 1, New York  
Phone: ELmwood 4600

OFFICERS AND DEPARTMENT HEADS

Sheldon C. Holland, *Partner*  
Edward J. Wegman, *Partner*  
James I. Allan, *Editorial Chief*  
Albion E. Ende, *Art Director*  
Robert E. Flynn, *Writer-Director*  
Nancy A. Getman, *Production Coord.*

SERVICES: Sales, sales promotion and instructional films for business and industry; medical, educational and scientific films; slidefilms; commercials and programs for television.

FACILITIES: Sound stage, blimped studio cameras, 16mm magnetic and 1/4 inch magnetic lip-sync recorders, animation stand, art department, creative staff, music library, film vault.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cel-O-Sorb, the Surgical Sponge* (O-Cel-O Div., General Mills); *Portable Grinding & Sanding*; *Abrasive Workshop*; *Cash in on Coated* (Carborundum Co.); *Modern Medicine Looks at the Heart* (Western New York Heart Assn.).

SLIDEFILMS: *The Bill White Story*; *1951 National Sales Meeting* (Carborundum Co.).

TV FILMS: for Cannon Mills, Coca-Cola, CBS Newsreel, Fedders Air Conditioners, General Electric, NBC Newsreel, National Gypsum Co., New York Telephone Co., Trico, Wildroot, etc.

MERCURY INTERNATIONAL PICTURES, INC.  
6611 Santa Monica Boulevard  
Hollywood 38, California  
Phone: HOLlywood 5-1101

Date of Organization: 1948

BRANCH: 251 E. Grand Ave., Chicago 11, Illinois.  
Phone: DELaware 7-3931. (Tempo, Inc.)

OFFICERS AND DEPARTMENT HEADS

V. E. Ellsworth, *President*  
David L. Monahan, *Vice President*  
G. C. Cable, *Secretary*  
Robert W. Larsen, *Production Head*  
Gertrude Bennett, *General Manager*

SERVICES: Creation and production of motion pictures, TV commercials, and sound slidefilms for industry, public and civic relations; sales, sales training, product promotion, etc. Script to finished film, 16mm & 35mm color, b/w. FACILITIES: Studio, sound stage; 16mm and 35mm Mitchells and 16mm Cine Special cameras; arc and incandescent illumination, grip, interior and exterior production; 16mm and 35mm projection; projection and rehearsal rooms; scene design and set construction; art department; story boards, mockups, miniatures and special effects. Fully equipped cutting rooms, dressing and makeup rooms; adjoining mixing booth, commentators' booth; 35mm sound recording. Still department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Extended Compass* (Masonic Homes of California); *Pattern for Progress* (Hoffman Radio Corp.); *By An Emperor's Quill* (Western Beet Sugar Producers); *Climate as You Like It* (Insulation Board Institute); *Arosa Ski Holiday* (Henke Ski Boots—Specialty Importers, Inc.); *Meet John Gardae* (Rose Hills Memorial Park Assn.).

SOUND SLIDEFILMS: 4 sales subjects for Hoffman Radio Corp.

TELEVISION FILMS: *Tim McCoy Show* series.

—CANADA—

★ ★ ★

RAPID GRIP & BATTEN, LTD.

Motion Picture Division  
1640 The Queensway  
Toronto, Ontario, Canada  
Phone CLifford 1-5291-2

Date of Organization: 1953

OFFICERS AND DEPARTMENT HEADS

R. A. Batten, *President*  
J. H. Batten, *Vice President*  
F. E. O'Byrne, *Manager*  
G. A. Batten, *Office Manager*  
A. Cullimore, *Production Supervisor*  
Joe Grimaldi, *Sound Dept.*  
C. Slagter, *Camera Dept. Head*  
B. Hausler, *Laboratory Supt.*

SERVICES: Complete facilities for 35mm and 16mm productions.

FACILITIES: 16mm color and black and white printing and processing. Complete editing 35mm and 16mm. Western Electric recording, Stancil-Hoffman magnetic recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wraps Off* English version; *L'Autre Cloak* French version (Imperial Oil Ltd.); *Nassau*; *Trinidad*; *Barbados* (Trans-Canada Airlines); *The Canada Cup Golf Tournament* (Rapid Grip & Batten, Ltd.)

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OF PHOTOGRAPHIC EQUIPMENT FOR

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New **PROFESSIONAL JUNIOR**

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—for Prof. Jr. friction  
and geared heads



Has substantial shoe and spur  
Measures from floor to flange  
25" extended —17"  
collapsed. **\$75**

FAMOUS  
"controlled  
action"

SMALL **GYRO**  
TRIPOD

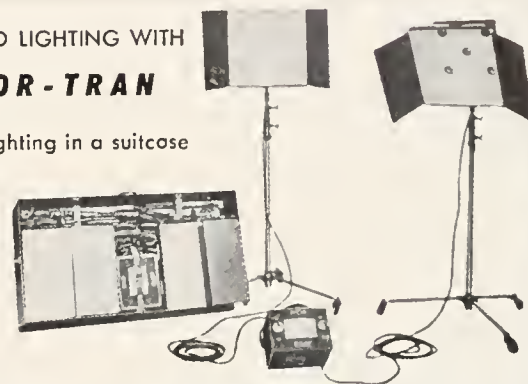
Two speeds—slow and fast  
—for both panning and tilting.  
Helps you capture fine scenic views  
and fast-moving sports events. Espe-  
cially recommended for 16mm Mitchell,  
16mm Maurer, B & H Eyemo  
and similar cameras.

**\$600**



PACKAGED LIGHTING WITH  
**COLOR-TRAN**

—studio lighting in a suitcase

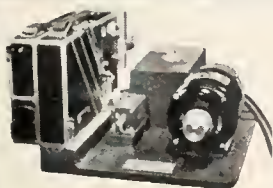


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on a 30 amp. fuse — **COLOR-TRAN** will do it!  
Kit contains 2 light heads, 2 Superior stands and  
proper size **COLOR-TRAN** converter to match.  
Packed in compact case.

Senior Kit  
**\$237.50**

Other style  
kits available.

Write for **COLOR-TRAN** Catalogue.



**STOP MOTION MOTOR**  
FOR CINE KODAK SPECIAL

Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
or for single frames. Camera  
mounts without special tools.

**\$450**

Also available — Stop Motion  
Motors for 16mm—35mm B & H,  
Mitchell and other professional  
cameras.



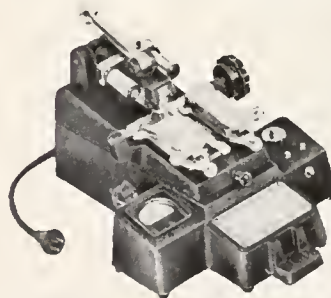
**ELECTRIC**  
**FOOTAGE TIMER**

Dual model for both 16mm  
and 35mm. Large white num-  
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rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
minute—or 35mm operating at  
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in synchronization. **\$95**

Single model, either 16mm or  
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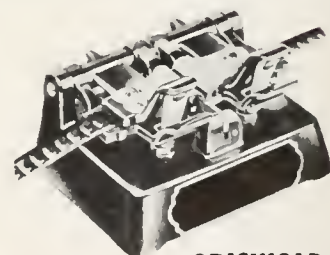
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GIVES PERMANENT SPlice  
IN **10 SECONDS!**



Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
or perforated film. 16mm, 35mm or  
70mm. **\$547.80**

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for perforated film.



**GRISWOLD**  
**HOT FILM SPLICER**

Model R-2 for 35mm silent and sound  
film. Precision construction makes it easy  
to get a clean, square splice with accu-  
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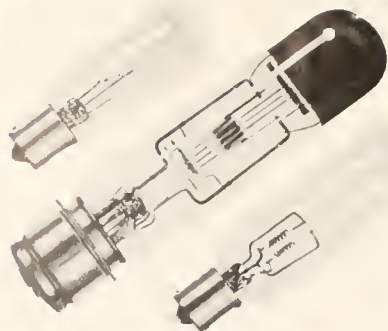
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\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses  
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Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

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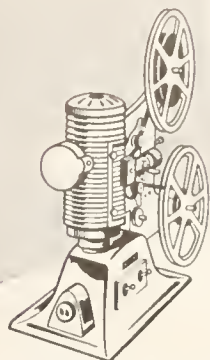


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## NEW AUDIO VISUAL PRODUCTS

### Camera Equipment Company Offers Folding Dolly for Travel Ease

♦ A new collapsible three-wheel dolly is announced by CAMERA EQUIPMENT COMPANY, New York. Designed in response to requests from cameramen who wanted a dolly that is easily transportable for field and location jobs, this model folds into the compact size of 18" x 12" x 36" and fits into a handy carrying case. Assembled, it measures 45" wide by 16" long.

The dolly is equipped with a wheel in the rear for easy steering. Write for full details.

\* \* \*

### Du Pont High-Speed Films Under Wollensak Co. Label

♦ Two DU PONT motion picture films, perforated for high speed use, are to be offered through WOLLENSAK OPTICAL COMPANY of Rochester, N.Y., under Wollensak labels, the two firms announced recently.

High speed motion picture cameras require specially perforated film. The Wollensak Company manufactures "Fastax" high-speed motion picture cameras. Standard movie cameras shoot 24 pictures per second; "Fastax" cameras shoot from 150 to 16,000 pictures per second.

The two films involved are the Du Pont "Superior" 3, type 927, and High Speed Rapid Reversal, type 931, both very fast films widely used in newsreel and t.v. work. They will be sold under the "Fastax" label.

"Superior" 3 negative film (125 daylight, 100 tungsten) will be sold in 35mm size only. High Speed Rapid Reversal (160 daylight, 125 tungsten) and negative stock (80 daylight, 64 tungsten) will be available in 35 and 16mm sizes.

JOHN H. WADDELL, manager of the "Fastax" Division, will have charge of the sale of the Du Pont film. Sales of "Superior" 3 and High

Speed Rapid Reversal film manufactured for use in standard speed motion picture cameras still will be handled by the Du Pont Photo Products Dept. The films are suited for use in standard cameras for the photographic analysis of motion and instrumentation as well as for high-speed motion picture photography.

\* \* \*

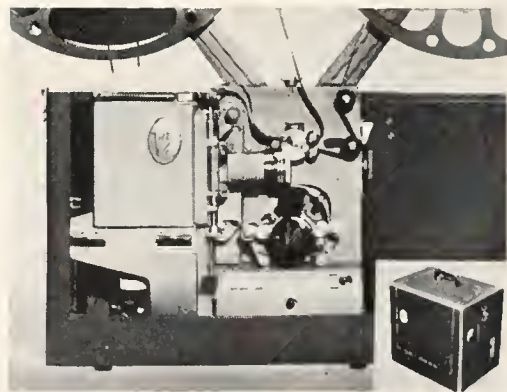
### Simplified 16mm Sound Projector Designed by Victor Animatograph

♦ A new Victor 16mm Sound Projector was announced by SAM G. ROSE, president of VICTOR ANIMATOGRAPH CORPORATION at a national distributors sales meeting recently. Highlighting a new simplicity is a 3-spot threading system. The film is placed over the sound drum, through the film gate, and onto a single sprocket.

Featured also is a softly illuminated finger-tip control panel. Three-spot safety film trips at the sprocket, upper loop, and lower loop are designed to prevent film damage.

Other characteristics of the new Victor include: lubricating oil system, reservoir for controlled lubrication; air-conditioned lamp enclosure; Hi-Lite Optical System with a Mark II Shutter; compensating film shoes of stainless steel which automatically adjust to varying film thicknesses and splices; sapphire-tipped pawls; air-conditioned film gate; a flat field lens for sharp-to-the corner clarity.

Fashioned in forest green plastic fabric, the Victor is trimmed with satin chrome. The new styling and engineering are incorporated in three models: Classmate 4 for small audiences; Assembly 10 for medium-sized audiences; Sovereign 25 for large audiences. A free folder on these models may be obtained from the manufacturer, Davenport, Iowa.



### The New Victor Simplified 16mm

sound motion picture projector just announced (see above). It features a 3-spot threading system for easy field use.



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Kodak Transparency Illuminator

**Transparency Illuminator 10 x 10  
Announced by Eastman Kodak Co.**

♦ A new Kodak Transparency Illuminator 10 x 10, which features rigid spectral and luminance characteristics, has been announced by the EASTMAN KODAK COMPANY.

Both color and brightness characteristics in the illuminator have been held to firm standards, the company states, to achieve proper color balance for viewing color transparencies.

The new illuminator is made of deep drawn, high impact, Styron Plastic sheet with white translucent Plexiglass and a special blue glass filter for proper color correction. It can be used for viewing all size color transparencies up to and including 8 x 10 inches. It is designed to accommodate a standard 60-watt tungsten lamp.

With six-foot cord and plug, ready for immediate use on 110-220 volt AC or DC, the Kodak Transparency Illuminator 10 x 10 will be priced at \$14.50 list.

\* \* \*

**3-D Color Values Preserved by  
Stereo Vuers, Manufacturer Says**

♦ Polacoat-Polarized Stereo Vuers for viewing stereo projection have been announced to industrial pro-

ducers and industrial audio-visual dealers by POLACOAT INCORPORATED, a Cincinnati firm.

The new viewers are made with the Polacoat process, invented by JOHN F. DREYER, president of the firm. The viewers are said to be an improvement in polarizers in the way the light rays from wide angles are fully polarized. Polacoat-Polarized Vuers are the only viewers which do not change picture color value, it is claimed.

The low cost paper-frame viewers are supplied with a special Vuere-Keeper envelope for 22 cents and a deluxe Permanent Vuere with



Polacoat's Permanent Vuers

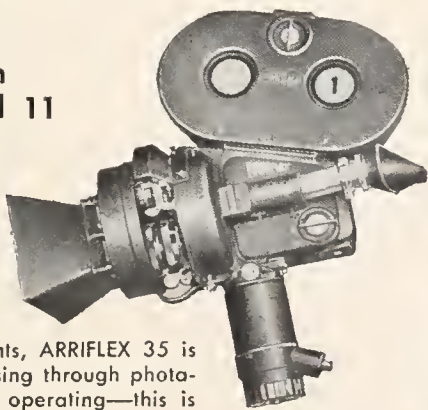
shatterproof glass lenses and modern styled metallic color frames are supplied for \$3.95. A plastic carrying case is supplied with this model for 25 cents.

The firm also manufactures the new polarized Daytime Screen, available in cut-to-order sizes up to 21" x 36". Easy to install in a display or advertising projector, the screen is 1/8" thick and is of the dark screen type.

The polarizing coating enables the screen to absorb the disturbing front light that normally "washes out" the contrast of the picture projected under daylight conditions. Control of the picture contrast is obtained by rear projection, when there is ambient front light.

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**I**NTRODUCTION of the new 35mm Eastman negative-positive color process brought with it the problem of optical effects, without which most productions are incomplete. Not until the subsequent development of the technique of making panchromatic separations and internegatives, could conventional optical effects be successfully undertaken.

These optical effects are made on Eastman Internegative film from separation positives. The optical internegative is then cut into the original edited negative, from which release prints are made. The problems encountered in this separation-internegative system are many, but if sufficient pains are taken throughout the entire process, results are quite satisfactory.

#### Quality Degradation Noted

There are, however, some disadvantages in this optical process, which must be recognized at the outset. The greatest of these is the apparent quality degradation which the optical scenes suffer in comparison to other scenes printed from original negatives.

Another disadvantage is the relatively high cost of optical effects, which is a large factor when only a few prints are to be made, usually insufficient in number to amortize the cost of the opticals.

Third in order of disadvantages is the problem of time required to make these optical effects in internegative, and then to cut that optical internegative into the edited original negative and thereafter obtain a well balanced answer print.

#### Work Out Alternate Method

To overcome these three major difficulties, that is, to improve quality, to reduce cost, and to shorten time required, we have worked out an alternate method of making optical effects in every print, without resorting to separation positives or internegatives.

In this method, the original negative, after being matched to the work print, is spliced in two rolls, called A and B rolls. Mask rolls are then made up and synchronized to the edited A and B rolls.

In each reel, effects such as wipes, dissolves, fades, etc. can be made to occur as frequently as desired, and can be of various lengths and types.

In the printing operation, the masks are printed with the negatives to which they have been conformed, first the A roll with the A mask, then the B roll with the B mask. Titles, super-impositions, montages

## Making Optical Effects in 35mm Eastman Negative-Positive Color Films Using Only Original Negative

by Paul Kaufman, Vice-President, Tri Art Color Corporation

and numerous other effects can be incorporated in any production in a similar manner.

#### Three Advantages Are Cited

Experience with this method has indicated the following distinct advantages over the so-called conventional method of making optical effects:

1. Photographic quality of the scenes involved in the effects is equal in every respect to the quality of the rest of the picture, since original negatives are used exclusively.

2. The time required to get the negative matched and into the laboratory for an answer print is considerably reduced.

3. Changes in effects, involving type, speed, design or length of ef-

fect can be accomplished with ease, even after viewing the answer print, without altering or disturbing the negative in any way.

If 16mm reversal prints are required, a low contrast 35mm color print can be made by the above described method. Since all the effects are incorporated into this 35mm print, it is a relatively simple matter to make 16mm reduction prints of high quality on Kodachrome or other reversal material.

#### For Few or Many Prints

In spite of the fact that one of the advantages of this method is its adaptability to low print requirement, superiority of print quality over any other method makes it attractive for any number of prints. The slight increase in print cost,

due to the double printing operation is more than compensated for by the high standard of quality maintained. The cost of making up the traveling masks is more than offset by the savings incurred in avoiding the expense of pan separations, internegatives and optical charges.

#### Was An Emergency Measure

Finally, the quality of the optical effects themselves, from the standpoint of smoothness of operation, and general overall professional appearance, leaves nothing to be desired. This method, was inaugurated primarily as an emergency measure, to provide optical effects in a production for which sufficient time was not available for conventional optical internegative. Now it has developed into an important factor, having been adopted by many producers for the reasons outlined above.

It should be understood that the purpose of this article is *not* to discourage the use of the separation-internegative method of making optical effects, but to report to the producer an alternate method to meet a current and specific need. ☐

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#### CANDID SALESMAN: (CONTINUED FROM PAGE FIFTY)

in jewelry shops, cigar stores, drug stores—in actual real life locations, that is—saying in their own words, why Ronson was the best.

This the *Candid Camera* film did, besides demonstrating such other facts, as the value of selling Ronson accessories, and "trading-up."

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Allen Funt and his production staff work with the manufacturer to determine the target for a single film. Then, with close collaboration with the manufacturer, the *Candid Camera* sets about attaining its goal, point by point, until the film is completed.

Funt guarantees that in every single case the entire film is *Completely Candid*. Every customer who appears in the film is absolutely unaware that he is being filmed and recorded.

Every single person who is photographed, whether or not he eventually appears in one of the films, is paid approximately ten dollars, and gives a signed release which covers every possible use of that film. All of the storekeepers whose premises are used also sign a release and are paid approximately twenty-five dollars a day.

The *Candid Camera* is a mobile operation which can travel around the country when necessary. ☐

# The Use of Films for Job Description:

(CONTINUED FROM PAGE FOURTEEN)

somewhat related field in which relatively little use has been made of films is the task of job description.

People who are concerned with the selection and training of personnel, with environmental conditions of work, with physical requirements of workers, with safety planning, with job classification, and with the provision of tools and supplies, require an accurate and detailed knowledge of a job and the relationship of the worker to it. This kind of information is customarily collected by the personal observations of job analysts who record data on printed forms.

## Words Alone Are Not Enough

Both the users of the job description data, and the analysts themselves have felt that purely verbal methods of recording and communicating relevant information leaves much to be desired in many instances, and the question has arisen as to whether the sound motion picture might not be used to record, and present to users, those aspects of job description which are not adequately handled at present by purely verbal means.

The film has the ability to record faithfully, both in picture and sound, many of the aspects of a job situation, and it would seem that if the

camera could be used conveniently and cheaply, it might make a valuable addition to the methods of job description. In addition to being useful for job description it was thought that such record films might also, with minor modification, be suitable for use as training film loops and as proficiency test instruments.

During the past year, at the request of the Bureau of Naval Personnel, the Instructional Film Research Program has been developing and testing methods of using the film for this purpose, and in so doing it has placed emphasis on (1) developing *flexible* film production methods adaptable to a variety of purposes, and (2) developing *low cost* methods, to the extent that these are consistent with the results desired.

Among the methods which were tried out for filmically recording job data, were the following:

## Method 1—Memo-Motion Photography

♦ Memo-motion photography is a special variety of time-lapse photography in which photographs are taken at a rate of one frame per second. This means that job activities lasting more than an hour can be recorded on 100 feet of 16mm film, resulting in considerable economy of film, and storage space. Such a film record is designed primarily for study one frame at a time so that a rather detailed descriptive analysis of a job can be made.

While memo-motion is a very useful technique for extensive coverage of a job, it suffers from the disadvantage that if the film is projected at 24 or even 16 frames per second the action generally occurs too quickly to be meaningful. This precludes the use of a sound track on the film.

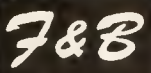
## Camera Setup Is Described

The equipment used for memo-motion recording was a Cine-Kodak Special 16mm Camera equipped with a synchronous electric motor which drives the camera through a geneva movement at the rate of one frame per second. Closing the camera shutter to the 1/2 or 1/4 opening gives exposures of 1/25 or 1/50 of a second which are adequate to "freeze" most human movements.

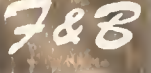
Lighting consisted of eight PAR 38 internal reflector lamps constructed of pyrex glass and operated through "Color Tran" lighting transformers. These transformers boost the voltage, thereby increasing the light output with some shortening of the life of the lamp.

A projector with remote control and a daylight rear projection box

(CONTINUED ON FOLLOWING PAGE)

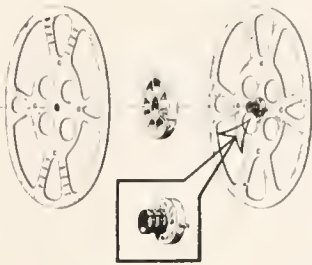


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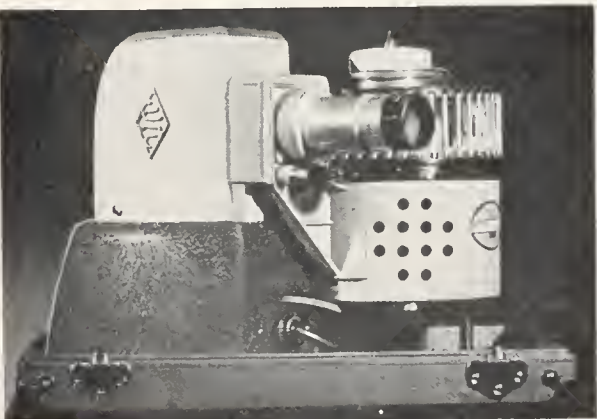
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QUOTATION FROM LETTER BY MR. SAM GORWITZ  
EXEC. VICE-PRES., PROJECTOGRAPH CORP.

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## The Use of Films for Job Description:

(CONTINUED FROM PRECEDING PAGE)

were used for viewing and analyzing the "memo-motion" films.

Method 2—Photography at 8 frames per second—Sound recorded and reproduced at 16 frames per second

♦ In order to conserve film and at the same time make possible a useful study of the movements involved in performing a job, film recordings were made at 8 frames a second. When projected at 16 frames a second, the movement, though twice as fast as normal, is often satisfactorily recorded for many kinds of observations to be made from the films. Projection at 16 frames per second permits the recording and reproduction of a sound track on magnetically striped film, with a quality which is quite satisfactory for reproducing speech.

### Testing Procedure Noted

In this method the worker is asked to go through the job under study as he normally performs it, and to describe what he is doing. The action is then filmed at 8 frames per second (with the Cine-Kodak Special Camera). After processing and magnetic striping, the worker is shown the film several times, and then his description of critical aspects of the work is recorded on the film which is run at 16 frames per second. A Bell and Howell Magnetic Recording Projector was used for this purpose.

A film made at 8 frames per second can contain much valuable data about a job, and it is relatively cheap and simple to produce. However, since the motions of the worker are speeded up when the film is projected, this type of job record may have disadvantages for certain purposes.

Method 3—Photography at 16 frames per second. Sound at 16 frames per second.

♦ A minor variation on the method just described is to make the film record at 16 frames per second and to record and reproduce the sound



Daylight projection box and projector used for analysis of film records of job performance.

on magnetically striped film also at 16 frames per second.

This method has several advantages over the normal procedure of making sound films at 24 frames per second: (1) There is an appreciable saving of film costs, (2) If an electric drive motor is not available for the camera, a considerably longer run can be obtained from the spring motor of the Cine-Kodak Special Camera.

Method 4—Photography at 24 frames per second. Sound recording at 24 frames per second

♦ It is obviously possible by using a camera and a tape recorder each driven by synchronous motors to record picture and sound synchronously in the usual way when this is necessary. However, this method presents problems of re-recording and matching picture and sound, and its use was abandoned for job analysis purposes in favor of the simpler single-system sound recording camera.

The Auricon Pro 16mm sound camera was used, and our experience has shown that with very little training, intelligent individuals can operate both the camera, and sound controls, and obtain acceptable results. The use of such a camera makes possible the recording of sounds which are indigenous to the job, as well as the comments of the worker or job analyst. Suspending the microphone around the neck of the worker eliminates the need for a "boom", and simplifies the sound recording



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job. Single-perforated 16mm film is used, and this is developed to a negative, and printed in the usual way.

It has been found practical to magnetically stripe such a sound film with a half width stripe thus permitting two sound tracks on the same print—one optical and one magnetic. This opens up considerable possibilities for adapting the same visual material to two purposes: for instance, as a job record, and for training or testing operatives.

**Method 5—Slow Motion Photography**

♦ One of the areas where the written record is least adequate, and the camera is most capable as a recording instrument is in the observation of work situations where complex activity occurs at a rapid speed. In such situations slow motion film records made at 48 or 64 frames per second have proved very revealing. The Cine Kodak Special Camera has proved satisfactory for this purpose also.

**Method 6—Simplified Lighting**

♦ As was mentioned previously eight portable lighting units were used for most of this work. However, in an effort to simplify procedures still further, some job recording was done using four internal reflector photo-floods mounted on the camera. A simple attachment is available which consists of two flexible arms, such as are used in "goose-neck" reading lamps, mounted on a bracket. Each arm carries two lamp sockets, and the bracket at the bottom carries a four-position switch. This arrangement permits the lamps to be operated either in parallel, in series, or two on and two off. The camera mounts on the bracket, which can be hand-held or tripod mounted.

Such a lighting unit is as simple to operate as a photo flash attachment. A guide number is worked out for the particular kind of lamps and film in use, and exposure is simply and quickly calculated by dividing the distance from lamps to

subject into the guide number. Such a simple lighting unit, though considered non-professional, does provide adequate lighting for many subjects, where the areas to be filmed do not exceed about 12' x 8', and where considerable depth of field is not involved.

**General Comments**

♦ The exploratory work of the Instructional Film Research Program in the field of recording job information would suggest that the camera is a very flexible tool, which could be used by job analysts, with a relatively short training in film techniques.

Film records appear to have advantages over written reports for use in describing job situations for analysis, and for communicating information about jobs to other people, particularly where the jobs involve team work or complex interactions between people. Such film records may also be valuable as instructional materials in the form of film loops, and as proficiency testing materials in training courses.

**SUMMARY**

In this paper we have tried to suggest some additional uses for the sound motion picture in industry. Many of the film techniques we have described are perhaps not new, but the applications which we have discussed may open up some new uses for films in industrial training, personnel selection, and job description.

**Hub Distributors Will Handle New England Sales for Ampro**

♦ Appointment of HUB DISTRIBUTORS, INC., 594 Commonwealth Ave., Boston, as New England distributor for the AMPRO CORPORATION, Chicago manufacturer of tape recorders and motion picture projectors recently was announced by HOWARD MARX, Ampro vice president and general sales manager.

Initial sales and promotion plans were outlined in a day-long meeting with Hub executives at Ampro's eastern headquarters in New York.

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## Tele-Q Cueing System Now Available for Business Use

♦ TELE-Q CORPORATION has announced that its cueing system will now be made available for public speakers, business conventions, club meetings, etc.

According to JOSEPH KORNFELD, Tele-Q sales manager, business men speaking as individuals before large groups or participating in forum discussions can present talks and comments in a way that appears to be ad lib or as though remarks have been committed to memory. A compact piece of equipment, Tele-Q with its giant-size type can easily be read from a distance of many feet. Simultaneously, a battery of as many as a dozen viewers can be operated from an unseen control unit synchronized to the speed of the speech of an individual or group.

Further information on the device may be obtained from Tele-Q Corp., 1227 Sixth Avenue, New York.

## 3-D Theatre-on-Wheels Touring With 16mm Sponsored Picture

♦ THE RAMSDALL-VICTOR 3-D system has been installed in what is believed to be the first mobile three-dimension theatre in the world. The 16mm projectors, made by the VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa, are being put to work for industry by the Cincinnati Lathe and Tool Company for the showing of its 15-minute 3-D film, *A Way of Thinking*.

Produced by Floyd Ramsdell, of Worcester Film Corporation, Worcester, Mass., the film dramatizes production methods of C.L.&T. and is being shown to metalworking shop operators, vocational school leaders and industrialists.

Two mechanically linked Victor 16mm motion picture projectors are installed behind the driver's seat of the "Magic Carpet" 11½-ton coach. The theatre seats eight.

Theatre-on-Wheels of the Cincinnati Lathe and Tool Company is taking 3-D motion pictures to field groups.



## ALONG THE EQUIPMENT LINES

### Reeves Soundcraft Offers Trial Package of Its "Lifetime" Tape

♦ REEVES SOUNDCRAFT CORP. has added a trial package, to sell for less than two dollars, to its line of *Lifetime* magnetic recording tape. The introductory package consists of 150 feet of tape on a 3-inch plastic reel. Other standard packages are 600, 1200 and 2100 feet reels and a 2100-foot package on a hub only.

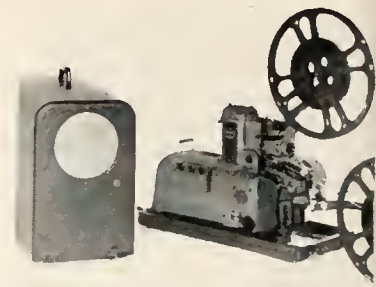
The new tape is unconditionally guaranteed never to break or curl under normal conditions of recording and playback. Its break strength is said to be 2½ times greater than standard cellulose acetate base tape, and its flex life 500 times greater. *Mylar* polyester film, a DuPont product which is a sheet or tape version of Dacron, forms the base of the new tape.

### Norpot Line-Voltage Booster Helps Even Projector Performance

♦ NORPAT SALES INC.'s new 1500 watt line-voltage booster, V-15, is designed for areas where line voltage fluctuates or is below normal.

This compact unit provides full rated 105 to 125 volt 50 60 cycle AC to any electrical equipment or appliance consuming up to 1500 watts. The meter reads line voltage as well as output from the booster for constant monitoring of voltage applied to the device being operated. The switch increases five volts per step.

The unit is especially suited for sound motion picture projectors, to maintain optimum light intensity, motor speed and sound clarity. Photographers doing color work will find it useful in maintaining proper color output of incandescent lamps.



Model 477-R is Ampro's new single-case 16mm sound film projector.

### Ampro Uses Transistor in New Single-Case Projector Model

♦ The use of a transistor in an Ampro motion picture projector was announced recently by the Chicago corporation. Employed in a "play-back" projector, it is a new development in the field of magnetic recording on 16mm film.

The transistor, no bigger than a dime in circumference, is built right into the projector, making possible the first single-case unit of its kind. Called the "477-R," it is primarily designed to play back film with magnetic sound tracks recorded by the film user. It also can project standard silent and optical-sound films.

Ampro was one of the first in the industry to produce a magnetic projector, the "177," with which non-professionals could superimpose their own sound track on silent or sound film. The recording equipment of the magnetic projector has been eliminated for the playback unit, making possible wider use, at lower cost, of magnetic film recording by schools or businesses.

The transistor, which gives full sound-range amplification, substitutes for a bulky transformer which would necessitate separate housing in a unit remote from the projector to avoid magnetic noise pick-up.

Transistors are considered among the most revolutionary electronic devices in recent years. Already used in hearing aids and a few sound transmitting devices, they are expected to replace vacuum tubes, rectifiers, and transformers in countless sound and electronic devices because of their "magic-like" qualities as shockproof, heatless, semi-conductors.

The projector operates at both sound and silent speeds, with optical or magnetic sound tracks. It provides protection for the sound track because the film surface touches no stationary parts throughout the entire threading path.

Priced at \$725, the projector is distributed by Ampro's audio-visual dealers throughout the country.

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16mm  
SERVICES

## 45 YEARS IN BUSINESS FILMS:

(CONTINUED FROM PAGE FIFTY-SEVEN)  
the sponsorship of our Publicity Department as a means of illustrating the advantages of owning modern, up-to-date electrical appliances and the vivid contrast between these fashionable new conveniences of 1915 and the old obsolete electrical appliances of 1909.

In spite of the success of these pictures, however, our production activities were, up until this time, little more than a part-time side line connected with the principal function of the section, which was blueprint-making and still photography. It was later that same year that we produced the film that resulted in the establishment of a separate motion picture production section in the company. The film was another railroad picture called *King of the Rails*, a historical dramatization of the development of land transportation from the Indians dragging their packs to the latest electrical locomotive of the day. It was an ambitious undertaking for an outfit of our size, but we eventually came up with a three-reeler which we were sure would be a smash-hit, and as it turned out our enthusiasm was justified.

### Audience Response Leads to Section

*King of the Rails* had its premiere at the Mark Strand Theatre in New York (now the famous Warner Theatre), at that time one of the country's finest motion picture theatres. The audience reaction was extremely favorable and this, coupled with an abundance of excellent reviews by the press, brought an unprecedented demand for the picture from theatres all over the country.

Company executives were sufficiently impressed by this response to create a new section under the Publicity Department for the exclusive purpose of producing motion pictures. More space was made available, a developing laboratory was constructed, the latest types of cameras and auxiliary equipment were purchased and several people were added to the operation.

### 30 Films Created for PR Program

During the next ten years we turned out some 30 educational subjects under a long-term public relations program designed to create a greater awareness of the role of electricity in industry and agriculture. Typical of these were such films as *Cuba, the Island of Sugar*, which explained the process of sugar growing and harvesting; *A Woolen Yarn*, which illustrated manufacturing methods in woolen mills; and *Conquest of the Forest*, a story of the lumber industry. Such pictures, free as they were from direct advertising, and interesting and educational in content, proved quite popular with motion picture audiences and enjoyed wide theatrical distribution.

The introduction, in 1923, of the revolutionary  
(CONTINUED ON THE FOLLOWING PAGE)

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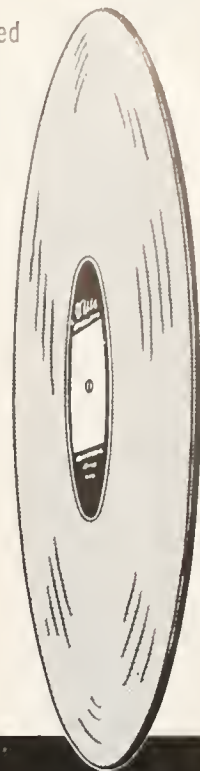
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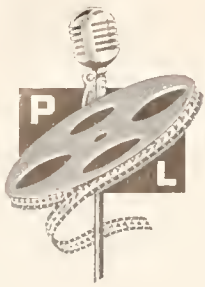
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## 45 YEARS IN BUSINESS FILMS:

(CONTINUED FROM THE PRECEDING PAGE)  
16mm film size and equipment brought about an expansion of our activities and some significant changes in our objectives. Since the complicated problem of non-theatrical screening before select groups had been solved, it was now possible to make full use of the motion picture medium as a direct sales tool, and as a result we concentrated a major portion of our efforts for some time on production of such sales promotional films.

### 16mm Advent Increases School Demand

It was not long possible, however, to overlook the rapidly growing demand for motion pictures of educational value. In the days of 35mm film, only the larger universities and colleges had been able to afford to install projection facilities. With the advent of 16mm, however, more and more smaller colleges, high schools, and even grade schools began to acquire these less expensive and more convenient projectors.

This situation, of course, created an appetite for educational 16mm films that was virtually insatiable. We were faced with a dilemma. Our production facilities were taxed as it were, to satisfy the growing need for sales promotional films which were proving to be extremely valuable sales tools, and yet the tremendous opportunity for a profitable public relations program through educational pictures could hardly be passed by.

### Need for Specific Subjects Indicated

For a short time we coped with the problem by the reduction printing from 35mm to 16mm of those films in our library which we felt would meet the needs of educators. We realized, however, that the only real answer to the problem was to expand the scope of our production activities to serve all three of the distribution opportunities—theatrical, sales promotional, and educational—with current, up-to-date subjects.

This expansion was precipitated even sooner than we had anticipated by the results of experiments being carried on in a small laboratory in the building adjacent to ours: experiments which were to put our film production group on the ground floor of one of the most significant developments in the history of motion pictures.

### Hoxie Experiments Lead to Sound-on-Film

In 1919 a young General Electric engineer named Charles A. Hoxie had developed equipment which he called the "Palophotophone" for the purpose of recording transatlantic radio signals on moving photographic film, and in 1921 he applied for a patent on the idea. This development, coming at a time when the film industry was anxiously searching for a practicable method of producing synchronized sound motion pictures, led naturally to further experiments with the Palophotophone in an attempt to apply it to this purpose.

During the early and mid-twenties, our section worked closely with Hoxie in the development of this idea, and by 1926 had produced several experimental reels of synchronized sound-on-film motion pictures. Eventually, when this system was perfected, Hollywood recognized its value and began to apply it to theatrical entertainment features. Although various other meth-

ods of producing talking pictures had been proposed and tried, the Hoxie method became the most acceptable, and is the system used virtually everywhere today.

### Second Major Expansion Follows Sound

As mentioned earlier, the development of sound was responsible for the initiation of our second major expansion program. The value of the motion picture as an educational aid increased immeasurably with advent of sound and within a few short years, sound motion picture facilities had become standard equipment in schools all over the country.

This situation, coupled with the fact that the popularity of theatrical motion pictures was tremendously enhanced by the new development, led company executives to decide to broaden still farther the scope of our production facilities.

With an increased operating budget and the addition of new equipment, we again turned to the production of educational films, while still turning out a sizeable number of sales promotional pictures.

We produced the pictures in 35mm and 16mm sizes for distribution to both theatres and schools, and for a few years all such distribution was handled through our district sales offices. It soon became obvious, however, that effective distribution of films to theatres demanded more specialized attention than we were able to give it under this sales office arrangement, and so, in 1931 our Publicity Department contracted with A. O. Bondy, a professional theatrical booking (CONCLUDED ON PAGE SEVENTY-ONE)

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# People who make Pictures



Ray Wilson . . . to Editorial

## Ray Wilson to Editorial Staff of The Jam Handy Organization

♦ RAY WILSON's appointment to the editorial staff of THE JAM HANDY ORGANIZATION has been announced by WILLIAM SELMEIER, head of the editorial department. Formerly, Mr. Wilson was a free-lance director and writer in Hollywood for motion pictures, television and radio.

Among the motion picture scripts he has written are *Flight Nurse* and *Girl of the Jungle*. He also collaborated in the scenarios for *Savage*, *Days on Earth*, *Eternal Trap*, and *Old Doc Travis*.

Mr. Wilson's television scripts were written for The Fireside Theatre, The James Mason Show and several Columbia Broadcasting System documentary films. He has been scriptwriter for a number of radio shows.

At The Jam Handy Organization, Mr. Wilson will utilize his experience as a dialogue specialist and director to write motion picture scenarios and stage presentations.

\* \* \*

## Louis W. Kellman Productions Names Vogt Production Manager

♦ HOWARD VOGT, a member of the staff of LOUIS W. KELLMAN PRODUCTIONS, Philadelphia, for the past 24 years, has been named the firm's manager.

Mr. Vogt's promotion was announced by LOUIS W. KELLMAN, president, at a staff reorganization meeting. At the meeting, Mr. Kellman also announced that MORRIS KELLMAN, another veteran member, had been advanced to the post of control manager.

\* \* \*

## Edwin T. Morgan is Appointed Director of Production at Kling

♦ EDWIN T. MORGAN has been appointed director of production for KLING STUDIOS in Chicago.

Mr. Morgan joined Kling two years ago as an assistant director in the production division. He was promoted to director and specialized in directing t.v. show series.

## Roland Barrett, Army Pictorial Chief Heads Atlas' Washington Branch

♦ ROLAND BARRETT recently was appointed to head a new Washington D.C. branch office for ATLAS FILM CORPORATION of Oak Park, Ill. His offices are at 913 Warner Building in the nation's capital.

An aerial photographer in the AEF during World War I, Barrett later commanded the Signal Corps photographic laboratory of the Army War College.

During World War II, his service as commanding officer of the Signal Corps Pictorial Center won him the Legion of Merit.

\* \* \*

## Named RKO-Pathe Account Exec.

♦ ALAN HARTMAN has been ap-

pointed an account executive and assistant to SIDNEY KRAMER, RKO PATHE general sales manager.

Mr. Hartman, formerly with MCA, Frederic Ziv and Official Films, has had nine years experience in various phases of television sales.

## James Mitchell Named Detroit Representative for Fairbanks

♦ JAMES MITCHELL has been named as a sales representative in Detroit by JERRY FAIRBANKS PRODUCTIONS, Hollywood. His offices are at 165 Murray Hill Street. Mitchell, formerly in charge of International Business Machines' film division, will operate under the direction of Fenton McHugh, sales manager for Fairbanks with offices in Chicago.



Jack Lemmon . . . in Sales

## Jack Lemmon Appointed Account Executive at Transfilm, Inc.

♦ JACK LEMMON has been appointed an account executive at TRANSFILM, INC., New York business film producer. Mr. Lemmon recently completed a three year tour of duty as assistant chief of storage and distribution, Far East Quartermaster Corps. He formerly was associated with the Heinn Company as New York State district manager.

\* \* \*

## Meltzer Joins Van Praag, N. Y.

♦ NEWTON E. MELTZER, active in television, commercial and documentary fields for the past thirteen years, has joined VAN PRAAG PRODUCTIONS as producer-director-writer.

Most recently, Mr. Meltzer was on the staff of CBS Television. Earlier he was Director of Special Programs for Telenews Productions, directing and producing documentary, sponsored and theatrical films, and was on the staff of Paramount Pictures. He is the recipient of several documentary and institutional film awards.

\* \* \*

## United Productions of America Re-Elects Bosustow President

♦ STEPHEN BOSUSTOW was re-elected president and chairman of the board of the UNITED PRODUCTIONS OF AMERICA for his ninth term at the annual meeting of directors recently.

New board members seated at the meeting included George Bagnall, Ernest Scanlon, Richard Hungate and Pete Burness, Robert Cannon, T. Edward Hambleton, Leo Rosen and Harvey Shaw also attended.

\* \* \*

## Frank Becomes Blake Partner

♦ PHIL FRANK, former senior sales representative of Screen Gems, has joined GEORGE BLAKE ENTERPRISES, INC., as partner and general sales manager. Mr. Frank will concentrate on t.v. commercial and package show deals. The Blake firm has moved to new quarters at 1600 Broadway, New York 19.



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### • MARYLAND •

Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

### • NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Sd. & Vis. Pkts. 17 New York Ave., Westbury, N.Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

### • WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavia, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

## SOUTHERN STATES

### • ALABAMA •

Stevens Pictures, Inc., 217 - 22nd St., North, Birmingham.

### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5. Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

### • OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

Westcoast Films, 350 Battery St., San Francisco 11.

### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

### • OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

### • TEXAS •

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

Association Films, Inc., 1915 Live Oak St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

United World Films, Inc., 2227 Bryan Street, Dallas.

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Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

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FILM MUSIC Inc.

## 45 YEARS IN BUSINESS FILMS:

(CONTINUED FROM PAGE SIXTY-EIGHT)

agent, to undertake the active promotion and booking of our films in theatres.

Initially, this activity was confined to the New York City area but it was gradually expanded until today Mr. Bondy handles the booking of General Electric reels in theatres throughout the United States, Alaska, and Hawaii.

Since 1935 these reels have been known generally as the *Excursions in Science* series with such individual sub-titles as *Crystal Gazers*, *Metal Magic*, and, the most current, *A is for Atom*.

In time, General Electric's need for films far outstripped the capacity of our Film Production Unit, and today many G-E films are produced by outside film companies. Our own production facilities are still in full-scale operation, however, producing motion pictures, slidefilms, and recordings for the Apparatus Sales Division, which sells the company's capital-goods products.

### 30 Million Saw 86 Films in '52

Today General Electric is distributing over 35 different educational pictures, on subjects ranging from home economies to atomic energy, to schools, clubs, church groups, and civic organizations; 11 35mm titles are being exhibited regularly in theatres; and some 40 sales promotional and product information films are in active use. During 1952, these films were seen by over 30,000,000 people.

It gives me something of a Dr. Frankenstein complex to look at the scope of our activities today and then in retrospect to that day 41 years ago when Ed Jones and I began cranking pictures for fun with our old Williamson box camera. As I said before, it undoubtedly would have happened anyway, but it's exciting to think that Ed and I had a part in starting the ball rolling.

I shall retire from the company this year after 45 years of service, practically all of it in the business of motion picture making. It has been a fast 45 years not only for me but for the motion picture industry. During these years we have seen the development of talking pictures, full-color photography, and now, three-dimensional pictures, stereophonic sound, and cycloramic screens. I have even heard some talk of adding various odors to the theatres' air-conditioning system to lend realism to stories. Who knows—perhaps that bearskin rug is not as far off as we think.

Before the "Home Electrical" (GE film made in 1916) this was a familiar chore.



## Rapid Prescription makes old films like new\*

Are some of your films showing their age? Scratches, "rain" and other surface imperfections can spoil the effect of even the finest motion picture—and make "shut-ins" of valuable prints that could have years more useful life in the field. Our exclusive process actually removes these tell-tale signs of wear and handling, and brings back the natural clarity and beauty of your film.

Our two exclusive processes:

### RAPIDWELD:

We remove scratches, fingermarks, oil stains from both sides of film, restore flexibility to brittle film and repair faulty splices.

### RAPIDTREAT:

We coat the emulsion side of new film to protect against scratches, staining and brittleness that occur through handling and projection.



Among our many satisfied customers are: Eastman Kodak Co., E. I. du Pont, U. S. Steel, General Motors, American Can, American Cyanamid, Pan American Airways, Jam Handy Org., CBS-TV, NBC-TV, Santa Fe R.R., State Depts. of Education, Ohio, Georgia, Conn, Maryland.

16 and 35 mm

ORIGINALS • NEGATIVES  
KODACHROMES • PRINTS

**rapid** \*Scratch-free  
EST. 1939 FILM TECHNIQUE INC.

21 WEST 46th STREET • NEW YORK 36, N. Y. • JU 2-2446

|   | specialized laboratory services                                                                                                                           |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| ● | 35mm Color Theater Prints from 16mm Color Originals . . . 3 methods: Ansco Direct Reversal, Eastman or Ansco Color Negatives, Three-Separation Negatives. |
| ● | 16 mm Kodachrome Optical Printing Masters with Special Effects                                                                                            |
| ● | TV Special Photographic Effects for Television Producers                                                                                                  |
| ● | 3D 16mm Kodachrome blown up to 35mm Eastman Color 3D Negatives                                                                                            |
| ● | NEW Unsurpassed separation positives and Color Inter-negatives with Effects, made on our New Precision Contact Printer                                    |

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Special Optical Effects  
Dissolves  
Montages  
Fades  
Wipes  
Zooms

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OF HOLLYWOOD

1153 NO. HIGHLAND AVENUE  
HOLLYWOOD 38, CALIFORNIA  
Hollywood 9-5808

## IMMEDIATE CASH FOR CAMERA EQUIPMENT

NEED EYEMOS (SINGLE LENS AND TURRET), MITCHELLS, ARRIFLEX, DE BRIES, B&H STANDARDS AND HI-SPEEDS, WALLS, AKELEYS, CINE SPECIALS, AURICONS, MAURERS, FILMOS. ALSO BALTARS, COOKES AND OTHER LENSES. SOUND STAGE, LABORATORY AND EDITING EQUIPMENT OF ALL TYPES REQUIRED. PLEASE SHIP INSURED OR FORWARD DESCRIPTIONS AIRMAIL. IMMEDIATE PAYMENT.

### GORDON ENTERPRISES

5362 N. CAHUENGA • N. HOLLYWOOD, CAL.



MOTION PICTURE  
AND  
TELEVISION ART  
OPTICAL PHOTOGRAPHY

Animation — Titles

343 LEXINGTON AVE.  
Lexington 2-7378



ONE OF THE MOST SIGNIFICANT developments in the audio-visual field within recent years has been the growth of a nation-wide system of professional audio-visual dealers—local business firms who specialize in the sales, rental and servicing of audio-visual equipment and the distribution and rental of films and filmstrips. As a special service to our readers BUSINESS SCREEN is proud to present in this issue on an exclusive arrangement in cooperation with the National Audio-Visual Association, an annotated directory of the 153 dealers who are members of this association.

#### Proof of Reliability

This national organization requires that a dealer must have been in the audio-visual business on a full-time basis for at least one year to qualify for membership and that he have audio-visual franchises from recognized audio-visual equipment manufacturers and film producers. The association regularly conducts training programs to upgrade and standardize dealer services, including an annual Institute at Indiana University, regional meetings, and various other activities—in many of which BUSINESS SCREEN has helpfully participated—designed to improve the local dealer's abilities in customer service and sales.

#### "Keyed" for Services

Whether you need to arrange for projection service in New Orleans, La., to rent a magnetic sound projector in Sioux City, Iowa, or to have a meeting tape-recorded in Muskogee, Okla., the NAVA dealer directory in the following pages will refer you to experienced and qualified dealers who can handle the job for you and your company or institution. A key number system is used in the list to indicate the types of services and equipment which each dealer provides. For example, to find sources of projection service in New Orleans, you would look under the New Orleans

# Nationwide Family of Audio-Visual Dealers Serves Needs of Industry

## An Introduction to the NAVA Directory

listings for the key number "5," and you would find the names, addresses and telephone numbers of three NAVA dealers there who offer this service.

Some of us feel that Robert Burns might well have been thinking of a modern A-V presentation when he penned his famous lines about "The best-laid plans of mice and men . . .". All too frequently the equipment fails to arrive, or to work properly; or the edges of the screen are fuzzy from improper cleaning of the equipment, or a thousand and one other things go wrong. And it is in the hundreds of showings on the *local level* that any audio-visual program must, in the final analysis, succeed or fail. It is just there—on the local level—that the NAVA dealer has much to offer the industrial film sponsor or the film producer.

#### Localized Deliveries

As an audio-visual specialist, trained and experienced to serve your needs in his locality, the NAVA dealer may be the logical agency for you to specify in arranging deliveries of equipment to branch offices or to local concerns. You can depend upon him to give personal attention to each item, checking to make sure that the equipment works and that all accessories, spare reels, etc., are present and usable. He will instruct your local user in the proper operation and care of the equipment, and will explain how and where to obtain spare lamps and tubes, repair service, ac-

cessories, films or slidefilms, and similar needed items.

Even the best equipment will inevitably experience mechanical and electronic troubles, but the audio-visual dealer can take care of these since he has factory-trained repairmen who are qualified to perform both electronic and mechanical repairs. He is required to maintain an adequate stock of spare parts for the equipment, and of lamps and tubes, including the odd sizes and types which frequently are otherwise unobtainable on the local level. He can usually rent or lend you a spare piece of equipment, too, to replace yours while it is hospitalized.

#### Good Projection Service

The NAVA dealer puts on hundreds of shows in his locality each year and, he is well qualified to handle your projection service needs. His experienced projectionists know the peculiarities of local meeting rooms and can provide current converters, voltage boosters and other devices which may be required for a successful showing under varying local conditions. He can furnish large screens, magnetic projectors, arc projectors, and other equipment you may need—or he knows where and how to get it at a minimum expense.

The rental of audio-visual equipment is a steadily growing section of the A-V dealer's business. As you can see in the accompanying list, a great many of the dealers

offer a "full line" of rental equipment, ranging from optical sound projectors to stereo equipment, tape recorders, and public address systems. The dealer makes it a regular practice to check each piece of equipment before sending it out on a rental, and he will guarantee its proper performance. He will supply spare lamps, reels, and other accessories as may be required.

The audio-visual dealer offers many other services which can be of value to business film users. For example, his rental or free loan film library offers interesting titles for program fill-in and for noon-hour showings; he will inspect and recondition your and your salesman's films and filmstrips; his projection room may be of use for special screenings, and he will gladly advise and consult with your local offices, help them with their audio-visual problems, and make sure that your program works at the local level.

#### Merits Your Consideration

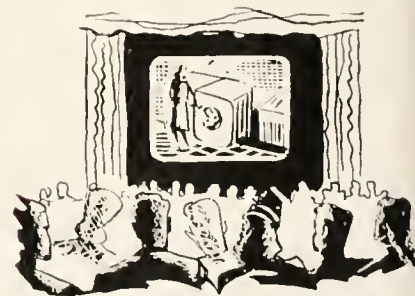
All the dealer asks in return for his making available these specialized services is that he be given reasonable consideration in your equipment purchases, that he be given a chance to supply it on the local level where he will furnish the service you most assuredly will need. By including the NAVA dealer in your program, you will find him a helpful and willing partner, for in the long run his business will stand or fall on the quality of products he offers and his ability to *deliver service to you*.

The audio-visual dealer is in business to serve. Business clients who are concerned with the effectiveness of their programs at the local level, throughout the country, are learning that his services can contribute greatly to local success. If your objective is a thoroughly effective and workable audio-visual program, one of the surest and easiest ways to get it is to work closely and cooperatively with audio-visual dealers.

### An Industry Request Is Fulfilled

★ Two years ago, the publisher of BUSINESS SCREEN helped bring together a joint panel of members of the Industrial Audio-Visual Association, representing some of the nation's largest sponsored film users, and leading members of the National Audio-Visual Association, representing this nationwide dealer family.

One of the recommendations made by the IAVA group was this "keyed" listing of the special services available on a local basis to industry from these NAVA dealers. NAVA's headquarters office has done an exemplary job in conducting the extensive and tedious survey of services and facilities which we now reprint.



A BUSINESS SCREEN SPECIAL SERVICE FEATURE PRESENTATION

BUSINESS SCREEN MAGAZINE



# Directory of A-V Dealers

... SOURCES FOR AUDIO-VISUAL SERVICES, EQUIPMENT AND FILMS  
IN POPULATION CENTERS THROUGHOUT THE UNITED STATES, CANADA, MEXICO & INDIA

## NEW ENGLAND

### CONNECTICUT

**Greenwich**  
Pix Film Service, Mr. Wm. C. Lee,  
34 E. Putnam Ave., phone 8-0715  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s12x12' - 2500t

**Hartford**  
Inter Church Audio-Visuals, Inc.  
Rev. R. W. MacCaul, 15 May St.  
Rockwell Film & Projection Service,  
Mr. R. Rockwell Sadd, 182 High  
St. (5) J Jackson 7-7271  
1 - 2 - 4 - 5 - 6 - 8 - 10 - 11 - 14  
15 - 16 - 20 - s63x84' - 900t

**New Haven**  
H-B Motion Picture Service, Messrs.  
Donald C. Hawthorne & Mackey  
Barron, 174 George St. (10)  
SPRuce 7-2371  
1 - 2 - 3 - 4 - 5 - 7 - 10 - 11 - 13  
14 - 15 - 16 - 18 - 19 - 20 - 21  
22 - 23 - 24 - s8x10' - 350t

**New London**  
Sercon, Mr. Charles E. White, P. O.  
Box 1084, phone 9670  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 10 - 11  
13 - 15 - 16 - 22 - 23 - 24 - s6x9'  
85t

**Torrington**  
Flieg & Newbury, Mr. Joseph E.  
Newbury, 41-45 Water St., phone  
8540  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
14 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s6x8' - 500t

### MAINE

**Cape Elizabeth**  
Herbert G. Parker Co., Mr. Herbert  
G. Parker, Ocean House Rd.,  
POrtland 2-4330  
1 - 4 - 5 - 11 - 18 - 24 - s52x70"

**Millbridge**  
Minot Film Exchange, Mr. Robert  
L. Whitton, phone 25  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
23 - 24 - s9x12' - 4500t

**Portland**  
D. K. Hammett, Inc., Mr. D. K.  
Hammett, 620 Congress St. (3)  
phone 2-3181  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s8x10' - 1000t

**South Portland**  
Headlight Film Service, Mr. Kermit  
F. Hanson, 111 Ocean St., phone  
5-0922  
1 - 3 - 4 - 5 - 7 - 8 - 11 - 13 - 15  
16 - 17 - 18 - 20 - 22 - 23 - 24  
s6x8' - 100t

### MASSACHUSETTS

**Arlington**  
New England Film Service, Inc.,  
Mr. George E. Roghaar, 39 Fair-  
view Ave. (74) phone 5-7865  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 13 - 15 - 16 - 17 - 18 - 19  
20 - 22 - 23 - 24 - s9x12' - 950t

#### Boston

Major Theatre Equipment Corp., Mr.  
Mack G. Paul, 44 Winchester St.  
(16) Lberty 2-0445  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 13 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s20'  
2000t

**Cinema, Inc.**, Mr. Irwin S. Buchdahl,  
234 Clarendon St. (16) COpley  
7-0200  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 14 - 15 - 16 - 17  
18 - 20 - 22 - 23 - 24 - s9x12'  
2000t

\*Ideal Pictures, 40 Melrose St. (16)  
HAncock 6-1133 (Branch of Ideal  
Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 23 - s8x10' - 3000t

\*The Methodist Publishing House,  
Visual Aid Dept., 577 Boylston  
(16) (Branch of Methodist Pub-  
lishing House, Nashville, Tenn.)  
Ladd Visual Service, Mr. John S.  
Ladd, 235 Stuart St., HAncock  
6-7262  
5 - 10 - 11 - 12 - 15 - 16 - 20  
s9x12' - 200t

Smith's Photographic Store, 273  
Massachusetts Ave. (15) COm-  
monwealth 6-7580  
1 - 3 - 4 - 11 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 21 - 23 - s10x10'  
Visual Education Service, Inc., Mr.  
Sidney M. Doyle, 116 Newbury  
St. (16) KEmmore 6-8020  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 22 - 23 - 24  
s12x12' - 4000t

Wholesome Film Service, Inc., Mr.  
Norman R. Poretsky, 20 Melrose  
St. (16) HAncock 6-0155  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - s9x9' - 3000t

**Brookline**  
Visual Curriculum Center, Mr. Alex  
R. Grublin, 358 Harvard St. (46)  
ASpinwall 7-7500  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 10 - 11  
14 - 15 - 16 - 17 - 18 - 19 - 20  
22 - 23 - 24 - s72x96" - 750t

**Fall River**  
South End Film Library, Messrs.  
G. A. & J. W. Coburn, 56 Vallonia  
Terrace, phone 2-5742  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 15 - 17 - 22 - 23 - s6x8'  
2000t

**Hopedale**  
Capt. Percy Orrell, 34 Mendon St.,  
Milford 2632  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 22 - 23 - s72x90"  
2500t

**Lynn**  
Massachusetts Motion Picture Ser-  
vice, Inc., Mr. M. J. Samiljan, 35  
Market St.  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 13 - 15 - 16 - 17 - 18 - 19  
20 - 21 - 22 - 23 - 24 - s9x12'  
2500t

**Quincy**  
Stanley-Winthrop's, Inc., Mr. G. S.  
Follis, 90 Washington St. (69)  
MAYflower 9-0253  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - 24 - s9x12'  
3000t

**Springfield**  
Movoco Film, Mr. Richard Wiatrow-  
ski, 14 Leonard St. (4) phone  
4-1720  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s12x12'  
2300t

**Valley Cinema**, Mrs. Edward C.  
Tremble, Jr., 958 State St. (9)  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s - 200t

**Worcester**  
Bailey Film Service, Mr. Francis  
H. Bailey, 59 Chandler St., phone  
4-0214  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - 24 - s9x12'  
200t

## NEW HAMPSHIRE

### Manchester

A. H. Rice Co., Inc., Mr. A. H. (Jack)  
Rice, 78 W. Central St. phone  
3-9842  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 14 - 15 - 16 - 18 - 19  
20 - 22 - 23 - 24 - s10x12' - 300t  
Rice Film Co., Mr. Marshall J. Rice,  
123 Pleasant St., phone 5-7281  
1 - 2 - 3 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 20 - 22 - 23 - s10x10'  
1200t

## RHODE ISLAND

### East Providence

Nat Faunce Audio-Visual Service,  
Mr. Nat L. Faunce, 210 Waterman  
Ave. (14) phone 1-1448  
1 - 2 - 3 - 4 - 5 - 11 - 15 - 16  
18 - 22 - 23 - s52x70"

### Providence

Mr. Avard J. Sloat, 640 Greenville  
Ave. (11) CEnterdale 1-7415  
1 - 2 - 3 - 5 - 8 - 9 - 11 - 15 - 22  
s5x7' - 350t  
United Camera Exchange, Inc., Mr.  
Aaron Davis, 607 Westminster  
St. (3) UNION 1-2654  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s6x8' - 400t

Westcott, Slade & Balcom Co., Mr.  
B. H. Slade, 95 Empire St. (3)  
GASpee 1-7256  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 11 - 15  
16 - 18 - 21 - 22 - 23 - s52x72"  
216t

### Westerly

Payne Motion Picture Service, Mr.  
Gerald H. Payne, United Theatre  
Building, phone 4739  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 12 - 14 - 15 - 16 - 18 - 20  
21 - 22 - 23 - 24 - s9x12'

## MIDDLE ATLANTIC

### WASHINGTON, D. C.

Paul L. Brand & Son, Mr. Paul L.  
Brand II, 2153 "K" St., N.W. (7)  
REpublic 7-1803  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s9x12'  
1000t

Roy G. Epperley & Company, Mr.  
Roy G. Epperley, 725 12th St.,  
N.W. (5) NAtional 8-2223  
1 - 3 - 9 - 11 - 15 - 16 - 18 - 19  
21 - 22 - 23 - s7x7' - 500t

Educational Services, Mr. Herman  
Weinstein, 1702 "K" St. (6)  
"The" Film Center, Mr. C. T.  
Chandler, 915 12th St., N.W.,  
EXecutive 3-7402  
2 - 4 - 5 - 6 - 8 - 9 - 11 - 15  
16 - 20 - s9x12' - 5000t

Wilson Gill, Inc., Mr. Wilson E. Gill,  
1217 Eye St., N.W. (5) STerling  
3-1217  
1 - 2 - 4 - 5 - 10 - 11 - 12 - 13  
14 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s9x12'

\*Modern Talking Picture Service,  
903 15th St., N.W. (5) STerling  
3-6611 (Branch of Modern Talk-  
ing Picture Service, New York,  
N.Y.)  
10 - 150t

Visual Devices Co., Mr. H. M. Brad-  
bury, 1025 15th St., N.W. (5)  
STerling 3-6354  
1 - 5 - 11 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 23 - s6x6'

## KEYS TO SPECIFIC SERVICES LISTED BY A-V DEALERS

Numbers following each dealer's  
listing refer to products and ser-  
vices offered as of January, 1954  
when the information in this direc-  
tory was completed. Individual  
products and services to which the  
numbers refer are as follows:

### SALES

- 1—Audio-visual equipment and accessories sales
- 2—16mm film sales
- 3—Filmstrip sales

### SERVICES

- 4—Equipment repair service
- 5—Projection service
- 6—Projection room available

### FILMS AVAILABLE

- 7—Educational and informational films for rental
- 8—Entertainment films for rental
- 9—Religious films for rental
- 10—Sponsored (free) films avail-  
able. (The number of film titles  
available for loan is indicated  
at end of each listing, e.g.  
"1200t" indicates that the  
dealer has 1200 film titles.)

### RENTAL EQUIPMENT AVAILABLE

- 11—16mm optical sound projector
- 12—16mm are projector
- 13—16mm magnetic sound  
projector
- 14—16mm continuous or repetitive  
projection equipment
- 15—35mm filmstrip projector  
(silent)
- 16—Slide projector
- 17—Slide continuous or repetitive  
projection equipment
- 18—Opaque projector
- 19—Overhead projector
- 20—Sound slidefilm equipment
- 21—Stereo projector
- 22—Record and transcription  
playback equipment
- 23—Tape recorder
- 24—Public address system
- s—Projection screen. Dimensions  
of largest screen size available  
for rental is indicated in feet  
(') or inches (").
- t—The number of film titles avail-  
able is indicated at the end of  
each listing, e.g. "1200t" indi-  
cates that the dealer has 1200  
film titles.

### SPECIAL NOTES

Postal zone numbers are given in  
parentheses following the street  
address.

An asterisk (\*) indicates a  
branch office of a dealer firm. The  
name, city and state of the head-  
quarters office is given in paren-  
theses following the address of the  
branch.

In a few cases, NAVA was un-  
able to get from the dealer infor-  
mation on the products and services  
he offers. In those cases only the  
name and address are given.

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Association, who should be notified  
of any errors.

(See Details on Final Page)



## MARYLAND

### Baltimore

Collins Motion Picture Service, Mr. James W. Collins, 502½-506 St. Paul Place (2) SARatoga 7-0215  
1-2-3-4-5-7-8-10-11  
12-13-15-16-18-20-22  
23-24-s24x24'

Folkemer Photo Service, Mr. Paul L. Folkemer, 927 Poplar Grove St. (16) Longwood 6-1430  
1-2-3-4-5-6-7-8-9  
11-13-14-15-16-17-18  
20-21-22-23-24-s-300t

Lewy Studios, Mr. Edward H. Lewy, 853 N. Eutaw St. (1) Mulberry 5-2009

1-2-3-4-5-7-8-9-11  
13-14-15-16-17-18-20  
22-23-24-s8x10'-200t

\*The Methodist Publishing House, Visual Aid Dept., 516 N. Charles St. (3) SARatoga 7-7280 (Branch of Methodist Publishing House, Nashville 2, Tenn.)

1-3-7-8-9-200t

Stark Films, Mr. Milton Stark, Howard & Centre Sts. (1) Lexington 9-3391 (Store No. 2, 2029 E. Monument St., Zone 5)

1-2-3-4-5-6-7-8-9  
10-11-12-13-14-15-16  
17-18-19-20-21-22-23  
s9x12'

Cambridge  
Hobby House Visual Aid Service, Mr. V. B. Bishop, 4 Race St., phone 1503W  
1-2-3-4-5-7-8-9-11  
15-16-18-20-21-22-23  
24-s6x8'-40t

## NEW JERSEY

Montclair  
Visual Aids, Inc., Mr. Stanley Gentry, P. O. Box 336, phone 3-2628  
1-3-4-5-8-14-15-16-17  
18-19-20-22-23-24-s9x12'

Newark  
L. Kaltman & Sons, Inc., Mr. Ed Kaltman, 287 Washington St. (2) Market 2-7154  
1-2-3-4-5-7-8-9-10  
11-12-13-14-15-16-17-18  
19-20-21-22-23-24-s12x12'  
700t

J. C. Reiss Company, Mr. Bob Bidelman, 10 Hill St. (2)

Plainfield  
Howard W. Boise, Inc., Mr. Joseph Kadar, 144 E. Front St., phone 6-2397  
1-2-3-4-5-11-15-16-18  
22-23

Ridgely  
\*Association Films, Broad & Elm Sts., MORsemere 6-8200 (Branch of Association Films, New York, N.Y.)  
7-8-9-10-1400t

Ridgewood  
Art Zeiller Co., Inc., Mr. Art Zeiller, 26 Hudson St., OLiver 2-1705  
1-3-4-5-8-9-11-12-13  
15-16-17-18-19-20-21  
22-23-24-s12x12'-500t

## NEW YORK

### Albany

Carey Audio-Visual Company, Mr. Alan Carey, 12 Providence Pl. (2) ALbany 5-0222  
1-3-4-5-11-12-13-14  
15-16-18-20-22-23-24  
s8x10'

Division of Audio-Visual Aids, Rev. Ivan H. Ball, 68 S. Swan St., ALbany 6-1193  
1-3-8-9-300t

Hallenbeck & Riley, Mr. Donald C. Hallenbeck, 562 Broadway  
\*Christian Visual Service, 119 State St. (7) phone 4-2426 (Branch of Wilber Visual Service, New Berlin, N.Y.)  
1-2-3-4-5-7-9-11-12-13  
14-15-16-17-18-19-20  
22-23-24-s9x12'-300t

Brooklyn  
Fisher Studio, Inc., Mr. Robert V. Fisher, 893 Lincoln Pl. (16) PResident 4-8300  
1-4-5-11-13-15-16-18  
20-21-22-23-24-s4x6'-500t

Motion Picture Projection Service, Messrs. J. R. & R. E. De Meo, 4590-A Kings Highway (34) ESplanade 7-3343  
4-5-8-9-10-11-12-15  
16-20-21-23-24-s10x10'  
45t

### Buffalo

Bacon & Vincent Co., Inc., Mr. Herbert M. Emminger, 1 Ellicott St. (3) MADison 0490  
1-2-3-4-19-20-s70x70"

Buchan Pictures, Mr. Fred S. Buchan, 122 W. Chippewa St. (2) MADison 1805

1-4-5-6-7-8-9-10-11  
12-15-16-20-22-23-s9x12'  
1000t

\*Ideal Pictures, 1558 Main St. (9) GARfield 3782 (Branch of Ideal Pictures, Chicago, Ill.)

1-2-3-5-7-8-9-10  
11-15-16-20-s8x10'-2500t

Renner Motion Picture Service, Messrs. Q. P. & Q. E. Renner, 539 Genesee St. (4) MOhawk 6429

1-2-4-5-7-8-9-10  
11-13-14-15-16-18-20  
22-23-24-s8x10'-2000t

Flushing, L.I.  
Mr. Charles J. Giegerich, 42-20 Kissena Blvd. (55) FLushing 3-1130  
1-3-4-5-7-8-9

Hicksville  
Visual Aid Service, Mr. Walter B. Lundman, 12 Indiana St., phone 3-9310

1-3-5-9-11-15-16-22  
23-s70x70"-165t

Homer  
Council Films, Inc., Mr. Roger C. Marmon, 50 N. Main St., Pioneer 6-3343

1-2-3-5-7-8-9-10  
11-15-16-20-22-23-s7x9'  
1650t

Middletown  
H. B. Miles Experimental Lab., Mr. H. B. Miles, 17 Lenox Pl., phone 3007

1-2-4-5-11-13-15-16  
18-22-23-24-s9x12'

Mount Vernon  
Audio Film Center, Mr. Myron Bresnick, 10 Fiske Pl., phone 8-9107

2-7-8-9-10-500t

New Berlin  
Wilber Visual Service, Mr. Floyd A. Wilber, 28 Genesee St., NORwich 9-2921

1-2-3-4-5-7-8-9-10  
11-12-13-14-15-16-18  
19-20-22-23-24-s

## New York City

Association Films, Mr. J. R. Bingham, 347 Madison Ave. (19) MURray Hill 5-8573

2-3-7-8-9-10-1300t

Audio Film Center, Mr. Laurence Saltzman, 38 W. 32nd St., CLickering 4-1044

1-2-5-7-8-11-1500t

E. J. Barnes & Co. Inc., Mr. E. J. Barnes, 45 Rockefeller Plaza (20) PLaza 7-0200

1-4-11-12-13-14-15  
16-17-18-19-20-21-22  
s11x14'

Stanley Bowmar Co., Mr. Stanley Bowmar, 513 W. 166th St. (32) LOrraine 8-7200

1-3

Brandon Films, Inc., Mr. Tom Brandon, 200 W. 57th St. (19) CLircle 6-4868

1-2-5-7-8-9-11-15  
16-20-s5x7'-2000t

Crawford & Immig, Inc., Mr. Alan F. Immig, 265 W. 14th St., WATkins 4-8430

1-4-5-11-13-14-15-16  
17-18-19-20-21-22-23  
24-s9x12'

The Filmstrip House, Miss Lenore E. Gross, 15 W. 46th St. (36) CLircle 5-4043

1-3

\*Ideal Pictures, 233-239 W. 42nd St. (36) LAckawana 4-0916 (Branch of Ideal Pictures, Chicago, Ill.)

1-2-3-5-7-8-9-10  
15-16-18-20-22-s5x7'  
3000t

Institutional Cinema Service, Mr. Herman Ross, 1560 Broadway (19) PLaza 7-3633

2-7-8-9-5000t

\*The Jam Handy Organization, Herman Goetz, Jr., 1775 Broadway (19) JUdson 2-4060 (Branch of The Jam Handy Organization, Detroit, Mich.)

\*The Methodist Publishing House, Visual Aid Dept., 150 Fifth Ave. (11) WATkins 4-9300 (Branch of Methodist Publishing House, Nashville, Tenn.)

1-3-7-8-9-1450t

Modern Talking Picture Service, Mr. Frank Arlinghaus, 45 Rockefeller Plaza (20) JUdson 6-3830

10-200t

Movies U. S. A., Inc., Miss Sophie C. Hohne, 729 7th Ave. (19) CLircle 5-5175

10

Nu-Art Films, Inc., Mr. William K. Hedwig, 112 W. 48th St. (19) JUdson 6-5480

1-2-3-5-6-7-8-9  
15-16-23-s8x10'-1500t

Rochester  
James E. Duncan, Inc., Mrs. R. B. Walsh, 139 N. Union St. (5) HAMilton 2780

1-2-3-4-5-6-8-9-10  
11-15-16-18-19-20-22  
23-24-s6x8'-1300t

Watertown  
Severance Photo, Inc., Mr. Paul J. Severance, 46 Public Square, phone 667

1-2-3-4-5-8-10-11  
15-16-18-22-23

Westbury  
Ken Killian Sound and Visual Products, Mr. Ken Killian, 17 New York Ave., phone 7-2733

1-2-3-4-5-11-12-13  
14-15-16-17-18-19-20  
21-22-23-24-s9x12'

White Plains  
\*Pix Film Service, 25 Lee Ave., Greenwich 8-0715 (Branch of Pix Film, Greenwich, Conn.)

1-2-3-4-5-6-7-8-9  
11-12-13-14-15-16-17  
18-19-20-21-22-23-24  
s12x12'-2500t

## PENNSYLVANIA

Bethlehem  
Hartley's Motion Picture Division, Mr. Don Hartley, 509 W. Broad St., UNiversity 6-2077

1-2-3-4-5-6-7-8-9  
11-12-13-15-16-18-22  
23-24-s9x12'-1500t

Clearfield  
Kurtz Bros., Mr. J. Lisle Reed, 4th & Reed Sts., phone 5-6561

1-3

Erie  
Grise Film Library, Mr. Francis V. Grise, 105 E. 9th St. (1) phone 2-4465

1-2-3-4-5-7-8-9-10  
11-15-16-20-23-s6x8'-500t

Glenside  
Christian Youth Cinema, Inc., Rev. Harry G. Bristow, Jr., Ogontz 5211

1-2-3-4-5-7-8-9-10  
11-12-13-15-16-20-22  
23-24-s18x24'-500t

Harrisburg  
Ace Audio-Visual Supply, Mr. Warren H. Cook, 1319 Derry St., phone 8-5721

1-2-3-4-5-7-8-9-11  
12-13-14-15-16-17-18  
19-20-21-22-23-24-s9x12'

James Lett Co., Mr. W. D. Morrow, 225 N. 2nd St., phone 4-4187

1-2-4-5-6-8-11-13-15  
16-17-18-20-21-23-s8x10'  
200t

J. P. Lilley & Son, Mr. J. K. Lilley, 928 N. Third St., phone 8-8123

1-2-3-4-5-7-8-9-10  
11-12-13-14-15-16-17  
18-19-20-22-23-24-s12x12'  
3000t

Hawthorn  
Audio-Visual Aids, Mr. B. E. George, phone 41-R-2

1-2-3-4-5-7-8-9-11  
12-13-14-15-16-17-18  
19-20-21-22-23-24-s  
1000t

Johnstown  
The Camera Shop, Mr. H. H. Strayer, 529 Main St., phone 5-5601

1-2-3-4-5-7-9-11-13  
15-16-18-20-21-22-23-24  
s10x10'-375t

## Philadelphia

Oscar H. Hirt, Mr. Oscar H. Hirt Jr., 41 N. 11th St. (7) WALnut 2-5663

1-4-5-6-7-9-11-13-15  
16-18-20-21-22-23-s70x70"

\*Ideal Pictures, 1733 Sansom St. (3) Rittenhouse 6-3892 (Branch of Ideal Pictures, Chicago, Ill.)

Kruger Motion Picture Service, Mr. Ted Kruger, 3145 N. Broad St. (32) BALdwin 3-5300

1-2-4-5-8-10-11-15  
16-20-23-s8x10'-1000t

\*Modern Talking Picture Service, 243 S. Broad St., KINGSley 5-2500 (Branch of Modern Talking Picture Service, New York, N.Y.)

10-300t

Lippincott Pictures, Inc., Mr. H. Palmer Lippincott, 4729 Ludlow St. (39) GRANite 2-0150

1-2-3-4-5-6-7-8-9  
11-12-13-14-15-16-17  
18-19-20-21-22-23-24  
s12x16'-225t

Welsh Studios, Mr. Frank Perugini, 1209-11 E. Cheltenham Ave. (38) LIVINGston 8-4611

1-4-5-6-11-13-14-15  
16-17-18-19-20-21-22  
23-s8x8'

Williams, Brown & Earle, Inc., Mr. Robert P. Abrams, 904-06 Chestnut St. (7) PENNypacker 5-7320

1-2-3-4-5-6-7-10-11  
12-13-14-15-16-17-18-19  
20-21-22-23-24-s12x12'

## Pittsburgh

Appel Visual Service, Mr. Charles F. Appel, 1435 Penn Ave. (22) GRant 1-0446

1-4-5-10-11-12-13-14  
15-16-17-18-19-20-21  
22-23-24-s10x14'

J. E. Foss Co., Mr. S. J. Patterson, 2422 Saw Mill Run Blvd. (34) PLantation 1-0965

1-2-3-4-5-11-13-15  
16-18-19-20-22-23-24  
s70x70"

\*The Jam Handy Organization, Jim McCollum, Gateway Center (22) EXpress 1-1840 (Branch of The Jam Handy Organization, Detroit, Michigan.)

\*Kurtz Bros., 8033 Bennett St. (21) (Branch of Kurtz Bros., Clearfield, Pa.)

\*The Methodist Publishing House, Visual Aid Dept., 642 Smithfield St. (30) GRant 1-9232 (Branch of Methodist Publishing House, Nashville, Tenn.)

1-3-7-8-9

\*Modern Talking Picture Service, 339 Blvd. of Allies (22) GRant 1-9118 (Branch of Modern Talking Picture Service, New York, N.Y.)

5-10-185t

United Presbyterian Church, Rev. O. L. Kuhn, Department of Audio-Visual Education, 209 9th St. (22) GRant 1-0145

1-3-5-9-11-13-15-16  
18-20-22-23-24-s10x10'  
500t





**Visual Arts Films, Mr. L. D'Antonio,**  
3524 Fifth Ave. (13) Mayflower  
1-1130  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 14 - 15 - 17 - 18 - 19 - 21  
22 - 23 - 24 - s12x12' - 750t

**Clem Williams Films, Mr. Clem Williams,**  
623 Wylie Ave. (19)  
Atlantic 1-8642  
5 - 7 - 8 - 9 - 10 - 14 - 15 - 16  
20 - 22 - 23 - 24 - s9x12' - 2500t

**Reading**  
**Hollywood Film Service, Mr. Carroll S. Fassnacht,**  
841 Penn St., phone  
5-4933  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 15 - 16 - 17 - 18 - 20 - 22  
23 - s52x70" - 600t

**Sharpsville**  
**L. C. Vath Audio-Visual Aids, Mr. L. C. Vath,**  
P. O. Box C, Sharon  
2-5204  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 15 - 16 - 18 - 20 - 21 - 22 - 23  
24 - s8x8' - 1600t

**WEST VIRGINIA**  
**Charleston**  
**Haley Audio-Visual Service, Mr. J. G. Haley,**  
P. O. Box 703 (23)  
Capitol 2-2927  
1 - 3 - 4 - 5 - 6 - 7 - 9 - 11  
12 - 15 - 16 - 20 - 21 - 22 - 24  
s10x14' - 250t

**Mr. Elmer V. Simpson,**  
818 Virginia St., West (2) Capitol 6-6731  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 10 - 11  
12 - 15 - 16 - 18 - 20 - 22 - 23  
s6x6' - 1000t

**Clarkshurg**  
**Kyle & Company, Mr. T. G. Kyle,**  
Court Street & Washington Ave.,  
phone 4-5481  
1 - 2 - 3 - 4 - 7 - 8 - 9 - 11 - 12  
13 - 14 - 15 - 16 - 17 - 18 - 19  
20 - 21 - 22 - 23 - 24 - s7x9' - 285t

**Morgantown**  
**Mrs. Harry L. Barr,**  
450 Elm Street,  
phone 7244  
1 - 3 - 4 - 5 - 7 - 8 - 11 - s52x72"

**Stevens Pictures, Inc., Mr. E. H. Stevens,**  
101 Walton St., N.W.  
(3) Walnut 3479  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 10  
11 - 13 - 14 - 15 - 16 - 18 - 20  
22 - 23 - 24 - 9x12' - 5000t

**Augusta**  
**Audio Visual Center, Mr. R. G. Smith, Jr.,**  
216 12th St., phone  
2-0591  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 11 - 15  
16 - 17 - 18 - 19 - 20 - 22 - 23  
24 - s6x8' - 400t

**Columbus**  
**Seban, Inc., Mr. Curt Drady,**  
404 11th St., phone 2-7337  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 10  
11 - 15 - 16 - 22 - 23 - 24 - s52x70"  
300t



## NORTH CAROLINA

**Canton**  
**Southern School Service, Inc.,**  
Kim McNeil, P. O. Box 328, phone  
6400  
1 - 2 - 3 - 4 - 5 - 8 - 11 - 15 - 16  
18 - 22 - 23 - s52x70"

**Charlotte**  
**Bennett Bros., Ltd., Mr. G. J. Bennett, Jr.,**  
P. O. Box 6218 (7) phone  
6-9076  
1 - 2 - 3 - 4 - 5  
**Christian Film Service, Mr. C. W. Petty,**  
1302 E. 4th St., phone  
3-5249  
1 - 2 - 3 - 4 - 5 - 9 - 11 - 15  
16 - 18 - 19 - 20 - 22 - 23 - s8x10'  
300t

**\*Modern Talking Picture Service,**  
501 N. College St. (6), phone  
5-5815 (Branch of Modern Talking  
Picture Service, New York,  
N.Y.)  
10 - 800t

**Hickory**  
**Wilfong Kendall School Supply Co.,**  
Misses B. L. Kendall and M. V.  
Wilfong, 111 Arcade Bldg., phone  
3249  
1 - 3 - 4 - 5 - 11 - 12 - 15 - 16  
17 - 18 - 22 - 23 - 24 - s

**Lexington**  
**Piedmont Film Service, Mr. Jackson K. Hearn,**  
P. O. Box 391, phone  
2124  
1 - 2 - 3 - 5 - 8 - 9 - 11 - 15  
500t

**Raleigh**  
**National School Supply Co., Inc.,**  
Mr. E. E. Carter, 14 Glenwood  
Ave., phone 3-2824  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - 24 - s9x12'  
3000t

## TENNESSEE

**Knoxville**  
**Frank L. Rouser Co., Inc., Mr. Frank L. Rouser,**  
315 W. Cumberland,  
P. O. Box 2070 (1) phone 3-6214  
1 - 2 - 3 - 4 - 5 - 11 - 13 - 14 - 15  
16 - 17 - 18 - 19 - 20 - 22 - 23  
24 - s8x10'

**Snap Shop, Inc., Mr. Bert Thompson,**  
615 S. Gay St. (2) phone  
4-1621  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 20 - 21 - 22 - 23 - 24 - s10x10'  
400t

## Memphis

**\*Ideal Pictures,**  
18 S. 3rd St. (3)  
phone 37-4313 (Branch of Ideal  
Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 2000t

**\*Modern Talking Picture Service,**  
1754 Madison Ave. (4) (Branch  
of Modern Talking Picture Ser-  
vice, New York, N.Y.)

**Rent-A-Movie Corp., Mr. H. E. Simpson,**  
406 S. Second St. (3)  
phone 37-1929  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 11  
12 - 13 - 15 - 16 - 22 - 23 - 24  
s8x10' - 700t

**Southern Visual Films, Mr. N. Bern-  
stein,**  
686 Shrine Bldg. (1) phone  
8-4870  
1 - 2 - 3 - 5 - 7 - 8 - 9 - 11  
15 - 16 - 18 - 20 - 21 - 22 - s  
3000t

**Taylor Paper Co., Mr. Kermit  
Kaiser,**  
420 S. Front St. (2) phone  
8-3251  
1 - 3 - 4 - 5 - 11 - 13 - 15 - 16  
18 - 19 - 20 - 23 - s9x12'

**\*Tennessee Visual Education Ser-  
vice,**  
107 E. Calhoun St., (Branch  
of Stevens Pictures, Atlanta, Ga.)

# SOUTHEASTERN REGION

## ALABAMA

### Birmingham

**\*Wilfred Naylor Division, Alabama  
Photo Supply,**  
2114 8th Ave.,  
North, phone 4-4459 (Branch of  
Alabama Photo Supply, Montgom-  
ery, Ala.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 17 - 18 - 19  
20 - 22 - 23 - s9x12' - 1000t

**Standard School Service, Mr. E. W. Robinson,**  
3827 First Ave., North,  
phone 9-6196  
1 - 3 - 4 - 5 - 11 - 12 - 13 - 14  
15 - 16 - 18 - 22 - 23 - 24 - s

**\*Stevens Pictures,**  
217 North 22nd  
St., phone 541982 (Branch of  
Stevens Pictures, Atlanta, Ga.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
15 - 16 - 18 - 23 - s52x70" - 5000t

### Montgomery

**Alabama Photo Supply, Mr. Wm. W. Birchfield,**  
15 S. Court St., phone  
3-0588  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 12 - 13 - 15 - 16 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s9x12' - 800t

**John R. Moffit Co., Messrs. John R. Moffit and Warren G. Booth,**  
108 N. McDonough (4) phone 22504  
1 - 3 - 4 - 5 - 8 - 9 - 11 - 12 - 13  
14 - 15 - 16 - 18 - 19 - 20 - 22 - 23  
24 - s - 300t

**Photo-Sound Co., Mr. Rush "Pep" Powell,**  
166 Church St., P.O. Box  
63, phone 2-4806  
1 - 2 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 18 - 19 - 22 - 23  
s8x10' - 170t

## FLORIDA

### Fort Lauderdale

**Mr. Gordon S. Cook,**  
P. O. Box 2049,  
phone 2-0734  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 18 - 19  
20 - 22 - 23 - 24 - s6x8' - 50t

### Jacksonville

**\*Orben Pictures,**  
1615 Hendricks  
Ave., phone 9-1906 (Branch of  
Stevens Pictures, Atlanta, Ga.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 18 - 19 - 20  
22 - 23 - s8x10' - 250t

### Miami

**\*Ideal Pictures,**  
1331 N. Miami Ave.  
(36) phone 2-8173 (Branch of  
Ideal Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 800t

**\*Stevens Pictures of Florida, Inc.,**  
9536 N. E. 2nd Ave. (38) phone  
78-2080 (Branch of Stevens Pic-  
tures, Atlanta, Ga.)  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 10  
15 - 16 - 18 - 19 - 20 - 22 - 23 - 24  
s8x10' - 500t

### Orlando

**Bowstead Movie Camera Shop, Mr. Charles H. Evans, Jr.,**  
1039 N. Orange Ave. phone 2-1515  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 13 - 15 - 16 - 18 - 20 - 21  
22 - 23 - s52x70" - 100t

**Tony Martucci Co., Mr. S. J. Mar-  
tucci,**  
901 Shady Lane, P. O. Box  
2695, phone 2-2820  
1 - 3 - 4 - 5 - 6 - 11 - 14 - 15  
16 - 17 - 18 - 20 - 22 - 23 - 24  
s8x10' - 100t

### Tallahassee

**The Klemmer Visual Service, Mr. David Klemmer,**  
200 S. Adams,  
phone 2-4029  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 22 - 23 - s52x70"  
40t

### Tampa

**Florida Audio Visual Service, Mr. Jack C. Freeman,**  
3109 Bay-to-Bay  
Rd., phone 64-6771  
1 - 2 - 3 - 4 - 5 - 11 - 13 - 15  
16 - 18 - 19 - 20 - 22 - 23 - 24  
s52x70"

**Southern Photo & News, Mr. Robert M. Mallory,**  
608 E. Lafayette St.  
(2) P. O. Box 503, phone 2-4239  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 14 - 15 - 16 - 18  
19 - 20 - 22 - 23 - 24 - s6x8'  
2000t

**Tampa Movie Center, Mr. Paul Rubenstein,**  
228 S. Franklin St. (2)  
phone 2-1168  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 11 - 15  
16 - 18 - 20 - 22 - 23 - 24 - s6x8'  
1400t

## GEORGIA

### Atlanta

**Calhoun Company, Mrs. Hazel Cal-  
houn Sherrill,**  
235 Ponce DeLeon,  
N.E. (5) ELgin 8288  
1 - 2 - 3 - 4 - 5 - 7 - 9 - 10 - 11  
13 - 15 - 16 - 18 - 19 - 20 - 22  
23 - 24 - s - 500t

**Colonial Films, Mr. Taylor Hoynes,**  
71 Walton St. N.W., ALpine 5378  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 10 - 11  
13 - 14 - 15 - 16 - 17 - 18 - 19  
20 - 21 - 22 - 23 - 24 - s9x12' - 250t

**\*Ideal Pictures,**  
52 Auburn Ave.,  
N.E. CYPress 7643 (Branch of  
Ideal Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 18 - 19  
20 - 22 - 23 - s7x9' - 3000t

**\*Methodist Publishing House, Visual  
Aids Dept.,**  
72 Broad Street, N.W.,  
Walnut 8935 (Branch of Meth-  
odist Publishing House, Nashville,  
Tenn.)  
1 - 3 - 7 - 9 - 275t

**\*Modern Talking Picture Service,**  
247 Spring St., S.W. (3) (Branch  
of Modern Talking Pictures Ser-  
vice, New York, N.Y.)  
10

## LOUISIANA

### Alexandria

**Stanley Projection Co., Mr. R. Hilton McCrory,**  
211½ Murray St.,  
phone 6786  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
13 - 15 - 16 - 17 - 18 - 20 - 21  
22 - 23 - 24 - s70x70" - 600t

**Louisiana Education Service, Mr. W. H. Miller,**  
P. O. Box 1386, phone  
4-4079  
1 - 3 - 4 - 5 - 8 - 9 - 11 - 15 - 16  
18 - 19 - 22 - 23 - 24 - s52x70"

### New Orleans

**Delta Visual Service, Inc., Mr. Francis Didier,**  
815 Poydras St. (12)  
CANal 8945  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s12x12' - 2120t

**Jasper Ewing & Sons, Mr. Jasper G. Ewing,**  
725 Poydras St. (12)  
RAYmond 5257  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 150t

**\*Stevens Pictures, Inc.,**  
1307 Tulane  
Ave., TULane 2249 (Branch of  
Stevens Pictures, Atlanta, Ga.)  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 10 - 11  
15 - 16 - 18 - 22 - 23 - 24 - 1500t

**Shreveport**  
**\*Rent-A-Movie Corp.,**  
1601 Market  
St., phone 4-7654 (Branch of Rent-  
A-Movie Corp., Memphis, Tenn.)  
1 - 2 - 4 - 5 - 8 - 9 - 10 - 11 - 14  
15 - 16 - 20 - 22 - 23 - s63x84"  
600t



## Nashville

Baptist Sunday School Board, Mr. Charles H. Warnock, 161 8th Ave., North (3) phone 4-1631  
1 - 2 - 9 - 11 - 15 - 16 - 18 - 23  
s70x70" - 285t

The Methodist Publishing House, Visual Aid Dept., Mr. H. S. Van Deren, Jr., 810 Broadway (2), phone 42-1621  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s11x14" - 1200t

Tennessee Equipment & Supplies, Mr. H. C. Headden, 116 2nd Ave., North (3) phone 6-1464  
1 - 2 - 3 - 4 - 5 - 11 - 15 - 16  
18 - 22 - 23 - 24

\*Tennessee Visual Education Service, 416-A Broad St., phone 5-7480 (Branch of Stevens Pictures, Atlanta, Ga.)  
1 - 2 - 3 - 4 - 5 - 8 - 10 - 11 - 13  
15 - 16 - 18 - 20 - 23 - 24 - s9x12"  
925t

Visual Education Co., Inc., Mr. James J. Howell, 427½ Deaderick St., phone 42-4862  
1 - 4 - 5 - 11 - 13 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - s52x70"

Savannah Churchwell's, Mr. E. K. Churchwell, 707 Court St., phone 3379  
1 - 2 - 3 - 5 - 8 - 9 - 11 - 15  
16 - s52x70" - 100t

## VIRGINIA

Bristol Belew Sound & Visual, Mr. W. W. Belew, P. O. Box 653, South 3196  
1 - 2 - 3 - 4 - 5 - 8 - 11 - 12 - 13  
15 - 16 - 18 - 19 - 22 - 23 - s9x12"  
25t

Norfolk Tidewater Audio-Visual Center, Mr. J. M. White, 617 W. 35th St. (8) phone 51371  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s7x9" - 500t

## Richmond

Capitol Film & Radio Co., Inc., Mr. Martin L. Hogan, 19 W. Main St. (20) phone 7-2061  
1 - 2 - 3 - 4 - 5 - 8 - 11 - 15 - 16  
20 - s8x10" - 500t

\*Ideal Pictures, 219 E. Main St. (19) phone 7-2973 (Branch of Ideal Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12" - 2500t

\*The Methodist Publishing House, Visual Aid Dept., 417 E. Grace St. (16) phone 3-1995 (Branch of Methodist Publishing House, Nashville, Tenn.)  
1 - 3 - 7 - 9 - 500t

W. A. Yoder Company, Mr. Willard A. Yoder, 714-16 N. Cleveland St., phone 6-5403  
1 - 2 - 3 - 4 - 5 - 11 - 12 - 13  
15 - 16 - 17 - 18 - 19 - 20 - 22 - 23  
24 - s8x10"

\*National Film Service, 202 E. Cary St., phone 2-2808 (Branch of National School Supply, Raleigh, N. C.)  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 10 - 11  
15 - 16 - 18 - 20 - 23 - 24 - s6x8"  
6000t

J. M. Stackhouse Co., Mr. J. M. Stackhouse, 5803 Patterson Ave. (26) phone 5-2871  
1 - 2 - 3 - 4 - 5 - 8 - 11 - 12  
13 - 14 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s6x8" - 100t

## SOUTH CAROLINA

Columbia The R. L. Bryan Company, Mr. Gene Baker, Audio-Visual Department, 1440 Main St., P. O. Drawer 900, phone 3-2101  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 18 - 19 - 23 - s70x70"  
200t

Palmetto Pictures, Inc., Mr. Edwin P. Guerard, 721 Saluda Ave., Five Points (11), phone 4-4584  
1 - 3 - 4 - 5 - 6 - 11 - 15 - 16 - 18  
22 - 23 - s52x70"

# EAST CENTRAL REGION

## INDIANA

### Evansville

Smith & Butterfield, Mr. D. W. Hendershot, 305-7 Main St., phone 2-3261  
1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 20 - 21 - 23 - s70x70"  
100t

### Fort Wayne

Norris Smitley Motion Picture Service, Mr. Norris Smitley, Stillhorn Rd., Route 9, Eastbrook 3444  
1 - 2 - 4 - 5 - 7 - 8 - 11 - 24  
s9x12" - 100t

### Gary

Gary Camera Co., Mr. Joe Janowski, 619 Washington, phone 2-6032  
1 - 2 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 17 - 20 - 21 - 23  
s70x70" - 400t

## Indianapolis

Indiana Visual Aids Co., Inc., Mr. M. L. Stoepelwerth, 726 N. Illinois St. (6) Lincoln 7312  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 12 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - 24 - s8x10"  
1250t

Modern Audio-Visual Division, Allied, Inc., Mr. C. L. Rothermel, 325 N. Illinois St. (4) Lincoln 1451  
1 - 3 - 4

Modern Talking Picture Service, Inc., 102 E. Vermont St. (4) Plaza 5331 (Branch of Modern Talking Picture Service, New York, N.Y.)  
10

W. H. Rodebeck Co., Mr. W. H. Rodebeck, 15 E. Maryland St. (4) Imperial 6588  
2 - 4 - 5 - 6 - 7 - 8 - 9 - 11  
15 - 16 - 20 - 22 - 23 - 24 - s6x8"  
400t

### Piercetown

Lake-land Educational Sales, Mr. Sam S. Shirk, 401 S. First St., phone 125  
1 - 3 - 4 - 5 - 11 - 15 - 16 - 24

### South Bend

Burke's Motion Picture Co., Mr. E. F. Burke, 434 Lincoln Way, West (1) phone 4-1615  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 18 - 20 - 22 - 24  
s10x10" - 1200t

Smith's Audio-Visual Service, Mr. D. W. Smith, 128 W. Washington (8) phone 3-2674  
1 - 3 - 4 - 5 - 6 - 11 - 13 - 15 - 16  
17 - 18 - 20 - 21 - 22 - 23 - s8x10"

### Union City

Projection Equipment Co., Mr. George Wenger, phone 661  
1 - 3 - 4

## MICHIGAN

### Battle Creek

Krum's Audio-Visual, Mr. Paul M. King, 35 E. Michigan, Woodward 2-9525  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 20 - 22 - 23 - s72x72"  
175t

### Bay City

Olson Anderson Company, Mr. Olson Anderson, 1113 McKinley Ave., phone 7026  
1 - 2 - 3 - 4

## Detroit

Engleman Visual Education Service, Mr. Lewis M. Lash, 4754 Woodward Ave. (1) Temple 1-5972  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - s9x12"  
1500t

Ideal Pictures, 7338 Woodward Ave. (2) TRinity 3-0355 (Branch of Ideal Pictures, Chicago, Ill.)  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 10 - 11  
15 - 16 - 20 - 22 - 23 - s - 750t  
The Jam Handy Organization, 2821 E. Grand Blvd. (11) TRinity 5-2450  
1 - 2 - 3 - 4 - 7 - 10

\*The Methodist Publishing House, Visual Aid Dept., 28 E. Elizabeth St. (1) Woodward 2-3228 (Branch of Methodist Publishing House, Nashville, Tenn.)  
3 - 7 - 8 - 9 - 400t

Todd Visual Service, Mr. H. H. Todd, 16019 Hamilton Ave. (3) Townsend 8-4120  
1 - 3 - 4 - 5 - 10 - 11 - 12 - 13 - 15  
16 - 18 - 20 - 22 - 23 - s6"

### Flint

Brice RCA Sales, Mr. Theodore G. Brice, 4417-19 N. Saginaw St. (5) phone 3-4423  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 13 - 14 - 15 - 16 - 20 - 22  
23 - 24 - s9x12" - 500t

Jensen, Inc., Mr. Ernest Jensen, Hotel Durant Bldg. (1) phone 9-3171  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 13 - 14 - 15 - 16 - 17 - 18  
20 - 21 - 22 - 23 - 24 - s6x8" - 800t

### Kalamazoo

Locke Films, Inc., Mr. Alden D. Lep-ley 124 W. South St., phone 46135  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 18 - 19  
20 - 22 - 23 - s70x70" - 1600t

Newman Visual Education Co., Mr. Harold Newman, 783 W. Main St. phone 5-9047  
1 - 3 - 4 - 5 - 11 - 12 - 13 - 14 - 15  
16 - 17 - 18 - 19 - 20 - 21 - 22  
23 - 24 - s6x8"

### Lansing

Capital Audio-Visual Aids, Division of Capital Film Service, Mr. J. R. Hunter, 224 Abbott Rd., East Lansing, EDgewood 2-3544  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 14 - 15 - 16 - 17 - 18 - 19  
20 - 22 - 23 - 24 - s - 2000t

DeWald Audio-Visual Equipment, Mr. Marvin DeWald, 4806 S. Logan St. (10) phone 4-8293  
1 - 3 - 4 - 5 - 6 - 11 - 12 - 13  
14 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s9x12"

### Saginaw

Busch Film & Equipment Co., Mr. Edwin Busch, 212 S. Hamilton St., phone 4-4806  
1 - 2 - 4 - 5 - 8 - 10 - 11 - 14  
15 - 16 - 23 - s52x70" - 200t

### St. Joseph

Gillespie Visual Education Service, Mr. C. F. Gillespie, 220 State St., phone 3-3343  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 17 - 18  
20 - 22 - 23 - s8x10" - 100t



## OHIO

### Akron

M. E. Lockard Co., Inc., Mr. M. E. Lockard, 643 N. Howard St. (10) POrtage 2-3641  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 22 - 23 - s6x8" - 400t

### Athens

Vere Smith's Audio-Visual Service, Mr. Vere O. Smith, P. O. Box 341, phone 31576  
1 - 2 - 3 - 4 - 5 - 11 - 13 - 15  
16 - 18 - 19 - 20 - 22 - 23 - 24  
s52x70"

## Cincinnati

Alpha Cine Service, Inc., Mr. Jack McCroskey, 125 E. 6th St. (2) MAin 3268  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9

10 - 11 - 12 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 21 - 22 - 23  
24 - s9x12" - 400t

Ralph V. Haile & Assoc., Mr. Ralph V. Haile, 215 Walnut St. (2) MAin 1687  
1 - 2 - 4 - 5 - 8 - 11 - 13 - 14  
15 - 16 - 17 - 18 - 19 - 20 - 22  
23 - 900t

Levy's Film & Projection Service, Mr. Emerson L. Leaverton, 1640 Pullan Ave. (23) KIRby 0522  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 11  
13 - 14 - 15 - 16 - 20 - 22 - 23  
24 - s72x96" - 90t

Manse Film Library, Mr. Vernon W. Birdsall, 2514 Clifton Ave. (19) UNiversity 9697  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 11  
12 - 15 - 16 - 18 - 22 - 23 - 24  
s12" - 850t

\*The Methodist Publishing House, Visual Aid Dept., 420 Plum St. (2) DUmbar 1100 (Branch of Methodist Publishing House, Nashville, Tenn.)  
1 - 3 - 7 - 8 - 9 - s8x10" - 600t

\*Modern Talking Picture Service, 9 Garfield Pl. (2) GARfield 2516 (Branch of Modern Talking Picture Service, New York, N.Y.)  
5 - 10 - 235t

## Cleveland

Academy Film Service, Inc., Mr. Blair Mooney, 2142 Payne Ave. (14) MAin 1-9173  
1 - 2 - 4 - 5 - 6 - 8 - 9 - 10 - 11  
13 - 15 - 16 - 17 - 18 - 19 - 20  
22 - 23 - 24 - s9x12" - 900t

Church School Pictures, Inc., Mr. W. E. Laganke, 1118 Walnut Ave. (14) CHerry 1-7459  
1 - 2 - 3 - 5 - 9 - 11 - 14 - 15  
16 - 17 - 20 - 22 - s9x12" - 500t

Fryan Film Service, Mr. V. L. Fryan, 1810 E. 12th St. (14)  
Harpster Visual Service, Inc., Mr. Earl Harpster, 13902 Euclid Ave. (12) ULster 1-0121  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 11 - 12  
13 - 14 - 15 - 16 - 17 - 18 - 19  
20 - 21 - 22 - 23 - 24 - s6x8"

Sunray Films, Inc., Mr. A. K. Evers, 2108 Payne Ave. (4) MAin 1-5489  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - 24 - s9x12"  
1900t

### Columbus

Bartha Visual Education Service, Mr. Stephen J. Bartha, 1946 N. High St., Walnut 4585  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 18 - 19 - 20 - 22  
23 - 24 - s6x8" - 450t  
Eldridge Motion Pictures, Mr. Curtis S. Eldridge, 4139 N. High St. (14) LAwndale 1884  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 18 - 22 - s52x70"  
1000t

### Dayton

\*The Jam Handy Organization, A. M. Simpson, 310 Talbott Building (2) ADams 6289 (Branch of The Jam Handy Organization, Detroit, Mich.)

The Otterbein Press, Mr. Floyd E. Watt, 252 W. 5th St. (2) FUlton 7101  
1 - 2 - 3 - 4 - 5 - 9 - 11 - 13  
15 - 16 - 18 - 20 - 22 - 23 - 24  
s9x12"

Twyman Films, Inc., Mr. Alan B. Twyman, 400 W. 1st St. (1) HEml-ock 4014  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 18 - 19  
20 - 22 - s8x10" - 3000t

### Hamilton

The Foto-Craft Shop, Inc., Mr. Wm. L. Slade, 213 High St., phone 4-8497  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
15 - 16 - 18 - 20 - 22 - 23 - 24  
s70x70" - 350t

### Luckey

Fred Chambers, Mr. Fred Chambers, phone 2001  
1 - 2 - 3 - 5 - 6 - 8 - 9 - 11 - 13  
15 - 16 - 22 - 23 - 24 - s50x50"  
85t



**Mansfield**  
Films, Unlimited, Mr. Larry E. Skeese, 23 N. Mulberry St., phone 3276-6  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 14 - 15 - 16 - 18  
19 - 20 - 22 - 23 - s8x10' - 750t

**Massillon**  
M. H. Martin Co., Mr. Mahlon Martin, 1118 Lincoln Way, East, phone 2-7467  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 11 - 13  
15 - 16 - 18 - 19 - 20 - 22 - 23  
24 - s63x84' - 550t



**Medina**  
Nate Quillen, 541 Cardinal Drive, Willow Dale, Route 1, phone 3-3833  
1 - 3 - 4

**Middletown**  
Middletown Film Libraries, Mr. Ralph E. Henderson, Sr., 2432 Wilbraham Rd. (19) phone 2-4240  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 21 - 24 - s12x12' - 5000t

**Mount Vernon**  
Judy Audio-Visual Service, Mr. T. E. Judy, P. O. Box 706, Gambier 3490  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 18 - 20 - 22 - 23  
24 - s52x70"

**Portsmouth**  
The Evangel Press, Mr. R. S. Bal-siger, 1220 9th St., phone 2-7941  
1 - 3 - 5 - 9 - 11 - 15 - 16 - 22  
s70x70' - 100t

**Toledo**  
Cousino, Inc., Mr. Bernard A. Cousi-no, 2325 Madison Ave. (2) AD-ams 4208  
1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - 24 - s9x12' - 1200t

114 W. State St., phone 2-7797  
1 - 3 - 4 - 5 - 6 - 8 - 9 - 11 - 12  
13 - 14 - 15 - 16 - 18 - 20 - 21  
23 - s82x82" - 140t

**Lundgren's Audio-Visual**, Mr. Arthur E. Lundgren, 421 7th St., phone 2-1833  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 23 - s52x70"  
900t

**Urbana**  
Fletcher Visual Education Service, Mr. Garland B. Fletcher, 218 W. Main St., phone 7-3822  
1 - 2 - 3 - 4 - 5 - 6 - 11 - 13 - 15  
16 - 17 - 18 - 21 - 23 - s70x70"

**IOWA**

**Ames**  
Midwest Visual Education Service, Mr. J. Howard Orth, 2819 Arbor St., phone 3569  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - 24 - s9x12'  
400t

**Carroll**  
Lane Audio-Visual Co., Mr. Ted N. Krogh, phone 3744  
1 - 3 - 4 - 5 - 8 - 9 - 11 - 15  
16 - 18 - 22 - 23 - 24 - s52x70"

**Cedar Rapids**  
\*Midwest Visual Education Service, 1950 4th Ave., S.E., (Branch of Midwest Visual, Ames, Iowa)  
Pratt Sound Films, Inc., Mrs. Louise Nordstrom, 720 3rd Ave., S. E., phone 2-9380  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 18 - 20 - 21 - 22  
24 - s8x10' - 850t

**Davenport**  
Blackhawk Films & Eastin Pictures Co., Mr. Kent Eastin, 517 Main St., phone 3-9737  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
15 - 16 - 17 - 18 - 19 - 20 - 22 - 23  
24 - s6x6' - 1200t

**Des Moines**  
\*Ideal Pictures, 2109 Forest Ave., phone 9-6561 (Branch of Ideal Pictures, Chicago, Ill.)  
\*Midwest Visual Education Service, 1108 High St., phone 2-5028 (Branch of Midwest Visual, Ames, Iowa)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - 24 - s - 900t

**Mason City**  
Decker Brothers, Inc., Mr. J. Em-er-son Decker, 209 N. Federal Ave., phone 544  
1 - 2 - 4 - 5 - 7 - 8 - 10 - 11 - 13  
14 - 15 - 16 - 17 - 18 - 20 - 21  
22 - 23 - s8x8' - 300t

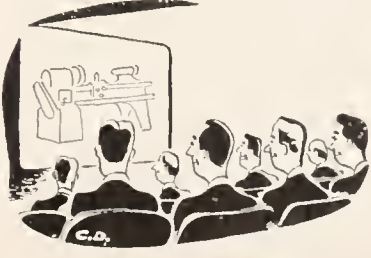
**Sioux City**  
Community Film Service, Mr. Steph-en A. Fowler, 504-506 Pearl St. (1) phone 5-3107  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 14 - 15 - 16 - 18 - 19 - 20  
22 - 23 - 24 - s8x10' - 400t

**Iowa Audio-Visual Center**, Mr. J. B. Vermillion, 11th & Douglas, phone 8-9383  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 15 - 16 - 18 - 20 - 22  
23 - 24 - s8x10' - 25t

**MINNESOTA**

**Big Lake**  
Northern Distributors, Mr. Fred A. Marvin, phone 2841  
1 - 3

**Duluth**  
Hart Audio-Visual Center, Mr. Avon E. Hart, 26 N. First Ave., East (2) phone 2-6219  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - s8x10'  
500t



**National Equipment Co.**, Mr. James B. Enochs, 7 E. Michigan St. (2) phone 2-4567  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s8x10'  
600t

**Minneapolis**

**Audio-Visual Service**, Augustana Lutheran Church, Mr. Roger B. Sifford, 2445 Park Ave. (4) MAIN 8286  
1 - 3 - 6 - 9 - 11 - 15 - 16 - 17  
20 - 22 - 24 - s60x60" - 157t

**Carroll Films**, Mr. J. A. Carroll, 535 Andrus Bldg. (2) GENEVA 7478  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - s9x12' - 750t

**E. L. C. Films**, Mr. Robert E. A. Lee, 57 S. 4th St. (1) FI 2751  
1 - 3 - 9 - 200t

**Elliott Film Co.**, Mr. A. C. Holm-gren, 1112 Nicolett Ave. (3) GENEVA 4219  
1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 14 - 15 - 16 - 18 - 20 - 22  
s8x10' - 2500t

\*Ideal Pictures, 1915 Chicago Ave. (4) Lincoln 8965 (Branch of Ideal Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - s9x12'  
2500t

**Midwest Audio-Visual Co.**, Mr. Keith South, 10 W. 25th St., BRIDGE-port 8847  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 22 - 23 - s9x12'  
3000t

**National Camera Exchange**, Mr. Morton Liss, 86 S. 6th St. (2) ATLANTIC 1311  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 400t

**St. Paul**  
St. Paul Book & Stationery Co., Mr. E. E. Engelbert, 55 E. Sixth St. (1) GARFIELD 5894  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 14 - 15 - 16 - 18 - 19  
20 - 22 - 23 - 24 - s8x10' - 260t

**MISSOURI**

**Chillicothe**  
B. R. Harris & Co., Mr. B. R. Harris, 722 Washington St., phone 1413  
1 - 2 - 3 - 4 - 5 - 8 - 10 - 11  
15 - 23 - 24 - s52x70" - 25t

**Columbia**  
Lassiter Reminder Co., Mr. Leon Y. Lassiter, Uptown Theatre Bldg., phone 6737  
1 - 2 - 3 - 4 - 5 - 6 - 11 - 13 - 15  
16 - 17 - 18 - 19 - 20 - 22 - 23 - 24  
s7x9'

**Kansas City**

**All-Star Pictures**, Mr. E. A. Field, 709 Westport Rd. (2) JEFFERSON 3248  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 20 - 21 - 22 - 23 - 24 - s11x14'  
2500t

**Hoover Bros., Inc.**, Mr. M. N. Hill-eyer, 1020-22 Oak St. (6) VICTOR 6720  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 2000t

**Kansas City Sound Service Co.**, Mr. W. P. Humston & Mrs. E. S. Bell, 1402 Locust St. (6) HARRISON 2481  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s12x12'  
500t

\*The Methodist Publishing House, Visual Aid Dept., 1021 McGee St. (6) VICTOR 3286 (Branch of Meth-odist Publishing House, Nashville, Tenn.)  
1 - 3 - 7 - 8 - 9 - 700t

**Religious Film Distributors**, Mr. L. Tracy Clement, 12 E. 53rd Terrace (12) JACKSON 1919  
1 - 2 - 3 - 4 - 5 - 9 - 11 - 13 - 15  
16 - 20 - 22 - 23 - 24 - s70x70"  
235t

**WEST CENTRAL REGION**

**ILLINOIS**

**Bloomington**  
Fried's Audio-Visual Center, Mr. Irwin Fried, 103 W. Front St. phone 34325  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 17 - 18  
22 - 23 - s70x70' - 600t

**Blue Island**  
Visualcraft, Mr. Robert L. Withers, Jr., 2535 High St., FULTON 5-0444  
1 - 2 - 3 - 4 - 5 - 15 - 16 - 22 - 23

**Watland, Incorporated**, Mr. Arnold L. Watland, 13039 S. Western Ave., Waterfall 8-5263  
1 - 2 - 3 - 4 - 7 - 8 - 9 - 10 - 11  
13 - 14 - 15 - 16 - 17 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s70x70" - 500t

**Chicago**

**American Film Registry**, Mr. R. H. Redfield, 24 E. 8th St. (5) HARRI-son 7-2691  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 14 - 15 - 16 - 18 - 20  
22 - 23 - 24 - s9x12' - 1600t

\*Association Films, 79 E. Adams St., (3) HARRISON 7-4393 (Branch of Association Films, New York, N.Y.)  
2 - 3 - 7 - 8 - 9 - 10

\*Audio Film Center, 2209 E. 75th St. (49) BAYPORT 1-3203 (Branch of Audio Film Center, Mt. Vernon, N.Y.)  
2 - 7 - 8 - 9 - 10 - 500t

**Austin Equipment Co.**, Mr. Jack H. Larsen, 5650 W. Lake St. (44) CO-lumbus 1-3426  
1 - 4 - 5 - 10 - 13 - 16 - 21 - 22  
23 - 24 - s37x50"

**Burke Audio-Visual Service**, Mr. Wm. J. Burke, 3264 N. Milwaukee Ave. (18) MULBERRY 5-2246  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s63x84"

\*Film Center, Inc., 64 W. Randolph St., RANDOLPH 6-1138 (Branch of Brandon Films, New York, N.Y.)  
2 - 7 - 8

**Ideal Pictures, Inc.**, Mr. Paul Foght, 58 E. South Water St. (1) FINAN-cial 6-5245  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 18  
20 - 22 - 23 - s18x20' - 6000t

\*The Jam Handy Organization, Har-ry Watts, 230 N. Michigan Ave. (1) STATE 2-6757 (Branch of The Jam Handy Organization, Detroit, Mich.)

\*The Methodist Publishing House, Visual Aid Dept., 740 Rush St. (11) SUPERIOR 7-6450 (Branch of Methodist Publishing House, Nashville, Tenn.)  
1 - 3 - 6 - 7 - 8 - 9 - 1500t

**Midwest Visual Equipment Co.**, Mr. Tom Roberts, 3518 W. Devon Ave. (45) IRVING 8-9820  
1 - 2 - 3 - 4 - 5 - 11 - 12 - 13 - 14  
15 - 16 - 17 - 18 - 19 - 20 - 21  
22 - 23 - 24 - s9x12'

\*Modern Talking Picture Service, Inc., 140 E. Ontario St. (11) SUPERIOR 7-0588 (Branch of Mod-ern Talking Picture Service, New York, N.Y.)  
5 - 6 - 10 - 250t

**Religious Visual Education, Inc.**, Mr. Harold O. Ruhge, 1910 Waveland Ave (13) GRACELAND 2-7326  
1 - 3 - 4 - 5 - 9 - 11 - 15 - 16  
18 - 20 - 22 - s11x14' - 400t

**Scripture Press**, Miss Gladys Sieg-fried, 434 S. Wabash Ave. (5) WEB-ster 9-2690  
1 - 2 - 3 - 9 - 11 - 15 - 16 - 18  
22 - 23 - s6x8' - 70t

**Vydra Visual**, Mr. Frank Vydra, 4518 W. Lawrence Ave. (30) SPRING 7-9000  
1 - 2 - 3 - 4 - 5 - 8 - 10 - 11  
12 - 13 - 14 - 15 - 16 - 17 - 18  
19 - 20 - 21 - 22 - 23 - 24 - s8x10'

**Des Plaines**  
Photo Service, Inc., Mr. Herbert Smolinsky, 220 Graceland Ave., VANDERBILT 4-1114  
1 - 2 - 3 - 4 - 7 - 8 - 9 - 11 - 15  
16 - 17 - 18 - 20 - 21 - 23 - s70x70"

**Evanston**  
Educational Aids Service, Mr. Elof R. Peterson, 3034 Thayer St., UNIVERSITY 4-1965  
1 - 3 - 4 - 11 - 15 - 16 - 18 - 23  
s70x70"

**Northshore Audio-Visual Co.**, Mr. J. A. Knox, 2540 Eastwood Ave., DAVIS 8-3397  
1 - 2 - 3 - 4

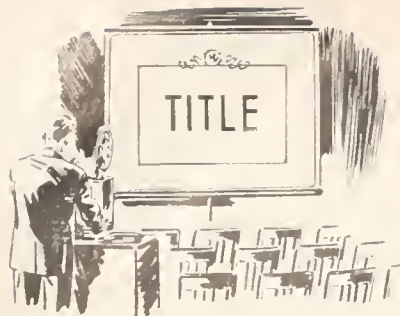
**Kenilworth**  
Selected Films, Inc., Mr. W. H. Eyles, 410 Green Bay Rd., phone 5800  
1 - 2 - 4 - 5 - 7 - 8 - 9 - 11 - 15  
16 - 18 - 20 - 21 - 22 - 23 - 24  
s9x12' - 2000t

**Oak Park**  
Austin Camera Company, Messrs. M. Gelman & Sol T. Goldstein, 6021 W. North Ave., Village 8-1036  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 17 - 18 - 19  
20 - 21 - 23 - 24 - s72x90" - 50t

**Peoria**  
Illini Audio-Visual Education Ser-vice, Mr. Delmar H. Gaines, 1314 Main St., phone 3-6813  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 18 - 20 - 22  
23 - s70x70" - 400t

**Rockford**  
Camera Craft, Mr. James Northrup,





## MISSISSIPPI

**Greenville**  
Educational Aids, Dr. D. Guravich,  
618 Washington Ave., phone 7836  
1 - 2 - 3 - 4 - 5 - 11 - 13 - 14 - 15  
16 - 17 - 18 - 19 - 20 - 21 - 22 - 23  
24 - s6'

**Jackson**  
Jasper Ewing & Sons, 227 E. Pearl  
St., P. O. Box 1153, phone 2-3349  
(Branch of Jasper Ewing & Sons,  
New Orleans, La.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - 24 - s8x10' - 200t  
Mississippi School Supply Co., Mr.  
Milton Singletary, 116 E. South  
St., P. O. Box 1059 (5) phone  
2-3346  
1 - 2 - 3 - 4 - 5 - 6 - 11 - 14 - 15  
16 - 18 - 19 - 20 - 22 - 23 - 24  
s12x12'

**Herschel Smith Co., Mr. Herschel  
Smith, 119 Roach St., phone 2-2346**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 18 - 19  
20 - 22 - 23 - 24 - s8x10' - 850t

## NEBRASKA

### Omaha

**Brain's Store, Mr. J. B. Brain, Jr.,  
1115 Nicholas St. (2) Jackson 4766**  
1 - 3 - 4 - 11 - 13 - 15 - 16 - 18  
19 - 23 - 24 - s7x9'

**Calandra Camera Co., Inc., Mr. A.  
B. Calandra, 116 N. 42nd St.,  
Regent 3360**  
1 - 2 - 3 - 4 - 5 - 11 - 13 - 14  
15 - 16 - 17 - 18 - 19 - 20 - 21  
22 - 23 - s6x8'

**Church Film Service, Mr. John D.  
Thompson, 2595 Manderson St.  
(11) Pleasant 3858**  
1 - 2 - 3 - 5 - 7 - 8 - 9 - 11 - 15  
16 - 20 - 22 - 23 - s8x10' - 1200t

**J. G. Kretschmer Co., Mr. J. G.  
Kretschmer, 315 S. 17th St. (2)  
Jackson 5335**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 650t

**Modern Sound Pictures, Inc., Mr.  
Keith T. Smith, 1410 Howard St.  
(2) Atlantic 8476**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 15 - 16 - 18  
20 - 22 - s9x12' - 6000t

## NORTH DAKOTA

**Grand Forks**  
**Colhorn School Supply Co., Mr. L.  
P. Larson, phone 4-7321**  
1 - 2 - 3 - 4 - 7 - 8 - 9 - 11 - 15  
16 - 18 - 19 - 23

**Minot**  
**Northwest Projector & Supply, Mr.  
John Ceglowski, 319 E. Central  
Ave., phone 40-253**  
1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 23 - 24 - s52x70'  
1500t

## SOUTH DAKOTA

**Aberdeen**  
**Artz Camera Supply Co., Mr. Bob  
Artz, 416 S. Main St., phone 2439**  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 11 - 15  
16 - 20 - 21 - 22 - 23 - s52x70'  
125t

**Huron**  
**Taylor Films, Mr. Edward C. Taylor,  
79 3rd St., phone 3205**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 14 - 15 - 16 - 17 - 18 - 23  
24 - s9x12' - 900t

**Sionx Falls**  
**Harold's Photography, Mr. H. E.  
Hanson, 308 S. Phillips Ave.,  
phone 4-6097**  
1 - 2 - 3 - 4 - 5 - 6 - 8 - 9  
11 - 12 - 13 - 15 - 16 - 17 - 20  
23 - s12' - 250t

**Sionx Falls Book & Stationery Co.,  
Mr. D. Christenson, 117-119 N.  
Phillips Ave., phone 4-9961**  
1 - 2 - 3 - 4 - 11 - 15 - 18 - 23  
s70x70'

**Yankton**  
**Museum of Visual Materials, Dr.  
Matthew Faithe, Gayville 2301**  
1 - 2 - 3 - 4 - 6 - 7 - 8 - 11 - 12  
13 - 15 - 16 - 18 - 19 - 22 - 23 - 24  
s9x12' - 50t

## WISCONSIN

**Fond du Lac**  
**Fond du Lac Camera Center, Mr.  
Gilbert L. Larson, Audio-Visual  
Division, 7 S. Main St., phone  
3491**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 21 - 23 - s5x5' - 600t

**Green Bay**  
**Gallagher Films, Inc., Mr. J. C.  
Gallagher, 111 S. Washington,  
Adams 2554**  
1 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11  
13 - 15 - 16 - 18 - 20 - 22 - 23  
24 - s9x12'

**Kenosha**  
**Cairo Camera Shop, Mr. Frank  
Cairo, 5815 11th Ave., phone 5389**  
1 - 2 - 3 - 5 - 6 - 7 - 8 - 9 - 11  
15 - 16 - 20 - 21 - 22 - 23 - 24  
s8x10' - 1500t

**LaCrosse**  
**Community Camera, Mr. David J.  
March, 506 Main St., phone 2-1565**  
1 - 2 - 4 - 5 - 6 - 8 - 11 - 13  
14 - 15 - 16 - 17 - 18 - 20 - 22  
23 - 24 - s52x70' - 500t

**Tip Top Visual Service, Mrs. Helen  
I. Mutch, 1403 Travis St., phone  
2-2518**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 11 - 13  
15 - 16 - 22 - 23 - 24 - s52x70'  
396t

**Lyons**  
**Five Star Pictures, Mr. D. S. Hall,  
Film & Photo Center**  
1 - 2 - 4 - 8 - 9 - 10 - 11 - 12 - 13  
22 - 23 - 24 - s9x12' - 600t

**Madison**  
**Meier Photoart House, Inc., Mr.  
Robert L. Henry, 411 State St.  
(3) phone 6-1919**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 13 - 14 - 15 - 16 - 18 - 19  
20 - 22 - 23 - s63x84' - 350t

## Milwaukee

**R. H. Flath Co., Mr. Roy H. Flath,  
2410 N. Third St. (12) LOcust  
2-9110**  
1 - 2 - 3 - 4 - 5 - 7 - 10 - 11 - 12  
13 - 14 - 15 - 16 - 18 - 20 - 21  
22 - 23 - 24 - s8x10' - 400t

**\*Gallagher Films, 639 N. 7th St. (3)  
BROADway 1-2354 (Branch of  
Gallagher Films, Green Bay,  
Wisc.)**

1 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11  
13 - 15 - 16 - 20 - 23 - 24 - s6x6'  
**Movie Mart, Mr. Chet Hammond,  
4518 Burleigh St. (10) UPTown  
3-9932**

1 - 2 - 4 - 5 - 7 - 8 - 9 - 10 - 11  
13 - 14 - 15 - 16 - 21 - 22 - 23  
24 - s - 900t

**Photoart Visual Service & Roa's  
Films, Mrs. Roa Kraft Birch, 844  
N. Plankinton Ave. (3) BROADway  
1-0861**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 4300t

**Wisconsin Sound Equipment Co.,  
Inc., Mr. Roy C. Van Brunt, 3201  
W. North Ave. (8) HILLtop 4-9626**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 21 - 22 - 23 - 24  
s9x12' - 4300t

**Wisconsin Sound Film Library, Mrs.  
Edward A. Gust, 3201 W. North  
Ave. (8) HILLtop 4-9626**  
2 - 3 - 7 - 8 - 9 - 10 - 450t



## SOUTHWESTERN REGION

### ARIZONA

**Phoenix**  
**Movie Center, Inc., Mr. F. L. Fens-  
ler, 119 W. McDowell Rd., ALpine  
2-4326**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 22 - s63x84' - 245t

**Tucson**  
**\*Movie Center, Inc., 402 N. 4th Ave.,  
phone 4-2091 (Branch of Movie  
Center, Phoenix, Ariz.)**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 14 - 15 - 16 - 22 - 23 - 24  
s52x70' - 65t

### ARKANSAS

**Little Rock**  
**All State Supply Corp., Mr. Paul H.  
Power, 1401 W. Capitol Ave.,  
phone 4-1687**  
1 - 3 - 4 - 11 - 15 - 16 - 18  
22 - 23 - 24

**Grimm-Williams Co., Mr. Norman  
E. Grimm, 115 W. 6th St.**  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 13 - 15 - 16 - 17 - 18  
20 - 22 - 23 - 24 - s11x14' - 300t

### OKLAHOMA

**Muskogee**  
**\*Holmes & Torbett, Inc., 2902 Den-  
ver, MURray 2-9182 (Branch of  
Holmes & Torbett, Inc., Oklaho-  
ma City, Okla.)**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 13 - 15 - 16 - 18 - 19 - 22  
23 - 24 - s10x12' - 150t

### Oklahoma City

**Cory Motion Picture Equipment, Mr.  
Joseph F. Cory, 522 N. Broadway  
(2) CENTral 2-0608**  
1 - 2 - 4 - 5 - 6 - 8 - 9 - 11 - 12  
15 - 16 - 18 - 20 - 23 - s9x12' - 300t

**Dowling's, Mr. J. W. Dowling, 607-11  
W. Grand Ave., REgent 9-1601**  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 10 - 11  
13 - 15 - 16 - 18 - 19 - 22 - 23  
475t

**Holmes & Torbett, Inc., Mr. J. R.  
Holmes, 611 N. E. 23rd St. (6)**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 13 - 15 - 16 - 18 - 19 - 22  
23 - 24 - s10x12' - 150t

**\*Ideal Pictures, 611 W. Grand,  
CENTral 2-1534 (Branch of Ideal  
Pictures, Chicago, Ill.)**  
7 - 8 - 9 - 10 - 11 - 18 - s54x72'  
500t

**Vaseco, Inc., Mr. J. E. High, 2301  
Claslen Blvd. (6) JACKson 5-3513**  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 15 - 16 - 18 - 19 - 20  
21 - 22 - 23 - 24 - s4x6' - 2500t

**Stillwater**  
**Smith's Audio-Visual Service, Mr.  
Harry Smith, 712 Main St., phone  
157**  
1 - 3 - 5 - 9 - 11 - 16 - s6x8' - 25t

**Tulsa**  
**Braunlich Equipment Co., Mr. Frank  
H. Braunlich, 936 S. Canton (12)  
phone 9-7827**  
1 - 3 - 4 - 5 - 11 - 15 - 16 - 19  
20 - 22 - 23

**Kirkpatrick, Inc., Mr. Clay F. Kirk-  
patrick, 1634 S. Boston Ave. (14)  
phone 5-1161**  
1 - 3 - 4 - 5 - 6 - 8 - 11 - 14  
15 - 16 - 18 - 19 - 20 - 22 - s8x10'  
150t

### TEXAS

**Amarillo**  
**Hertner's, Mr. Henry E. Hertner,  
114 W. 6th Ave., phone 2-1111**  
1 - 3 - 4 - 5 - 6 - 9 - 11 - 12 - 13  
14 - 15 - 16 - 18 - 19 - 20 - 22  
23 - s7x9'

**Austin**  
**Visual Education, Inc., Mrs. C. R.  
Reagan, 1002 W. 12th St. (3),  
phone 8-8782**  
1 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 11  
13 - 15 - 16 - 18 - 19 - 20 - 22  
23 - 24 - s8x10' - 200t



**Corpus Christi**  
**South Texas Visual Inc., Mr. M. W. Huseman, 1917 Leopard, phone 4-1944**  
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 11 - 12 - 13 - 14 - 15 - 16 - 17  
 18 - 19 - 20 - 22 - 23 - 24 - s6x8'  
 500t

## Dallas

\***Association Films, 1108 Jackson St., (1) Randolph 3144 (Branch of Association Films, New York, N. Y.)**  
 2 - 3 - 7 - 8 - 9 - 10

**Bauer's Audio Video, Mr. Earl J. Bauer, 2911 N. Haskell, JUstine 7725**

1 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
 11 - 12 - 13 - 14 - 15 - 16 - 17  
 18 - 19 - 20 - 21 - 22 - 23 - 24  
 s12x12' - 500t

**John W. Gunstream Company, Mr. John W. Gunstream, 3605 Wentwood Dr. (5) EMerson 6472**  
 1 - 4

\***Ideal Pictures, 2010 N. Lamar, PProspect 2115 (Branch of Ideal Pictures, Chicago, Ill.)**

\***The Methodist Publishing House, Visual Aid Dept., 1910 Main St. (1) Randolph 6133 (Branch of Methodist Publishing House, Nashville, Tenn.)**  
 1 - 2 - 3 - 7 - 8 - 9 - 10 - 2000t

\***Modern Talking Picture Service, 413-A No. Ervay (Branch of Modern Talking Picture Service, New York, N.Y.)**

**Modern Theater Equipment Co., Mr. H. S. Sorenson, 1916 Jackson St. (1) Riverside 5009**  
 1 - 4 - 5 - 11 - 12 - 13 - 14 - 15  
 16 - 17 - 18 - 20 - 21 - 22 - 23  
 24 - s9x12'

\***Stevens Pictures, Inc., 211 S. Pearl Expressway (1) STerling 2306 (Branch of Stevens Pictures, Atlanta, Ga.)**

1 - 4 - 5 - 8 - 9 - 10 - 11 - 15 - 16  
 s9x12' - 1200t

\***Texas Educational Aids, 3600 Live Oak (4) TEnnison 3393 (Branch of Texas Educational Aids, Tyler, Texas)**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
 11 - 13 - 14 - 15 - 16 - 17 - 18  
 19 - 20 - 22 - 23 - 24 - s10x10' - 400t

## Fort Worth

**Miller's Visual Aids, Inc., Mr. I. L. Miller, Jr., 519 Pennsylvania, FAnnin 9468**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 13 - 15 - 16 - 18 - 19  
 20 - 23 - 24 - s6x6' - 400t

## Houston

**Audio Visual Services, Messrs. R. R. Riley & J. W. Wischeart, 1702 Austin St. (3) PAirfax 1319**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 11 - 12 - 13 - 14 - 15 - 16 - 17  
 18 - 19 - 20 - 22 - 23 - 24 - s15x20' - 600t

\***Community Sound Film Service, 2610 Fannin St. (2) ATwood 2244 (Branch of Delta Visual Service, New Orleans, La.)**

1 - 2 - 5 - 6 - 7 - 8 - 9 - 10 - 11  
 15 - 16 - 18 - 22 - 23 - 24 - s12' - 1000t

**Cone Training Aids, Mr. E. S. Cone, 324 Hathaway, JACKSON 4181**

1 - 3 - 4 - 5 - 11 - 15 - 16 - 18  
 20 - 22 - 23 - 24 - s8x10'

\***Texas Educational Aids, 2606 Fannin, Capitol 2363 (Branch of Texas Educational Aids, Tyler, Texas)**  
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 12 - 13 - 15 - 16 - 17  
 18 - 19 - 20 - 21 - 22 - 23 - 24  
 s9x12'

\***Visual Education Inc., 7522 Buena Vista, Milby 7296 (Branch of Visual Education, Austin, Texas)**  
 1 - 2 - 3 - 5 - 9 - 11 - 13 - 15  
 16 - 18 - 19 - 20 - 22 - 23 - 24  
 s8x10'



## Lubbock

**Sound Photo Equipment Co., Mr. M. G. Gregory, 1012 Main St., phone 3-1997**

1 - 3 - 4 - 5 - 7 - 8 - 9 - 11 - 13  
 15 - 16 - 18 - 19 - 20 - 21 - 22  
 23 - 24 - s70x70' - 400t

## Orange

**8-16mm Film Headquarters, Mr. Floyd Yocum, 614 DuPont Drive, P. O. Box 112, phone 8-3223**  
 1 - 2 - 3 - 4 - 5 - 8 - 11 - 13  
 14 - 15 - 16 - 18 - 19 - 20 - 22  
 23 - 24 - s8x10' - 40t

## San Antonio

**Donald L. Smith Company, Mr. Donald L. Smith, 1110 Main Ave., P. O. Box 1736, Fannin 3015**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 11  
 12 - 13 - 15 - 16 - 17 - 18 - 19  
 20 - 21 - 22 - 23 - 24 - s8x10' - 700t  
**Charles G. Stidham Co., Mr. Charles G. Stidham, 1001 Frost Bank Bldg. (5) Fannin 6051**  
 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
 11 - 12 - 13 - 14 - 15 - 16 - 17  
 18 - 20 - 22 - 23 - 24 - s9x12' - 150t

## Temple

\***Hoover Bros., Inc., 120 S. 2nd St. (Branch of Hoover Bros., Kansas City, Mo.)**

## Tyler

**Texas Educational Aids, 120 E. Elm, phone 4-9481**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
 11 - 12 - 13 - 14 - 15 - 16 - 17  
 18 - 19 - 20 - 22 - 23 - 24 - s12x12' - 400t

# MOUNTAIN STATES REGION

## COLORADO

### Denver

**Akin & Bagshaw Film Library, Mr. S. C. Hitchcock, 2027 E. Colfax Ave. (6) FRemont 1737**  
 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
 11 - 13 - 14 - 15 - 16 - 17 - 18  
 19 - 20 - 21 - 22 - 23 - 24 - s9x12' - 4000t

**Centennial School Supply Co., 2988 Huron St., AComa 0531**

**Colorado Visual Aids Supply, Mr. A. Eisenfeld, 1624 Broadway (3) ALpine 5408**  
 1 - 2 - 3 - 4 - 5 - 6 - 8 - 11 - 13  
 15 - 16 - 17 - 18 - 19 - 20 - 21  
 22 - 23 - s6x6'

**Davis Audio-Visual Co., Mr. Ainslie R. Davis, 2023 E. Colfax (6) FLorida 3864**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 11  
 12 - 13 - 15 - 16 - 17 - 18 - 19  
 20 - 21 - 22 - 23 - 24 - s7x7' - 50t

**Dale Deane's Home Movie Sales Agency, Mrs. Dale Dean, 28 E. Ninth Ave. (3) AComa 5813**  
 1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
 13 - 14 - 15 - 16 - 18 - 19 - 20  
 22 - 23 - 24 - s9x12' - 500t

\***Ideal Pictures, 714 18th St., TAbor 5525 (Branch of Ideal Pictures, Chicago, Ill.)**  
 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 15 - 16 - 20 - 21 - 22  
 23 - s6x8' - 13500t

**Visual Aid Center, Mr. Harvey W. Marks, 1657 Pennsylvania St. (3) ALpine 7516**  
 1 - 3 - 4 - 5 - 6 - 9 - 11 - 15  
 16 - 17 - 18 - 20 - 22 - 23 - s9x9' - 500t

## IDAHO

### Boise

**Howard P. Evans Audio-Visual Consultants, Mr. Howard P. Evans, 305 N. 9th St., phone 4-1371**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 9  
 10 - 11 - 13 - 14 - 15 - 16 - 17  
 18 - 20 - 22 - 23 - 24 - s5x7' - 1000t

## MONTANA

### Great Falls

**Northern School Supply Co., Mr. Charles B. Ely, P. O. Box 431, phone 4375**  
 1 - 2 - 3 - 4 - 215t

### Helena

**Crescent Movie Supply Service, Mr. Clyde R. Tipton, 1031 N. Logan, phone 2809-W**

1 - 2 - 3 - 4 - 5 - 8 - 9 - 10 - 11  
 15 - 16 - 20 - 22 - 23 - s7x9' - 56t

## UTAH

### Salt Lake City

**Deseret Book Company Unit 10, Mr. A. H. Parry, 44 E. South Temple St., P. O. Box 958, phone 3-6716**

(Audio-Visual Sales & Service located at 1400 Indiana Ave., phone 4-1861)

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 12 - 13 - 15 - 16 - 17  
 18 - 19 - 20 - 21 - 22 - 23 - 24  
 s9x12' - 2400t

**Ecker's Projection Sales, Mr. Ray E. Ecker, 270 S. Main**

\***Ideal Pictures, 54 Orpheum Ave., phone 22-3212 (Branch of Ideal Pictures, Chicago, Ill.)**  
 4 - 5 - 7 - 8 - 9 - 10 - 150t

**ZCMI Audio-Visual Products, Mr. Les Olson, 158 Motor Ave. (10) phone 3-1575**

1 - 2 - 3 - 4 - 5 - 11 - 12 - 13  
 15 - 16 - 17 - 18 - 19 - 20 - 22  
 23 - 24 - s70x70'

# WEST COAST REGION

## CALIFORNIA

### Altadena

**Donald J. Clausonthue Co., Mr. Donald J. Clausonthue, 1829 N. Craig Ave., SYcamore 4-1601 (Service Shop: 1572 E. Walnut St., Pasadena 4, SYcamore 6-8290)**

1 - 2 - 4 - 5 - 8 - 9 - 11 - 12  
 13 - 14 - 15 - 16 - 20 - 22 - 23  
 24 - s9x12'

### Berkeley

**Caswell C. Elkins Co., Mr. Caswell C. Elkins, 835 Santa Barbara Rd. (7) LANDscape 6-7240**

1 - 3 - 4

### Beverly Hills

\***Ideal Pictures, 8826 Olympic Blvd., CRestview 4-6156 (Branch of Ideal Pictures, Chicago, Ill.)**

**Donald Reed Motion Picture Service, Mr. Donald Reed, 8737 Wilshire Blvd., CRestview 4-6308**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 11  
 12 - 13 - 14 - 15 - 16 - 17 - 18  
 20 - 21 - 22 - 23 - 24 - s9x12' - 800t

### El Cerrito

**Long FilmSlide Service, Mr. Vernon Long, 7505 Fairmount Ave. (8) LANDscape 4-2744**

1 - 3 - 15 - 16 - 20

### Fresno

**Fresno Camera Exchange, Mr. Adolph E. Brez, 2037 Merced St. (21) phone 2-4169**

1 - 3 - 4

**Tingey Co., Mr. Lloyd E. Tingey, 2330 Kern St., phone 2-6468**

1 - 2 - 3 - 4

### Garden Grove

**Cottage Films, Mr. H. B. Means, 13061 S. Jefferson St., LEhigh 9-1041**

1 - 2 - 3 - 4 - 5 - 8 - 9 - 10 - 475t

## Hollywood

**Coast Visual Education Co., Messrs. Robert C. Thomas & W. H. Utz, 5620 Hollywood Blvd. (28) HOLlywood 9-8343**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10  
 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18  
 19 - 20 - 22 - 23 - 21 - s8x10' - 50t

\***The Jam Handy Organization, 7644 Sunset Blvd. (28) service office only HEmpstead 5809 (Branch of The Jam Handy Organization, Detroit, Mich.)**

## Laguna Beach

**Audio Visual Supply Co., Inc., Mr. Edward A. Patty, 245 Broadway, HYatt 4-3526**

1 - 2 - 3 - 4 - 7

## Long Beach

**Merkle Film Library, Mrs. W. O. Merkle, 1734 Pacific Ave. (13) 7-8487**

1 - 2 - 3 - 4 - 5 - 8 - 9 - 11  
 15 - 16 - 20 - 21 - 23 - 24 - s6x8' - 500t

## Los Angeles

**J. M. Boyd Co., Mr. J. M. Boyd, 2032 S. Vermont Ave. (7) RepubliC 2-0046**

1 - 2 - 3 - 4 - 5 - 11 - 12 - 13 - 14  
 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22  
 23 - 24 - s9x12'

**Wm. M. Dennis Film Libraries, Mr. Wm. M. Dennis, 2506 1/2 W. 7th St. (5) DUnkirk 4-3722**

2 - 7 - 8 - 9 - 10 - 1500t

\***Methodist Publishing House, Visual Aid Dept., 125 E. Sunset Blvd. (12) Mchigan 4381 (Branch of Methodist Publishing House, Nashville, Tenn.)**  
 1 - 3 - 7 - 8 - 9 - 385t

**A. F. Milliron Co., Mr. A. F. Milliron, 346 S. LaBrea (36) WEbster 1-1207**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 11 - 12  
 14 - 15 - 16 - 17 - 18 - 19 - 20  
 22 - 23 - 24 - s

**Howard K. Smith Films, Inc., Mr. Howard K. Smith, 2408 W. 7th St. (5) DUnkirk 7-8228**

1 - 2 - 5 - 6 - 7 - 8 - 9 - 10 - 11  
 12 - 13 - 15 - 16 - 17 - 18 - 19  
 20 - 22 - 23 - s6x8' - 1500t

\***Modern Talking Picture Service, 612 S. Flower St. (17) MAdison 9-2121 (Branch of Modern Talking Picture Service, New York, N.Y.)**  
 10 - 200t

**Training Aids, Inc., Mr. Fred G. Roberts, Jr., 4515 Sepulveda Blvd., Sherman Oaks, STate 4-6310**

1 - 3 - 4 - 5 - 11 - 12 - 13 - 14  
 15 - 16 - 17 - 20 - s9x12'

## Modesto

**Teaching Aids Exchange, Mr. Cletus Zumwalt, 711 Sycamore Ave.**

## Novato

**Marin Motion Picture Service, Mr. John Von Salden, 9 Garden Ct., phone 331Y**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 10 - 11  
 13 - 14 - 15 - 16 - 18 - 22 - 23  
 24 - s8x10' - 900t

## Oakland

**Frank Church Films, Mr. Frank R. Church, 6117 Grove St. (9) HUmboldt 3-7211**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 12 - 13 - 14 - 15 - 16  
 17 - 18 - 19 - 20 - 22 - 23 - 24  
 s15x20' - 1000t

\***Ideal Pictures, 4247 Piedmont Ave., Piedmont 5-4887 (Branch of Ideal Pictures, Chicago, Ill.)**

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
 10 - 11 - 15 - 16 - 20 - 22 - 23  
 s6x8' - 5000t

## Pacific Grove

**Pacific Film Library, Mr. Roger K. Lee, 104 Fountain Ave., MOnterey 5-5500**

1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
 11 - 15 - 18 - 23 - s53x70' - 1000t

## Pasadena

**Kenneth L. Holst Audio-Visual Education Service, Mr. Kenneth L. Holst, 1399 N. Lake Ave. (6) SYcamore 4-3467**

1 - 2 - 3 - 4 - 5 - 8 - 9 - 11 - 15  
 16 - s70x70' - 500t



Mr. W. F. Ludlum, 1790 N. Catalina Ave., P. O. Box 95C (6) SYcamore 4-7572  
1 - 2 - 3 - 4

#### Sacramento

\*Audio-Visual Supply Co., Inc., 2505 Cambon Way (21) IVanhoe 9-6576 (Branch of Audio-Visual Supply, Laguna Beach, Calif.)  
1 - 2 - 3 - 4 - 7 - 160t

McCurry Foto Co., Mr. H. J. McCurry, Jr., 8th & Eye Sts. (14) Gilbert 3-3756  
1 - 3 - 4 - 5 - 6 - 8 - 9 - 10 - 11  
13 - 14 - 15 - 16 - 18 - 19 - 22  
23 - 24 - s6x8' - 200t

Ty Sidener Audio-Visual Sales & Service, Mr. Ty Sidener, 3021 Capitol Ave. (16) IHIllcrest 7-9864  
1 - 4

#### San Diego

\*Coast Visual Education Co., 3034 Canon Dr., Point Loma Station, AAcademy 2-7951 (Branch of Coast Visual, Hollywood, Calif.)  
1 - 3 - 4 - 5 - 8 - 9 - 11 - 15 - 16  
18 - 22 - 23 - s8x10' - 700t

Knight's Library, Mr. J. D. Knight, 527 University (3) WOODcrest 5-7783  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 11 - 12  
15 - 16 - 22 - 24 - s - 800t

#### San Francisco

\*Association Films, 351 Turk St., (2) PRespect 5-2800 (Branch of Asso-

ciation Films, New York, N. Y.)  
2 - 3 - 7 - 8 - 9 - 10

\*Audio Film Center, 522 Clement (18) SKYline 1-3615 (Branch of Audio Film Center, Mt. Vernon, N.Y.)  
2 - 7 - 8 - 10 - 850t

Gateway Productions, Inc., Mr. Alvin J. Gordon, 1859 Powell St. (11) SUTter 1-8464  
2 - 7 - 45t

\*Methodist Publishing House, Visual Aid Dept., 85 McAllister St. (2) UNDERhill 1-8464 (Branch of Methodist Publishing House, Nashville, Tenn.)  
1 - 2 - 3 - 6 - 7 - 8 - 9 - 10  
700t

Photo & Sound Co., Mr. Jerome W. Kintner, 116 Natoma St. (5) EXbrook 2-2103  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 23 - 24  
s16x20' - 3000t

C. R. Skinner-Hirsch & Kaye, Mr. C. R. Skinner, 239 Grant Ave., GARfield 1-7370  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16  
17 - 18 - 19 - 20 - 21 - 22 - 23  
24 - s28x35' - 700t

#### Tuljunga

Herbert M. Elkins Co., Mr. Herbert M. Elkins, 10031 Commerce Ave., FLorida 3-1169  
1 - 2 - 3 - 4

#### Salem

Eddie Lewis Motion Pictures, Mr. Eddie Lewis, 495 Ferry St., phone 3-4793  
1 - 2 - 3 - 4 - 5 - 8 - 9 - 10 - 11  
12 - 13 - 15 - 16 - 1000t

#### WASHINGTON

#### Seattle

Audio-Visual Center, Inc., Mr. P. H. Jaffarian, 1205-07 N. 45th St. (3) MEElrose 8461  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 15 - 16 - 18  
19 - 20 - 22 - 23 - 24 - s9x12' - 1200t

\*Northern School Supply Co., 2603 First Ave. (1) SEneca 2560 (Branch of Northern School Supply, Portland, Ore.)  
1 - 4 - 5

Rarig Motion Picture Co., Mr. Max H. Rarig, 5514 University Way (5) KEnwood 0707  
1 - 2 - 4 - 5 - 6 - 7 - 8 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 18 - 19  
20 - 22 - 24 - s9x12' - 1100t

#### Spokane

John W. Graham Co., Mr. Fred Heinemann, P. O. Box 1465 (10) MADison 1221  
1 - 3 - 4 - 5

Inland Audio-Visual Co., Mr. John C. Ellingson, N. 2325 Monroe St., MADison 6752  
1 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
15 - 16 - 18 - 19 - 20 - 22 - 23  
24 - s7x9' - 25t

\*Northern School Supply Co., Box 2140-10 (Branch of Northern School Supply Co., Portland, Oregon)

#### Yakima

Wm. Hassell Electronics, Mr. Wm. H. Hassell, 417 W. Yakima Ave., phone 2-2963  
1 - 3 - 4 - 11 - 15 - 16 - 18  
19 - 22 - 23 - 24 - s63x84"

## U. S. POSSESSIONS

### ALASKA

#### Anchorage

Kohli Motion Picture Service, Mr. Fred G. Kohli, P. O. Box 2079, phone 2-2525  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - s12x12' - 1500t  
Pictures, Inc., Mr. Robert E. Renkert, P. O. Box 324, phone 4-7804  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 13 - 14 - 15 - 16 - 22 - 23  
s52x70"

### HAWAII

#### Honolulu

\*Ideal Pictures, 1370 S. Beretania St. (Branch of Ideal Pictures, Chicago, Ill.)  
Wadsworth's Photo Materials, Mr. Frederick R. Wadsworth, 1630 Kalakuna Ave., phone 92-4715  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 11 - 13  
15 - 16 - 20 - 23 - s - 300t

## FOREIGN

### CANADA

#### BRITISH COLUMBIA

#### Vancouver

Associated Visual Services, Ltd., Mr. Wm. H. Faulkes, 2234 Granville St. (9) Bayview 2930  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 15 - 16 - 18 - 19 - 20 - 23  
s8x10' - 350t  
\*General Films, Ltd., 737 Hamilton St., Tatlow 8458 (Branch of General Films, Regina, Sask.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
12 - 15 - 16 - 18 - 19 - 20 - 23  
s9x12' - 1000t

Viewsound Supplies, Rev. Peter Alinger, 181 W. Broadway (10) Fairborn 9060  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 9 - 10  
11 - 12 - 13 - 15 - 16 - 17 - 18  
19 - 20 - 22 - 23 - s9x12' - 300t

#### MANITOBA

#### Winnipeg

Audio Visual Supply Co., Mr. Marvin Melnyk, 580 Ellice Ave., phone 3-0333  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 10  
11 - 14 - 15 - 16 - 17 - 18 - 19  
20 - 23 - 24 - s8x10' - 400t

\*General Films, Ltd., 810 Confederation Life Bldg., phone 92-2037 (Branch of General Films, Regina, Sask.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
13 - 18 - 20 - 23 - s70x70"

### NEW BRUNSWICK

#### Moncton

\*General Films, Ltd., 212 Lutz St., phone 4997 (Branch of General Films, Regina, Sask.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
15 - 16 - s52x70' - 475t

### ONTARIO

#### Toronto

Audio Visual Associates, Mr. H. R. Holm, 61 Charles St., West, Kingsdale 8471  
1 - 2 - 3 - 4 - 11 - 15

Evangelical Publishers, Mr. A. J. Stewart, 366 Bay St., EMpire 3-6391  
1 - 2 - 3 - 4 - 5 - 6 - 9 - 10 - 11  
15 - 16 - 22 - 23 - 24 - s8x8' - 300t

\*General Films, Ltd., 16 Broadalbane St., PRincess 2186 (Branch of General Films, Regina, Sask.)  
1 - 2 - 3 - 4 - 5 - 7 - 8 - 9 - 11  
15 - 16 - 18 - 19 - 20 - s70x70' 500t

### QUEBEC

#### Montreal

\*General Films, Ltd., 263 Craig St., West (Branch of General Films, Ltd., Regina, Sask.)

### SASKATCHEWAN

#### Regina

General Films, Ltd., Mr. O. M. Paulson, 1534 13th Ave., phone 5611  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
11 - 13 - 14 - 15 - 16 - 18 - 19  
20 - 21 - 22 - 23 - 24 - s6x8' - 1500t

### INDIA

#### Madras, South India

Projection of India Pictures, Mr. K. S. Srinivasan, 12 Narasingapuram St., Mount Road 2, Madras 86509  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 11  
15 - 23 - s6x8' - 500t

### MEXICO

#### Mexico, D.F.

Casa Edison, S. A., Mr. William A. Sheridan, Insurgentes 83, phone 11-97-40  
1 - 4 - 5 - 100t

## PACIFIC NORTHWEST REGION

### OREGON

#### Portland

Audio-Visual Supply Co., Mr. Willard Sanzenbacher, 429 S. W. 12th Ave. (5) BEacon 3703  
1 - 2 - 3 - 4 - 5 - 7 - 11 - 13  
15 - 16 - 18 - 19 - 20 - 22 - 23  
s70x70" - 200t

Christian Supply Center, Inc., Miss Alice E. Case, Audio-Visual Department, 825 S. W. 4th Ave. (4) BEacon 5339  
1 - 2 - 3 - 6 - 9 - 10 - 11 - 15  
16 - 18 - 20 - 21 - 23 - 300t

Cine Craft Co., Mr. Roland Dunn, 1111 S. W. Stark St. (5) ATwater 1491  
1 - 5 - 6 - 8 - 11 - 15 - 16 - 20  
23 - s6x8' - 900t

Davis Audio-Visual Service, Mr. Leslie M. Davis, Terminal Sales Bldg. (5) CApitol 6958  
1 - 3 - 4 - 5 - 6 - 11 - 12 - 13 - 14  
15 - 16 - 17 - 18 - 20 - 21 - 22 - 23  
24 - s9x12'

\*Ideal Pictures, 915 S. W. 10th St., ATwater 6579 (Branch of Ideal Pictures, Chicago, Ill.)  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 15 - 16 - 21 - 23 - s6x8' 6000t

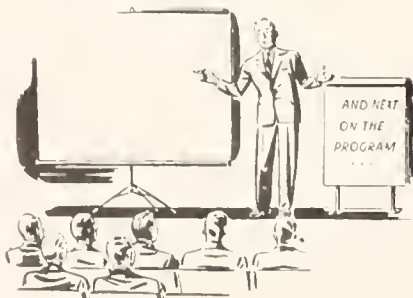
\*The Methodist Publishing House, Visual Aid Dept., 521 S. W. 11th Ave. (5) (Branch of Methodist Publishing House, Nashville, Tenn.)

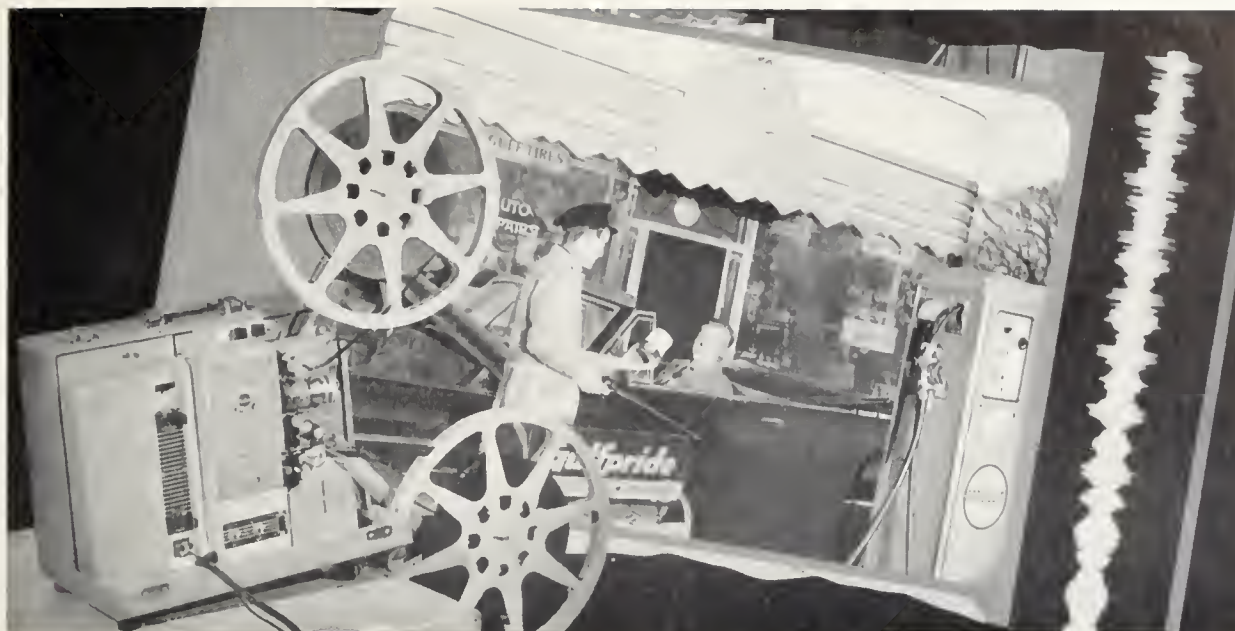
Moore's Motion Picture Service, Mr. John T. Moore, 33 N. W. 9th Ave. (9) BRoadway 6497  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9  
10 - 11 - 12 - 13 - 14 - 15 - 16 - 17  
18 - 19 - 20 - 21 - 22 - 24 - s9x12' 1200t

Northern School Supply Co., Mr. R. G. Rust, 1505 N. W. Lovejoy (9) BRoadway 2678  
1 - 3 - 4

Owens Motion Picture Service, Inc., Mrs. Della M. Owens, 1014 S. W. 2nd Ave. (4) ATwater 2201  
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 11  
15 - 16 - 18 - 20 - 22 - 23 - 24  
s74x96" - 600t

\*Pictures, Inc., 611 North Tillamook St. (12) MURdock 4255 (Branch of Pictures, Inc., Anchorage, Alaska)





## How movies help GULF dealers make service-selling a big success

When your products are sold through thousands of outlets throughout the country, keeping dealers up to date on product improvements and selling methods can be expensive and time-consuming. The Gulf Oil Corporation, however, has found that this problem can be easily and economically solved through movies.

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"Since we switched to movies, training our dealers is easier, faster, and cheaper," says a company executive. "And attendance at dealer meetings has improved.

"Movies make our training program more effective, too. Sales points are neatly tucked into the script so that they are convincing and easy to remember. And the movies graphically *demonstrate* how the dealer can make service pay off in profits. As a result, our customers get better service . . . and product sales are increased."

### Trouble-free projection

Kodascope Pageant Sound Projectors help to assure the success of this film program

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Pageants deliver more dependable service because they are designed to eliminate the chief cause of projector breakdowns—improper lubrication. They are permanently pre-lubricated right at the factory. And only Kodascope Pageant Sound Projectors have this important feature!

### Ask for a demonstration

Every day, progressive companies like Gulf switch to movies to increase selling efficiency. The chances are that they can mean added sales power and lower selling costs in your business, too.

To meet your most exacting requirements, there are six Kodascope Pageant 16mm. Sound Projector models—priced from \$375. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the handy coupon for full details.

*Price subject to change without notice*

### JOHN DEERE solves engineering problems with aid of High Speed Camera



An experimental sugar-beet harvester made by the John Deere Company ran into a snag during field tests. Spinning spring teeth which remove the beet tops failed to function properly.

John Deere engineers took movies of the teeth in action with a Kodak High Speed Camera. Photographed at speeds up to 3000 frames per second, the action was slowed down in projection as much as 200 times for study . . . helping the company to pinpoint the problem and provide a quick solution.

### How CORNING GLASS teaches cooking an retail counters



To stimulate sales, Corning Glass Works' home economists tell store customers and sales people the advantages of cooking with PYREX® ware. Instead of cumbersome demonstration kits, each carries a Kodaslide Table Viewer and 80 full-color slides of the PYREX ware line in use.

This unique display method helps sell thousands of PYREX dishes every week. Perhaps it can help to make your product move faster.

### EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send name of nearest Kodak Audio-Visual Dealer, complete information on equipment checked:

☐ Kodascope 16mm. Pageant Sound Projectors ☐ Kodascope Table Viewers ☐ Kodak High Speed Camera.

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

(Zone) \_\_\_\_\_

3-47

**Kodak**  
TRADE-MARK



# *"The Magic Shelf"*



Skillful use of color makes Campbell Soup Company's new motion picture, "The Magic Shelf" look good enough to eat.

It is designed to show the housewife, as well as the home economist, the quality and versatility of Campbell Soups.

To demonstrate how quickly and how easily delicious meals are prepared with Campbell Soups, "Magic Shelf" is filmed in natural taste-tempting color—color so real that audiences can almost taste the flavor.

If your company requires fidelity of color in a motion picture to show your product effectively, let us help you. Call . . .

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# BUSINESS SCREEN

M A G A Z I N E

THE ADVERTISING INDUSTRY  
OFFICIAL PUBLICATION

NUMBER

**3**  
1954

JUN 1 1954



The Attention Hour Factor in Advertising Media... see page 35



# WHERE COLOR ACCURACY IS IMPORTANT...

# Pathé **C** **16 mm** **35 mm** **r** CANNOT BE SURPASSED!



Today color film accuracy reaches a new high with amazing *Pathécolor*. Because *Pathécolor* shoots what it sees, it is fast becoming the standard of the industry. Foods, packaging, brand identification and human skin tones can be photographed with astonishing reality. And all this is possible without special camera equipment and complicated lighting. Once you see what *Pathécolor* can do for your productions, you'll never accept a substitute.

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## 1. EXPERIENCE IN MARKETING

Caravel executives are trained to think in terms of the real marketing problems confronting the client, and Caravel scripts are tailor-made to meet those problems. Resulting in comments like this one from *Towle Silversmiths*:

*“—a top-quality job—we are proud to show it to our dealers.”*

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Caravel's creative production staff knows how to emphasize the key ideas that the client wants to get across. Thus, *Towmotor Corporation* writes of a Caravel-produced slide-film:

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## 3. DELIVERY AS PROMISED

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INCORPORATED

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AS A SALES TOOL.



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FUNK'S "G" HYBRID PRODUCERS



"Research Acres shows how we've developed our hybrids. Bell & Howell equipment helps us in showing our movie all over the country."

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Agricultural Adviser  
**FUNK BROTHERS SEED CO.**  
Bloomington, Ill.



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Funk salesmen find it's easy to sell their superior hybrids when prospective buyers see the remarkable sound movie, "Research Acres." This movie, the third of a series produced by Funk "G" Hybrid Producers, shows micro-photo shots of pollen grains fertilizing corn silks, tassel development, and other amazing glimpses into the growth of corn.

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public acceptance unless it is first accepted with enthusiasm by the dealers and salesmen who must sell it. Before they can present it to the public with confidence and conviction, they must learn what the product is and what it will do.

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- . . . *Stage shows with actors, sets and props.*
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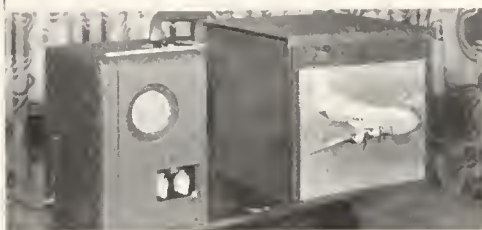


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Today, you can demonstrate any product—even giant production machinery—right in the comfort of a president's office. And it can be done with just a flick of a switch! TSI "Suitcase" projectors make this possible with more convenience than any other motion picture projector on the market.

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## BUSINESS SCREEN

M A G A Z I N E

(combined with See & Hear Magazine)

No. 3 • Volume 15 • 1954

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## YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings  
of Interest to Film Sponsors and Users

### JUNE

June 2-4: National Sales Executives convention and sales equipment fair. Conrad Hilton Hotel, Chicago.

June 16-17: Seventh Annual Cleveland Film Festival, Carter Hotel, Cleveland, Ohio, sponsored by the Cleveland Film Council. Categories: arts & crafts, experimental, gardening, general health, human relations, industrial relations, industrial research, music, public relations, religion, sales training, teaching & classroom, travel, international, medical & dental education training. Awards: Cleveland "Oscars" presented to top film in each category as judged by audience.

### AUGUST

August 1-4: National Audio-Visual Convention and Trade Show, Conrad Hilton Hotel, Chicago, meeting of the National Audio-Visual Association members. Addresses, film showings and demonstration of equipment.

August 22-September 12: Eighth International Edinburgh Film Festival. A meeting of directors, producers, writers, film society officers and film users in every field: three weeks viewing of quality film treatments of entertainment, scientific and instructional subjects, realist drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.

August 22: The Fifteenth International Venice Exhibition of Cinematographic Art. An awards competition of selected films. (Entries for the Edinburgh and Venice Festivals are submitted through the Film Council of America, 600 Davis Street, Evanston, Ill.)

August 30-September 4: 11th Annual Audio-Visual Workshop, American Baptist Assembly, Green Lake, Wisconsin. Registration fee, \$20.00. Theme: Functional Use of Audio-Visuals. Purpose: to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rosser, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

### NOVEMBER

November 8-10: Association of National Advertisers' Annual Meeting. Hotel Plaza, New York. Report of Films Committee to be presented.

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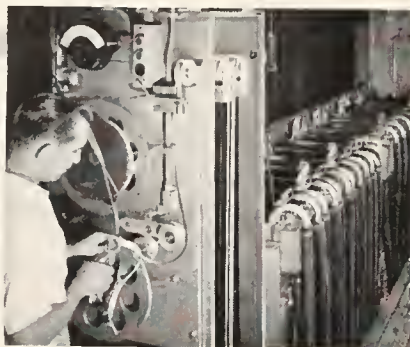


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Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



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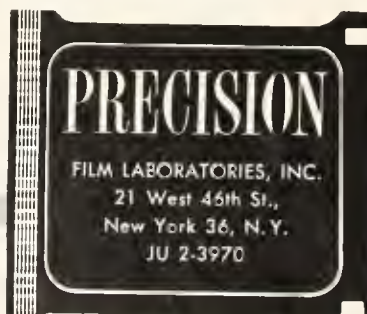
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*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*



# TRENDS

IN THE NEWS OF BUSINESS FILMS

**T**HE UNITED STATES CHAMBER OF COMMERCE has moved into the forefront as one of the nation's leading users of factual motion pictures. Thousands of local chambers and individual company members of the organization will join hands this year in helping to show and discuss one or more of the motion pictures being publicized.

Big picture in the Chamber program is *It's Everybody's Business* (produced by John Sutherland Productions) and local promotion is scheduled to begin very soon on this topflight picturization of America's productive resources. *Action Needed*, produced for the Chamber by Raphael G. Wolff Studios will play a key role in that organization's membership drive. Finally, there's the national discussion film program on "Film to Help Explain American Business" on which the Department of Education is furnishing Discussion Leader's Guides to carefully selected films available from a variety of regional and national distribution sources.

Carl Foster, who heads the Visual Education activities for U.S. Chamber, has a big job on his hands but one in which all the organized resources of the factual film industry will join.

## Film Judging Events Roll Along and Honors Go to Sponsored Pictures

★ This past month, groups in Stamford, Conn., Columbus, Ohio and New York City added to the growing parade of film award ceremonies. The Manhattan events included the annual acknowledgements of the National Visual Presentation Association (see page 24) and of the SCHOLASTIC TEACHER magazine (see page 30). We also report audience sentiments at the Stamford Film Festival (page 28).

Sponsored motion pictures took high honors at all these places and well they might, considering comparative budgets and the colorful, interesting subject matter of these pictures. What of the public relations value of these events to sponsors and producers?

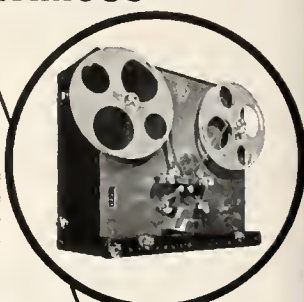
Truth is that top management is often puzzled by the significance of what they consider "ar-

(CONTINUED ON PAGE SEVENTY-ONE)

## WORLD FAMOUS

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## MAN OF THE HOUR

- The most important thing to successful business and a healthy economy is the salesman. Selling is our number one job, requiring the best of tools, the most skilled craftsmen and the latest techniques.
- One of the greatest salesmen of all time is the motion picture . . . delivering its message clearly, logically, forcefully, without distraction or interruption.
- An award for outstanding salesmanship has been given one of our recent films by the Sales Executive Club of New York and the National Visual Presentation Association. "This Is Progress," a 3D color motion picture made for General Motors was awarded first prize, a noteworthy honor in this age of selling.

*Raphael C. Wolff*

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**ELECTRICALLY  
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### **And You Can't Hold An Audience With a Dim Picture**

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**Today**, with record numbers of business and educational films competing for viewers' time and attention, you can't afford to neglect the important element of *screen lighting* — its influence on attention, interest and impact.

**Many new model lamps** designed for "National" carbon-arc projection of 16mm films are now available. See your supplier for a demonstration as soon as possible. You'll find them simple, safe, and *four times brighter* than the next best source.



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# Camera Eye

YOUTH MUST BE SERVED  
AND VISUALS CAN HELP

ONE LOOK at the enormous U. S. population increase these past five years shows the millions of youngsters growing toward maturity and certain to have a profound effect on the economic and social future of this nation.

In the aftermath of war and the subsequent shadow of world unrest, juvenile delinquency is of major concern: what of education, health, citizenship? How can we best communicate with our young people?

We do not think the mass media such as television can help much in this area. There is little evidence that teen-agers will tolerate programs via an entertainment medium; neither do they look to newspapers and magazines for other than recreation.

Most apparently our best chance is within the formal curriculum. Our schools and the unfinished task of visual education combine to offer a great potential for communication. Let's look to the screen and to better films for youth!

## Safety Education for Very Young Is Goal of New Chevrolet Film

★ As adult and adolescent motorists continue to pile up sequels to "—And Sudden Death," safe driving experts are turning their efforts progressively to children.

In Phoenix, Arizona, kindergarten citizens are learning the correct traffic attitudes in a realistic, far-sighted program. This program, its exemplary little stars and large object lessons, are introduced to the nation in *Tomorrow's Drivers*, a 10-minute motion picture produced for the Chevrolet Division of General Motors Corporation by the Jam Handy Organization.

Produced in cooperation with the National Safety Council, the film's premiere was viewed by Gov. Howard Pyle of Arizona and Mayor Frank Murphy of Phoenix, and traffic and safety leaders as guests of the Phoenix Chamber of Commerce.

Narrated by James Stewart, the black and white documentary shows how Phoenix is setting out to curb motor mayhem. From first grade to first license, Phoenix teaches by demonstration.

Tutelage begins around a table top with painted streets and crosswalks. Thumb-sized autos help the tots discover the rights of others

the whys of rules. Graduating from the table course, the pupils are seen playing roles as pedestrians, motorists, traffic cops. Driving midget cars with real tires, headlights and tooting horns, these "tomorrow's drivers" trace a safer future.

Violators are ticketed and tried before their classmates. Guilty ones often lose their licenses and temporarily are reduced to pedestrians. Beaming on this incubator of good conduct, the film illustrates how courtesy, cooperation and sportsmanship become a habit.

*Tomorrow's Drivers* is available to PTA's, civic and service groups through Chevrolet dealers

\* \* \*

## Evans' "King Richard" Filmed for Educational Distribution

★ High school students, long alleged to be bored with text versions of the "Immortal Bard," may now get a good look at Shakespearean art in action. They can see and hear Maurice Evans in his widely praised two-hour television production of *King Richard II*—in 16mm sound motion pictures.

This educational experiment is the result of cooperation between the National Broadcasting Company, the sponsor, Hallmark Cards

of Kansas City, together with Mr. Evans, the cast, musicians, stagehands and others who waived additional fees and rights for these subsequent school showings.

The early willingness of the production groups to lift their claims has allowed for the first clearance of a major "live" television show for such free distribution, according to William J. Ganz, president of the Institute of Visual Training, Inc. who will distribute the film.

Citing *King Richard II*, the Eighteenth American Exhibition of Educational Radio and Television Programs at Ohio State University in April gave the Hallmark t.v. series a first award "for the effective presentation of one of the great pieces of dramatic literature of our time."

*King Richard II* has been divided into three sections of 10 minutes each. No fee is required to show it in schools beyond the usual agreement that borrowers will pay parcel post (film rate) shipping charges both ways. These will be negligible, Ganz said, because although all reservations must be made through his New York office (10 East 19th Street, N. Y. 17), shipments will be made from the nearest of 23 shipping centers across the country.

## Film Editing Made Easy with NEW

### professional film viewer

for 35mm and 16mm

Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.

The PROFESSIONAL FILM VIEWER makes film editing a breeze. Easy threading, portable, will not scratch film. Put this viewer between your rewinders and speed up your editing. Size of Viewing Screen 5¾ x 4¾.



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STAMFORD FILM COUNCIL

COLUMBUS FILM COUNCIL



Our sincere appreciation to General Electric for the privilege of writing and producing A IS FOR ATOM, an animated cartoon which dramatizes information about atomic energy. Since its release in March 1953 A IS FOR ATOM has played to millions of people and has won eight awards.

*John Sutherland Productions, Inc.*

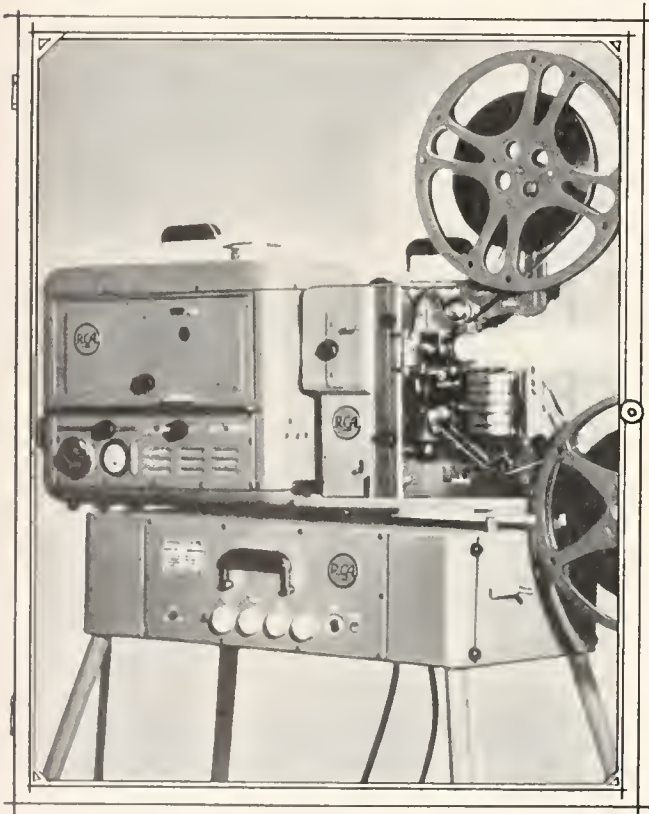
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# BIG SCREEN 16mm MOVIES

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Now . . . for industry, business, and education . . . for indoor and outdoor events . . . here's powerful, new equipment for BIG-SCREEN 16mm showings.

RCA's TWO NEW PORTO-ARC Projectors now offer you the "Thread-Easy" film path and RCA sound . . . AND the power of RCA's new arc lamps.

The 10-ampere lamp delivers 750 lumens of light . . . gives brilliant pictures on screens up to 12 feet wide . . . requires no venting . . . and runs a complete two-hour show without changeover.

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COMPLETELY NEW DESIGN of the new RCA Porto-Arc Projectors has taken into account your demands for a truly portable arc projector. The RCA Porto-Arc is self-contained in five easy-to-handle cases—can be set up or prepared to travel in a few minutes.

CHECK with your RCA Audio-Visual Dealer on the New RCA Porto-Arc Projectors . . . or MAIL COUPON NOW.

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### Sponsored Pix Honored at 6th Annual Canadian Film Awards

♦ Industry-sponsored films stole the show at the sixth annual Canadian Film Awards recently.

Imperial Oil Company won the "Canadian Film of the Year" award for the third time with *The Seasons*, produced by Chris Chapman, Toronto. Imperial previously won this honor with *The Loon's Necklace* and *Newfoundland Scene*, both produced by Crawley Films, Limited.

A Crawley production, *Episode In Valleydale*, sponsored by Manitoba Pool Elevators, won first prize in the Industrial Film class.

Honorable Mentions were accorded Polymer Corporation's *Poly-sar*, another Crawley production, and *Ring-Necked Pheasant*, a Wildlife Productions' film for Carling Breweries.

Special Mentions went to 1953 *Grey Cup Final* (Davart) produced for James Richardson & Sons; *Canadian Pattern* (Associated Screen News, Ltd.) produced for Canadian Pacific Railways; *Prelude to Kitimat* (Lew Parry Film Productions) for the Aluminum Company of Canada and *Brasil* (Crawley) sponsored by Brazilian Traction Light and Power Company.

The National Film Board of Canada won first prize for theatrical shorts with *Farewell Oak Street* and the Board's *World at Your Feet*, filmed for the Canadian Department of Agriculture was judged the best government-sponsored film.

The Canadian Film Awards are sponsored by the Canadian Association for Adult Education, the Canadian Film Institute and the Canada Foundation.

\* \* \*

### Associated Screen News, Ltd. to Discontinue Film Rentals

♦ Service of the films rental libraries in four major cities across Canada will be discontinued by ASSOCIATED SCREEN NEWS, LTD. This will affect operations of the firm's distribution facilities at Montreal, Toronto, Winnipeg and Vancouver.

A service will continue on free sponsored films to self-equipped audiences. The company's service is the only commercially-operated system for the distribution of sponsored films on a nation-wide basis. Information and public relations films are handled for leading industrial organizations in Canada.

By this means clubs, schools, church and community groups are kept informed of films currently available for free showing. The service includes the mechanics of film shipping, return and protection, as well as a reporting system.

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**bold – clear – alive!**

## **"LIFE-LIKE COLOR,"**

the ultimate in the reproduction of color film, is now available to all producers of 16mm motion pictures. Now you can have your exposed film duplicated with perfect blending and balancing of tones. Your release prints will have a sensitive living quality . . . surpassing anything you have ever seen in clarity.

This is "Life-Like Color," the result of fifteen years of exhaustive research by the country's outstanding color engineers and technicians. It is now available to you exclusively through the laboratories of Telefilm Studios.

With "Life-Like Color," Telefilm Studios again contributes to its primary objective . . . to help the 16mm producer make better motion pictures. Telefilm's modern facilities and equipment for color printing . . . high fidelity sound recording (your choice of optical or electronic sound printing) . . . editing . . . titling . . . special effects . . . and the skill and the know-how of the finest technicians in the industry are at your command.

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\*copy of the famous poster, "La Goulue"

by Henri Toulouse-Lautrec, pioneer of commercial color



# Sight & Sound

## FILM DISTRIBUTION FACTS

THE SPONSOR'S MAILBAG is getting a good share of direct mail promotion these days from individuals who are trying to make a fulltime business out of the modern miracle of free, sustaining tv distribution.

Now it's perfectly true that public-spirited sponsors with genuinely interesting films have had their wares welcomed by many of the nation's television stations who play these pictures on a free, sustaining basis *when time and the absence of sponsoring advertisers permits*. These stations have found it helpful to work with some of the established sponsors and their recognized 16mm distribution companies. While the resulting audience figures are pretty intangible, they can be safely assumed to be fairly large.

But sustaining tv is *not* a medium anybody can honestly sell. As a bonus for intelligent production, the use of these films is a credit to both stations and sponsors. As a sales package, in which definite audience size and coverage is of-

fered as "regularly scheduled engagements" at a stated price, the offering is little more than a racket.

Equally important, the most valuable segment of the sponsored film audience must not be ignored in favor of this easy-come, easy-go outlet.

Hundreds of thousands of projector-equipped schools, clubs, churches, factory groups, etc., may take a little more time and effort to reach but the amazing success and growth of these selective and well-established audiences has brought their cost per viewer *well below five cents a head* and that is still worth many times more than a mass showing of any film to an unaccountable audience via tv.

We continue to believe that selected groups of both adults and young people reached in these self-equipped 16mm audiences is the bedrock of the sponsored film medium.

### Box Car Figures Aren't Needed to Prove Value of Good Film

★ It was estimated last month that United Aircraft Corp.'s feature-length documentary film *We Saw It Happen*, which depicts 50 years of powered flight, had been seen by more persons than any other motion



picture in television history. According to a press release received, the film had been seen by "a minimum of 70 million persons." The release went on to say that 276 stations had played the film, some of them more than once.

Let's review these figures for a moment. According to TELEVISION AGE's latest station and set count, based on station estimates—and you can bet they're on the optimistic side—there were 365 stations on the air in February 1951 and they reached 28,481,000 sets.

Thus, even if *all* television stations on the air had played the film (86 more than the 276 which did play it), every single set must have been turned on at exactly the time *We Saw It Happen* was being programmed, and 21½ persons were looking in, which is preposterous on the face of it.

Even the big Rodgers & Hammerstein show played by six out of seven New York stations on a Sunday night only reached 63.4% of the sets in the New York area, according to Trendex figures.

Yet we are expected to believe that a documentary film, scheduled only in time otherwise unsold, i.e., certainly not the best time available, has reached almost one out of every two men, women and day-old children in the United States.

Before dashing into print with such blue-sky figures, it might be wise for film distributors to re-examine their statistics and realize that station estimates must be taken with more than a few grains of salt.

It is suggested here that if *We Saw It Happen* played 75% of the stations on the air and a *potential* of about 22 million sets, that would be a respectable figure well worth boasting about. And if the firm brought an average rating of 10% of the sets in each area tuned in, it could be called a *phenomenal* response.

Thus, 2.2 million sets reached, at 3 or 4 viewers per set, and we might estimate a *maximum* of 8,800,000 viewers reached, a far cry from the 70,000,000 minimum claimed. Let the distributors put away their cloudy crystal balls!



## MOTIVEFINDER

—like a "right arm" for the creative MP and TV Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band.

Only \$75

## Other Versatile Viewfinders—each a honey for the money!



ZOOM DIRECTOR'S FINDER for 16mm and 35mm. . . 16mm zooms from 13mm to 75mm, 35mm zooms from 25mm to 6". \$15.50



WATSON Director's type finder, pocket size, with mattes from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. \$35



ZOOM Finder for Auricon Cine Voice . . . zooms from 15mm to 12". \$60  
Available for Filma and Eyemo. \$39.50



ZOOM Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. \$75  
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at \$7.50 per set.

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# PACE

**A** motion picture may have every other quality that makes for successful presentation, and yet if in its development it fails to establish and hold pace, it can become tragically dull and unconvincing.

**S**ound Masters gives careful attention to maintaining the right pace for a picture, in accordance with its structure and purpose. Oscars, awards of merit and the expressed appreciation of sponsors indicate our success.



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MOTION PICTURES

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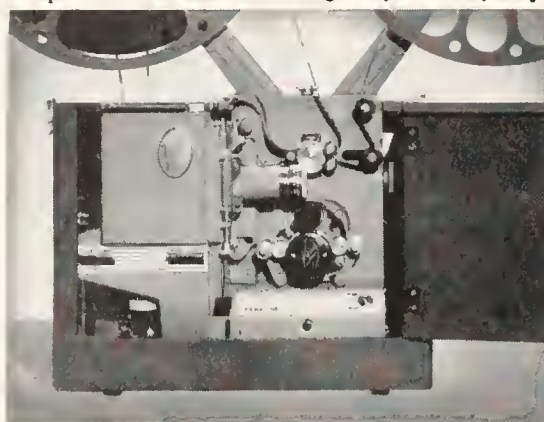


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for large audiences

**Here's the newest in 16mm sound projector engineering**

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— Reservoir for controlled lubrication.

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56% more light on screen with Mark II Shutter.

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**Easiest 3-spot threading...**  
**OVER SOUND DRUM**  
**THROUGH FILM GATE**  
**ON TO SINGLE SPROCKET**

**2**

**Easiest to operate**  
(with finger-tip control panel, softly illuminated)  
**START MOTOR**  
**TURN ON LAMP**  
**ADJUST SOUND VOLUME**

**3**

**Easiest on your films -- 3-Spot Safety Film Trips**  
**AT SPROCKET**  
**AT UPPER LOOP**  
**AT LOWER LOOP**

## National Audio-Visual Convention Features 9th Annual Trade Show

★ A close look at the latest in 1954 lines of materials and equipment will be afforded dealers and business A-V specialists attending the 1954 National Audio-Visual Convention and Trade Show to be held August 1-4 at the Conrad Hilton Hotel in Chicago.

The ninth annual Trade Show is designed as the main event, say NAVA officials. More than 125 displays of new and standard audio-visual materials and equipment will be featured as the numerous booths turn the hotel's exhibit hall into an "idea bazaar."

### Predict Larger Attendance

An estimated 2,900 people visited last year's convention. Even larger attendance is predicted for this year. Those attending the meeting include audio-visual dealers and salesmen, audio-visual specialists from industrial, educational, religious and governmental fields, and film librarians. The show will open at 12 o'clock noon, August 1 and close at 1 p.m., August 4.

Separate conventions and meetings of six national organizations participating this year include the Industrial Audio-Visual Association (IAVA), the Educational Film Library Association (EFLA), the Catholic Audio-Visual Educators (CAVE), the Association of Chief State School Audio-Visual Officers, the Audio-Visual Conference of Medical and Allied Sciences, and the National Audio-Visual Association (NAVA). Annual dealer sales meetings of more than 25 audio-visual equipment manufacturers and materials producers also will be held.

### First Convention in 1946

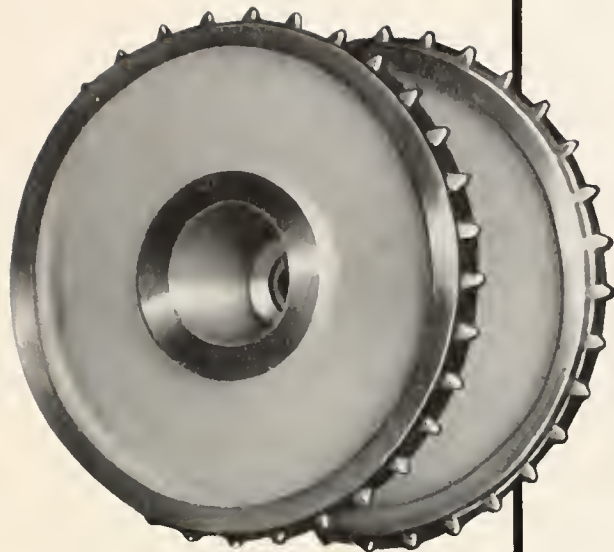
The National Audio-Visual Convention began in 1946 as a trade convention of audio-visual dealers, equipment manufacturers and materials producers. With the addition of separate concurrent meetings of other national organizations, the convention has become a major assemblage in the audio-visual field.

The National Audio-Visual Association is a trade association of some 150 dealers and 150 manufacturers of audio-visual equipment and producers and distributors of 16mm films, slidefilms and other materials.

\* \* \*

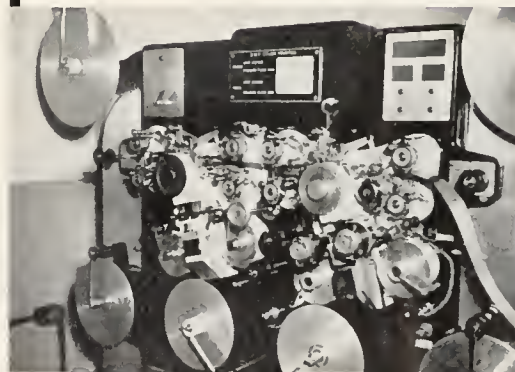
### Seltzer Does a Guest Lecture

♦ Leo Seltzer, head of Leo Seltzer Productions, New York, and former Academy Award winner for his direction of the documentary film, *First Steps*, was a guest lecturer last month at the New School of Social Research.



**THIS IS A SPROCKET.** It is a piece of precision machining done in the shops at Consolidated Film Industries. Part of a new type of color printer that provides the right printing light hue and intensity for each scene. Another example of advanced engineering from Consolidated.

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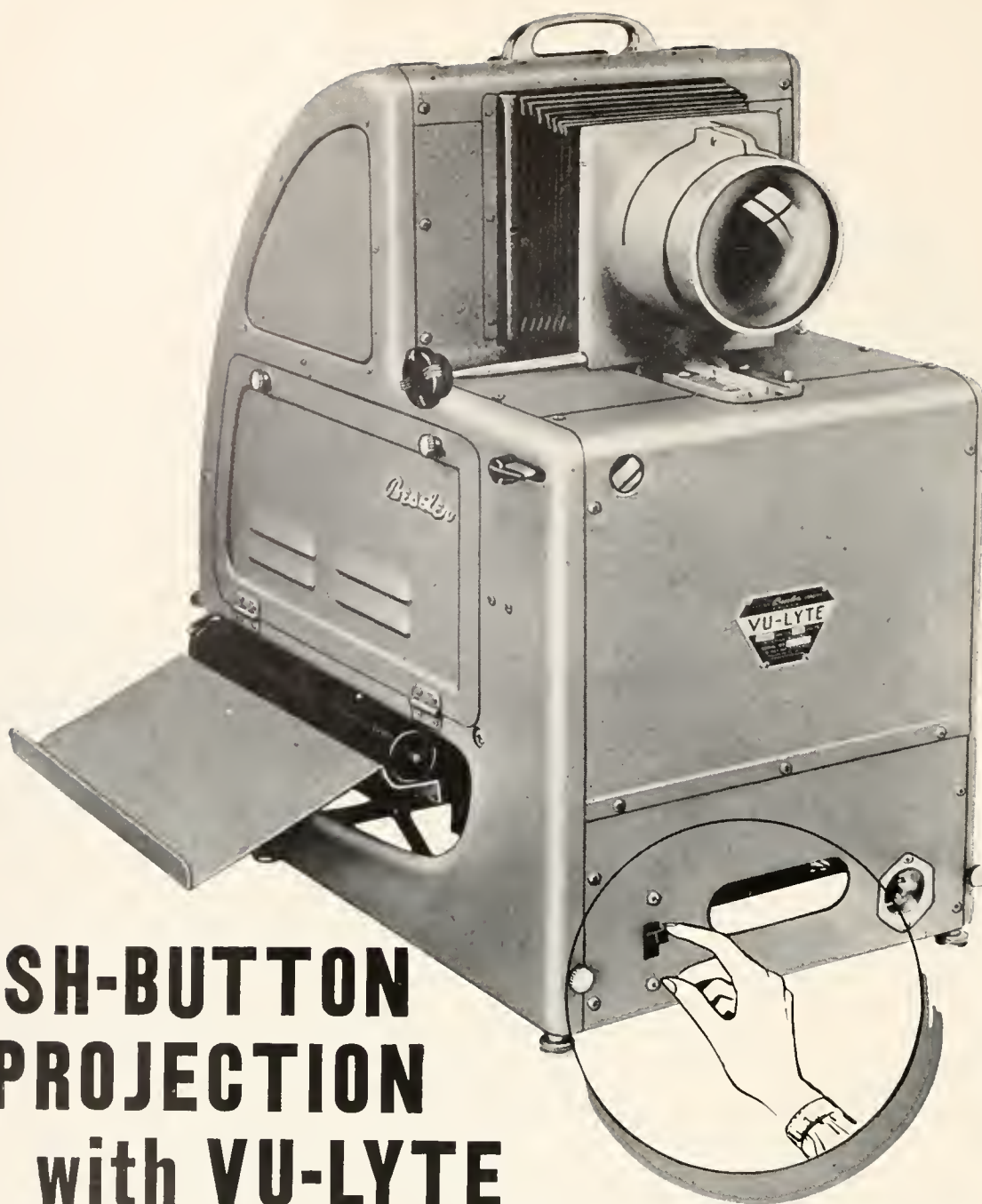
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**Dr. Brodshaug Named Dean of Boston U. Communications School**  
♦ DR. MELVIN BRODSHAUG of Wilmette, Ill., has been appointed dean of the School of Public Relations and Communications, Boston University, by the trustees, university president Harold C. Case announced recently.

Organized in 1947, this school comprises four major divisions and several departments. The division of public relations offers a comprehensive program leading to a degree. The division of journalism includes a department of photo journalism.

The division of communication includes departments of radio, television and motion pictures. The division of opinion research is primarily a research unit. The current enrollment is about 700 full time students. There are more than 30 instructional staff members.

Dr. Brodshaug is a former vice president and member of the board of Encyclopaedia Britannica Films, Wilmette, Ill. In 1930 he joined Erpi Classroom Films, a subsidiary of the Western Electric Company. When Erpi established a close working relationship with the University of Chicago, Dr. Brodshaug represented Erpi in a film development program.

The dean has practical experience in market research, public opinion polling, market analysis, product evaluation, and public relations. He shares a wide acquaintance in the non-theatrical motion picture field and in audio-visual education.

### MOTION PICTURE PRODUCER, DIRECTOR

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Employed at present time in charge of motion picture production for leading oil company. 18 years experience in production, script, direction, motion picture photography, editing, scoring and recording of industrial, sales training, educational, travel and theatrical motion pictures.

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Freight Handling Safety    Anything Can Happen    What's Your Safety I.Q.

Teamwork For Safety    People Are All Alike    Teaching    Job

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... producers of outstanding award-winning safety films for 15 years ... for industry, government, public safety organizations. Creative skill and long safety experience combine to deliver the full impact of a safety message in audio-visual terms of the average individual's everyday life.

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and optical departments, to make

your current production the best to date.

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#### \$45,000 Budget Provides Films to Recruit Medical Technicians

♦ Two motion pictures will call young Americans to lives in medical research as the result of recent grants to the National Committee for Careers in Medical Technology. This organization is sponsored by the American Society of Medical Technologists, the American Society of Clinical Pathologists, and the College of American Pathologists.

A \$30,000 grant from the American Cancer Society will pay for the production of the films. A grant of \$15,000 from the United States Public Health Service's National Cancer Institute will make it possible to purchase prints of the films for use by schools, educational guidance groups, and rural audiences.

#### Two Pictures Are Planned

A 20-minute color movie for classrooms and group meetings and a 13-minute black and white film for television will be produced. Both will dramatize the training and work of the medical technologist on whom clinical pathologists rely for assistance in performing tests on body fluids and tissues.

The premiere of the color film will be held in Washington, D.C., in September at the first American meeting of the International Society of Clinical Pathology.

#### Lives Can Be Safeguarded

Presenting the American Cancer Society award, Dr. Charles A. Cameron, medical and scientific director, said, "The lives of thousands of men, women and children would be more effectively safeguarded, if there were more clinical pathologists and medical technologists to make the necessary laboratory analyses, in the search for early cancer that so often means the difference between life and death.

Dr. William O. Russell, chairman of the Committee, said that there are nearly 20,000 medical technologists registered with the American Society of Clinical Pathologists but that it is estimated that a total of 70,000 could be used in all phases of medical and scientific work.

#### Cites Growth of the Field

Another Committee member, Miss Ruth Hovde, said the need for technologists stems from the growing number of general hospitals, public health laboratories, clinical laboratories, and research activities in industry, universities and other institutions.

Churchill-Wexler of Los Angeles will produce the films.

#### Pictures Careers in Nursing

♦ Spearheading a current campaign for more nurses is a 20-minute black and white film, *When You Choose Nursing*. The film, produced by Willard Pictures, was donated to the League for Nursing by Lederle Laboratories. The film emphasizes the professional status of the nurse and illustrates opportunities in pediatrics, teaching, industry and public health.

#### Continental Can Shareholders See Annual Meeting on TV

♦ ABC television cameras attended the annual stockholders meeting of Continental Can Company last month with representatives of the company's approximately 30,000 stockholders, making the first time that any corporate annual meeting will be televised on a national basis.

The Continental Can Company's annual meeting was photographed in its entirety by ABC-TV for a subsequent filmed presentation by John Daly during one of his Thursday night *Open Hearing* telecasts which are designed to present significant issues and background on vital current topics. The Continental Can coverage will become a report on "How Democracy Works in American Industry."

During the annual meeting Gen. Lucius D. Clay, Chairman of the Board of Continental Can Company, made public his company's first quarter earnings report and, together with Hans A. Eggers, president, and Thomas C. Fogarty, vice president in charge of the Metal Division, answered questions from the assembled stockholders.

\* \* \*

#### Premiere of "The Builders" Held for Press May 20 in N.Y.

♦ A press premiere showing of *The Builders*, a new color motion picture sponsored by the Wire Reinforcement Institute, Inc. will be held May 20 at 4 o'clock at the Johnny Victor Theatre, RCA Exhibition Hall, 40th West 19th Street, New York City.

*The Builders*, a 30-minute sound film with a professional cast tells the story of modern building and construction—from farm to skyscraper and superhighway.

It is aimed at general audiences.

\* \* \*

#### Boston Film Incompletely Titled

♦ The complete title of a new Martin Bovey Films production, reviewed in the No. 11 Issue of *Business Screen*, is: *Boston: City of Yesterday and Tomorrow*. The word Boston was omitted.



## What a difference skill makes!

Columbia's slide film records are made with a *skill* that just can't be matched.

Columbia's skill—in everything from creative ideas to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell *your* product.

Columbia works hand in hand with slide film producers everywhere, offering the *fastest* and most *complete* service in the business.

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"Columbia" Reg. T. M. U. S. Pat. Off. Marca Registrada.



# Anyone Can Distribute Sponsored Films!

Yes, anyone can distribute sponsored films! All you need is a small office, some paper and basic supplies, the simplest kind of rewind and splicer (some programs have been known to operate without the last).

But suppose you want your distribution to be the best in every way—to match the quality of your products and the reputation of your company.

Suppose your distribution objectives included such important things as reaching only the audiences that benefit you most; keeping your prints always in tip-top condition; making the most of the available print supply; obtaining complete and accurate management reports; and, doing the most effective, most efficient job of sponsored film distribution that could be done.

In that case we think you would want your distribution to be the same as Modern distribution—and so you would need:

**Audience Knowledge** • You would want to know where the thousands of audiences for 16mm films are located, who is in charge of film programming, what the interests of those audiences are. You would have to do constant research to locate the thousands of new audiences that are added each year.

**Addressing Facilities** • Once collected, your audience knowledge would have to be recorded on addressograph or similar plates so that you would have the facility for using this information. And you would have to have the capacity to expand this file by 15 or 20 thousand audiences each year to keep up with the growing market for your films.

**Promotion Knowledge** • You would have to know the best times of the year to promote the use of your films and how to design and write your promotion to appeal to the people you want to have see your film. If you were big enough (as Modern is) you could have a full time staff working on advertising and promotion alone.

**Audience Confidence** • This is a tougher thing—an intangible—that you might have to build up over many years. It results when your audiences have actually learned by experience that you are a reliable and convenient supplier of sponsored films. In many school systems, to gain this, you might have to make personal visits to supervisors and administrators and you will always have to work cooperatively with all educators and all audiences.

**Film Exchanges** • For audience convenience and to make the most efficient use of your print inventory, you would need a de-

centralized network of film exchanges. These exchanges would have to be strategically located in major cities and should be placed at addresses in those cities that are easily accessible. A good store-front premise would be a definite plus value for you. *We have found that 28 such exchanges constitute the most efficient network.*

**Personnel** • To staff your 28 exchanges you would need capable people specially trained in the problems of sponsored film distribution. These people would truly have to be specialists because you would learn that the job of distribution of sponsored film cannot successfully be mixed with the jobs of distributing rental films or equipment or any other job.

**Equipment** • To give your people the right tools to work with you'd need the best of office equipment and you would find (as we have) that special items like electric typewriters would increase their efficiency. Your films, if they are to be kept in the best possible condition, demand professional film room equipment which of course, would include electronic film inspection machines. This equipment would be a good investment because you would protect the money you have spent for prints.

**Management Reports** • If you want to keep management fully informed about the results of your distribution effort, you would want the facility that is only provided by IBM key punch and tabulating machines. They will enable you to prepare regular reports of results by state, type of audience, marketing areas, and other vital information.

**Administration** • To effectively manage all of these activities and plan for future growth and development you would require capable administrators who have had many years of experience in sponsored film distribution and who can devote every minute of their time to your objectives.

This isn't all but it will give you some idea of what is involved in this business of distribution of sponsored films IF you expect your distribution to be the best in every way. You can readily see that this is a full-time job for a lot of people.

The point is this . . . Modern has this know-how, these facilities, and capable personnel NOW. And Modern has the experience—23 years of it—devoted exclusively to the distribution objectives of 150 major sponsors of public relations films.

Why be satisfied with less than the best, when the best costs no more . . . and often costs less! Phone or write any of the offices listed below.



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## National Visual Sales Presentation Award Goes to Wolff Studios for "This Is Progress"

### WINNERS OF SECOND ANNUAL COMPETITION ANNOUNCED

★ Films produced for two automobile manufacturers and a public utility company won honors at the second Annual Awards for Visual Sales Presentations sponsored by the National Visual Presentation Association, Inc. and the Sales Executives' Club of New York in April.

*This Is Progress*, produced by Raphael G. Wolff Studios for General Motors Corporation won top honors.

*Out of the Darkness*, produced by The March of Time for the General Electric Company won the second place award, and *The Studebaker Story*, produced by Screen Gems, Inc., for the Studebaker Corp. was third.

### Brunauer Makes Presentation

Walter E. Brunauer, president of the National Visual Presentation Association, presented the awards.

*This Is Progress*, a 3-D color film, was premiered as an entertainment highlight at the opening of GM's Motorama in New York. It features the XP-21 Firebird, experimental gas turbine-powered motor car.

*Out of the Darkness* is used by General Electric to sell good street lighting, telling the job it does preventing crime and accidents.

*The Studebaker Story*, a dramatized history of the Studebaker Corporation, was used to help celebrate the corporation's 101st year.

### Slidefilms Share Honors

In the slide and slidefilm classification awards went to the Reardon Co. for *The Dramex Story*, a slidefilm on water paint, and to Metropolitan Sunday Newspapers and the Kidder Peabody Co. for special visual presentations.

First place in combined presentations was won by General Electric

for a sales kit on "Tri-Clad Motors." It combined a motion picture, flip charts, cutaway motor models and scientific devices demonstrating various product qualities.

Nearly 600 people attended the luncheon ceremonies at Manhattan Hotel Roosevelt.

\* \* \*

### 26 Million Germans Meet U. S. Via Information Agency Films

♦ An estimated total audience of 26,273,828 persons viewed United States Information Agency films shown at 295,000 nontheatrical performances in the Federal Republic of Germany during 1953.

This meant an attendance of almost 72,000 daily, according to figures tabulated by the Film Division of the Office of Public Affairs.

The 26 million Germans who watched these films in schools, public centers and social meetings became acquainted with the real character of America, the agency opines.

"It's like meeting President Eisenhower personally," one Berliner is quoted as saying after he had seen the USIA film, *The Life of President Eisenhower*.

Some 50 thousand copies of other documentaries gave Germans answers to such puzzles as: What are Americans really like? Is jazz the only American music? How do Americans solve their community recreational, juvenile delinquency, public health and housing problems? How are government officials elected?

Over 100 USIA film shorts project the "free role that the Republic of Germany can play in its relationship with her sister democracies of Western Europe." Typical of these films are *The Changing Face of Europe* and its anti-communist companion, *Without Fear*.

\* \* \*

Luncheon ceremony at N.Y. Sales Executives' Club saw Dicran Nahigian (center) receive first award on behalf of R. G. Wolff Studios with John Dostal, RCA Victor Division executive (left) and association president Walter E. Brunauer (right) looking on.





Top Business Men who know  
Say:

"Jerry Fairbanks  
Makes Great  
Movies!"



W. O'NEIL  
PRESIDENT  
GENERAL TIRE  
& RUBBER CO

THE GENERAL TIRE & RUBBER COMPANY  
AKRON, OHIO  
March 9, 1954

OFFICE OF THE PRESIDENT

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
6052 Sunset Boulevard  
Hollywood 28, California

Dear Jerry:

General Tire Dealers use motion pictures to make sales. As a matter of fact, General has found motion pictures and television among the best media for demonstrating why Generals are worth more and why they cost more. It is with motion pictures that we can dramatically show the quicker stopping power and extra strength of our products.

The management and the entire sales force of General Tire are exceptionally well pleased with the new General safety film, *WHY TAKE A CHANCE*, produced by you. It has received the most enthusiastic dealer response we have ever received from a motion picture. In our opinion, *WHY TAKE A CHANCE* does a better job of combining a strong selling story on safety and Generals than any other film we have ever seen.

Yours truly,

W. O'Neil

WO:j1

"WHY TAKE A CHANCE," made for General Tire & Rubber Co., is another powerful sales film from the experienced Jerry Fairbanks Productions. General Tire has ordered over 1,000 prints for point-of-sales showings and finds that 3.6 PERSONS OUT OF EVERY 10 WHO VIEW THIS FILM BUY GENERAL PRODUCTS. Films with a IMPACT and low cost per viewer are available to you, too, at the Academy Award winning Jerry Fairbanks Productions, creators of the patented MultiCam System of simultaneous photography and sound recording, owners of the finest sound and film libraries in Hollywood, the newest and best in equipment, their own studios and camera plane. WHY TAKE A CHANCE on anyone less qualified than

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An integral part of this campaign is an exciting new 25 minute film, photographed in 35mm color and presenting a dynamic new concept in industrial promotional films.

*"Leather In Your Life"* will be seen by over 40 million people in the coming year. This effective film was conceived and produced by *Dynamic Films, Incorporated* . . . another example of how creative thinking adds an all important 4th dimension to the successful sponsored motion picture.



Please send me:

- ☐ a 16 page illustrated booklet on the motion picture "Leather In Your Life"
- ☐ a 16mm color print of "Leather In Your Life" for screening purposes
- ☐ A new 16 page illustrated booklet on Dynamic Films, Inc. . . .

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 Organization .....  
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## one hand control of both Picture Framing and Lens Focusing

Read what cameraman Michael Slifka says about the new Follow Focus Attachment—only mechanism designed for Mitchell Cameras which couples the finder directly to the lens....



Michael Slifka, member of International Photographers of the Motion Picture Industry, Local 644, shown with his Follow Focus equipped Mitchell 35mm NC Camera.

January 5, 1954  
Mr. J. D. McCall  
Mitchell Camera Corporation  
666 West Harvard Street  
Glendale 4, Calif.

Dear Mr. McCall:

Enclosed is my check for \$150.25 to cover items listed in Invoice Nos. K4595, K4596, and K4597, all dated December 28, 1953.

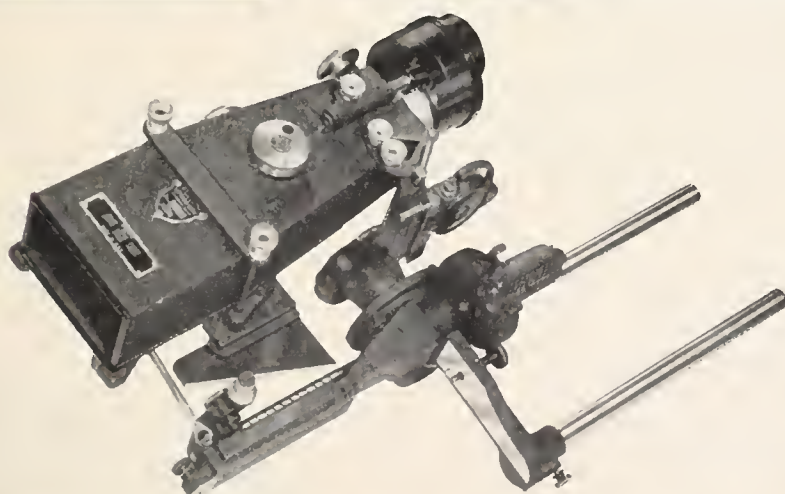
We are shooting with parallax follow focus Unit No. 3. Most of the work is play-backs in interiors and exteriors, and this new parallax with an NC camera is paying off in many ways. Production hours are saved because of the rapidity of movement with the light-weight NC, yet there is no fuss or bother when lining up dolly shots. Of particular note is the simplicity and speed with which the lens gear is locked and disengaged to rotate lenses. In rapid dolly shots, while zooming away from an insert, with this NC follow focus unit for the first time we have the proper gear speed ratio with a simple turn of the hand. The follow focus control knob, with its plastic footage dial on which lens footage calibrations can be transferred, is very conveniently located where it can be seen and controlled from any position when following focus on dollies. The dovetail adaptor is an excellent idea as it makes reloading a pleasure but still keeps the finder attached to the camera. The simple design of the unit for mounting and the cam roller releasing knob is first class in that it in no way hampers or interferes with camera operation.

Without a doubt this whole unit puts a new light on the use of an NC camera. You can be sure, Mr. McCall, that the fame of this new follow focus attachment will spread to all producers in New York City and its vicinity.

Sincerely

*Michael Slifka*  
Michael Slifka

345 West 19th Street  
New York 11, N. Y.



The Follow Focus Attachment shown assembled here is easily installed and readily removed. Follow focusing control is quickly and smoothly accomplished through the use of the single follow focus control knob.

This long-awaited Follow Focus Attachment permits NC, Standard and 16mm Mitchell Cameras to be used for action shots moving toward or away from the camera. It assures full control of picture framing and lens focusing—particularly at close, critical ranges. Light-weight, the Attachment does not interfere with the use of any standard accessories and is supplied complete with bracket for mounting the matte box. Two models are available: 1, for use with the 16mm Professional, and 2, for use with the 35mm Sound Model (NC) and Standard Cameras. Write today for complete literature and prices.

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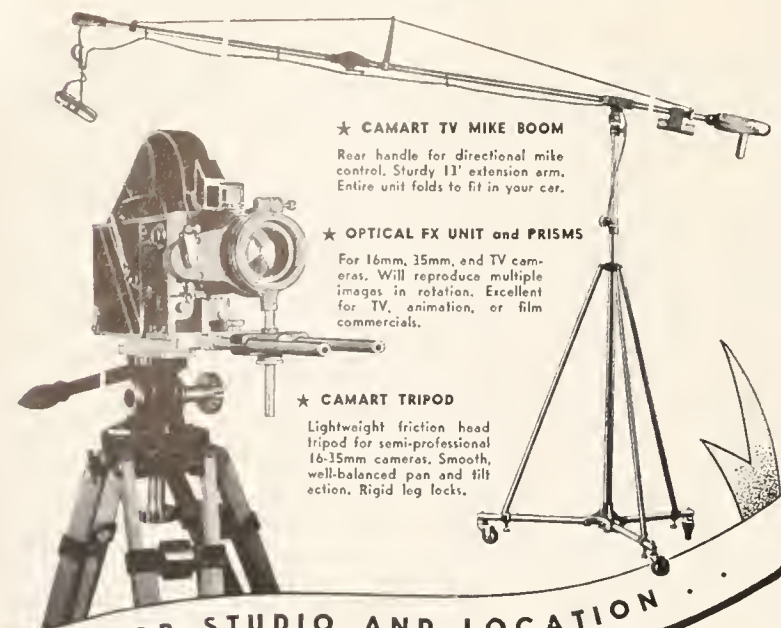
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85% of the professional motion pictures shown throughout the world are filmed with a Mitchell



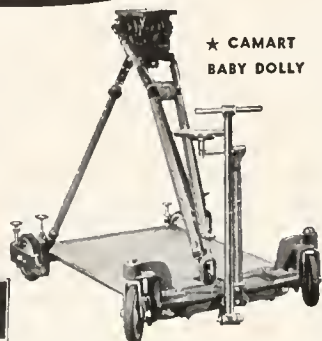
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## Six Sponsored Motion Pictures Win Awards at Fifth Annual Stamford Film Festival

650 ATTEND SCREENING EVENTS WITH EMPHASIS ON YOUTH

★ Six business-sponsored motion pictures won awards at the Fifth Annual Film Festival presented in April by the Stamford Film Council, Stamford, Conn. The winning business films emerged from a main current of classroom film entries.

Business-sponsored winners of first awards were: *Man With a Thousand Hands*, sponsored by the International Harvester Company, produced by a unit of Associated Screen News, Ltd. of Canada with the assistance of Pat Dowling Pictures, and entered by Charles A. Palmer, its creative director; *A Is for Atom*, produced by John Sutherland Productions, Inc., and entered by its sponsor, the General Electric Company.

General Electric scored again with *Out of the Darkness*, produced by The March of Time, which won an award of merit. Two entries by Frederick K. Rockett Co. also won merit awards. They were *The Talking Car*, sponsored by the AAA Foundation for Traffic Safety, and *Oklahoma and Its Natural Resources*, sponsored by Sinclair Refining Company. An award of merit was won by *Leather In Your Life*, sponsored by Leather Industries of America and entered by its producer, Dynamic Films, Inc.

This year's Festival was Stamford's largest, attracting about 650 visitors. A strong trend in the direction of educational films was indicated by the preponderance of awards to educational film sources.

The emphasis on youth and the family approach was typified by a new category of entertainment films produced specifically for children. One hundred, fifty students from the fourth and fifth grades of Stamford's schools were invited. Accompanied by adults, the children were restricted to their own

section. They were given special ballots and reported back to their classmates on the films. The Council credited this innovation as an "important factor in the success of this year's event."

A section on child care and family living proved so popular that the Stamford staff divided it into two sections, shuttling films from one audience to the other.

The Festival is the chief project of the Council. Aiding the film work of the public library is one of its goals. The library already has acquired four of the films shown and reports a step-up in its film service activity.

Other Stamford winners included:

*Shyness*, *Stars In Stripes* (first award), *Frustrating Fours* and *Fascinating Fives*, *Meeting the Needs of Adolescents*, *Social Sex Attitudes of Adolescents* (award of merit), entered by the McGraw-Hill Book Company; *Rime of the Ancient Mariner* (first award) and *The Woodcutter's Willful Wife* (award of merit), entered by the University of California.

Additional awards of merit went to: *Roots of Happiness*, entered by International Film Bureau; *Journey into History*, entered by British Information Services; *Flower Arrangements of Williamsburg*, entered by Colonial Williamsburg; *Conspiracy in Kyoto*, entered by University of Indiana; *Hawaii, U. S. A.* and *Story of King Midas*, entered by Bailey Films, Inc.; *Wonders of Plant Growth*, entered by Churchill-Wexler Film Productions; *Goldilocks and the Three Bears*, entered by Coronet Films; *Ali and His Baby Camel*, entered by Atlantis Productions, and *Ugly Duckling*, entered by Encyclopaedia Britannica Films, Inc. 

★ ★ ★

International Harvester Documentary Honored as "Man With a Thousand Hands" dramatic story of Kitimat construction project wins audience approval at 5th Annual Stamford Film Festival described above.

MAN  
WITH A  
THOUSAND  
HANDS

Every  
print's  
a "live"  
salesman  
when you  
specify  
Ansco  
Type 238  
Color!



The best sales force you can put in the field are color prints which give prospective customers a fair and favorable picture of your movie-making skill.

That's why it's so important for you to request release prints made on Ansco Type 238, the 16mm color duplicating film that *truly* duplicates your original. Type 238 stands alone in its ability to duplicate

color faithfully and give you prints with high-fidelity sound, cleaner, *whiter* whites, crisper definition.

Take a giant stride toward building your reputation and gaining new customers. Instruct your laboratory to print one of your films on Type 238. You'll never again be content with any other color duplicating film!

People Who Know Buy Ansco

**ANSCO** Binghamton, N. Y. A Division of General Aniline & Film Corporation. "From Research to Reality."



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"Camera"  
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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 3 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## Ten Sponsored Motion Pictures Share Scholastic Awards for Educational Value

MERIT CERTIFICATES PRESENTED BY SCHOOL MAGAZINE

★ Sharing in a citation as "distinguished 1953 productions for school use," 10 motion pictures sponsored by business and industry were among 30 films and slidefilms which received Awards of Outstanding Merit from SCHOLASTIC TEACHER magazine recently.

Sponsored films receiving awards were:

*A Is for Atom*, sponsored by the General Electric Company and produced by John Sutherland Productions, Inc.; *The American Road*, sponsored by Ford Motor Company, produced by MPO Productions, Inc.; *And the Earth Shall Give Back Life*, sponsored by E. R. Squibb & Sons, produced by Louis de Rochemont; *Arts and Crafts of the Southwest Indians*, sponsored by Santa Fe Railway, produced by Ernest Kleinberg; *Decision for Chemistry*, sponsored by Monsanto Chemical Company, produced by MPO Productions, Inc.

#### 5th Year of Recognition

*The Fossil Story*, sponsored by Shell Oil Company, produced by New World Productions; *Glass Center of Corning*, sponsored by Corning Glass Works, produced by Paul Hance Productions; *Hunting with a Camera*, sponsored by the Canadian Government Travel Bureau, produced by Stephen Greenlees Films; *Oklahoma and Its Natural Resources*, sponsored by Sinclair Refining Company, produced by Frederick K. Rockett Company; *Using Bank Credit*, sponsored by the American Banker's Association, produced by Caravel Films, Inc.

The awards were presented at Town Hall Club in New York City. Ten awards were made in each of three classifications: for classroom informational films; for industry-sponsored films, and for slidefilms. This was the fifth year of such recognition to sponsors, producers and distributors of 16mm educational films.

#### 58 Titles Nominated

Sponsored winners were picked from a final ballot of 58 titles nominated from 150 eligible films. Classroom winners were chosen from a final ballot of 79 titles selected from some 360 eligible films. The films were judged first in regard to their school value but production excellence also was considered. Other awards are noted.

♦ Awarded classroom films included:

*Adolescent Development Series*, produced by the McGraw-Hill Book Company; *The American Revolution*, produced by Encyclopaedia Britannica Films; *The Baltimore Plan* (EBF); *A Citizen Participates*, produced by Young America Films; *Frustrating Fours and Fascinating Fives*, (McGraw-Hill); *Insects*, (EFB); *Man Without a Country*, (Young America); *Seal Island*, Walt Disney Productions; *Shyness* (McGraw-Hill—National Film Board of Canada); *Skippy and the Three R's*, produced by National Education Association.

Slidefilms selected were:

*The Dark Continent Awakens* (New York Times); *Folk Tales from Many Lands* (Young America); *Great Explorers of America* (Society for Visual Education); *The Incas* (Life Filmstrips); *Mapstrips—Age of Discovery and Exploration* (The Jam Handy Organization); *Marriage and Family Living* (McGraw-Hill); *Music Stories* (Jam Handy); *Popular Sovereignty—USA* (Heritage Filmstrips); *Prehistoric Life* (Encyclopaedia Britannica Films); *Writing and Printing in America* (Museum Extension Service).



For 16mm. Film — 400' to 2000' Reels  
Protect your films  
**Ship in FIBERBILT CASES**  
Sold at leading dealers

Only  
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# Business Films with "That *Theatre* Touch"

by

**RKO PATHE, INC.**

*"The Professional Company"*

**RKO PATHE** knows, from 31 years of successful film making, how to put that all-important entertainment quality into films for business—motion pictures designed from script to screen to sell an industry, an organization, a product, an idea . . . to a specific group or to America's millions at large. . . .

**RKO PATHE** is equipped with the most modern facilities . . . is ready with the know-how, the showmanship and the advertising-promotional grasp to take full charge of your particular film requirements—from TV commercials to full-length features in color. . . .

**RKO PATHE** invites inquiry from organizations and/or individuals of modern thinking . . . who might be interested to learn—as many of America's most important industrial organizations have learned—of the power of motion pictures to promote ideas and to sell products.

**RKO PATHE** is proud of the Freedom Foundation Awards for "Escape to Freedom" and "Weirton, U.S.A."—and of letters of commendation from sources like The Lionel Corp. . . . Weirton Steel Co. . . . Pennsylvania Railroad . . . U.S. Dept. of Justice . . . U.S. Military Academy . . . Madison Square Garden . . . Pinkerton Natl. Detective Agency, and many others.

**RKO PATHE, INC.**

*"The Professional Company"*

625 Madison Ave., New York 22, N. Y.

Phone: PLaza 9-3600

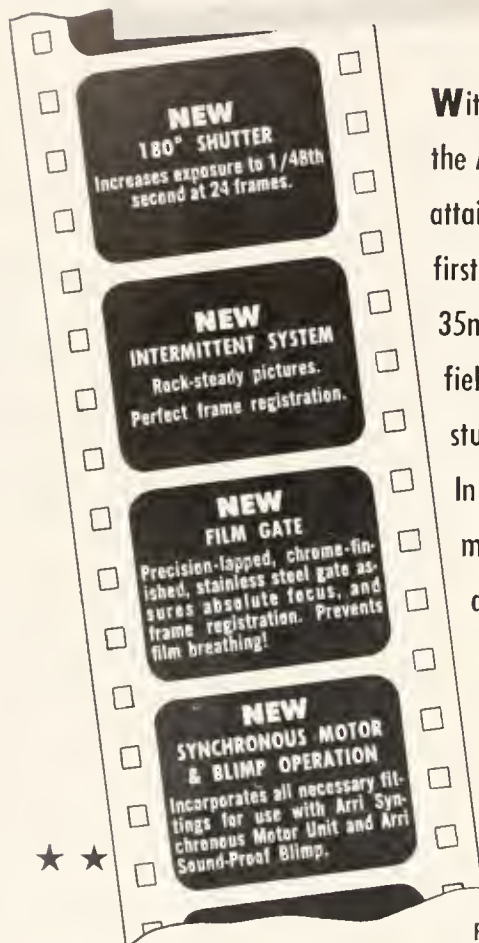


# NOW GREATER

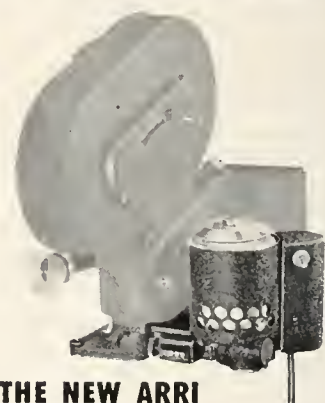
THE **NEW** MODEL IIA

# ARRIFLEX 35

## MIRROR REFLEX CAMERA



With the new Model IIA, the Arriflex 35 attains undisputed first place among all 35mm hand cameras in the professional field. Easily convertible into an efficient studio camera, its versatility is amazing. In addition to the many features which made the earlier model a favorite among top-ranking cameramen, the improvements and engineering advances embodied in the new Model IIA, make the Arriflex 35 greater than ever.



### THE NEW ARRI SYNCHRONOUS MOTOR UNIT for ARRIFLEX 35

A smooth-running, constant-speed hysteresis motor for 115-volt, 60-cycle AC operation. Motor is mounted on base-plate housing containing the gear mechanism which connects directly to the main drive-shaft of the camera. Motor Unit has a built-in tripod socket and a built-in footage counter. A safety slip-clutch automatically disengages the motor should the film 'jam'. The Synchronous Motor Unit is easily and quickly attached to the camera without the need for special tools.

#### FAMOUS ARRIFLEX FEATURES IN THE NEW MODEL IIA

- Mirror Reflex Shutter for through-the-taking-lens follow-focus and viewing even during actual shooting.
- Bright, uninverted viewing image on ground glass, magnified 6½ times.
- Eliminates parallax and the need for accessory finders.
- Quick-change, geared Film Magazines (200 and 400 feet). No belts used.
- Variable-Speed DC Motor mounted in Grip Handle... operates from 6-8 volts.
- Tachometer — registers from 1 to 50 frames-per-second.
- Matte Box-Filter Holder — quickly and easily detachable.
- Three-lens Revolving Turret.
- Perfect for tripod and handheld filming.

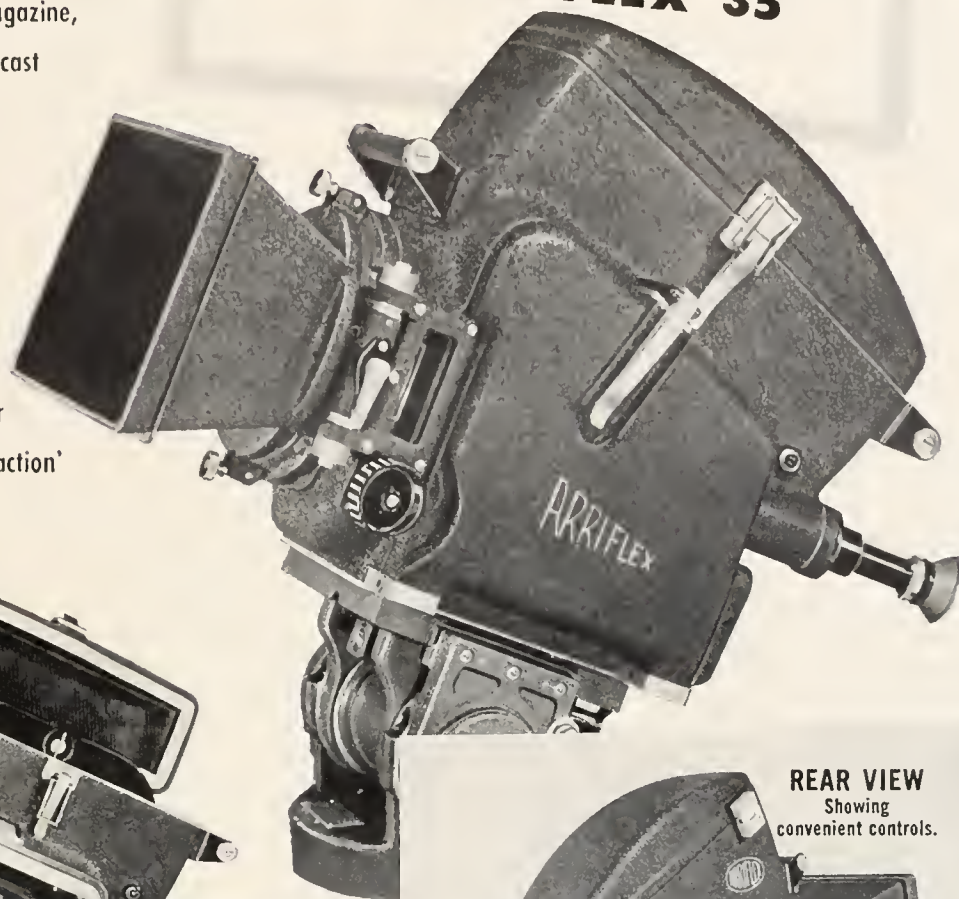


# HAN EVER

## The NEW ARRI® Sound-Proof Blimp for ARRIFLEX 35

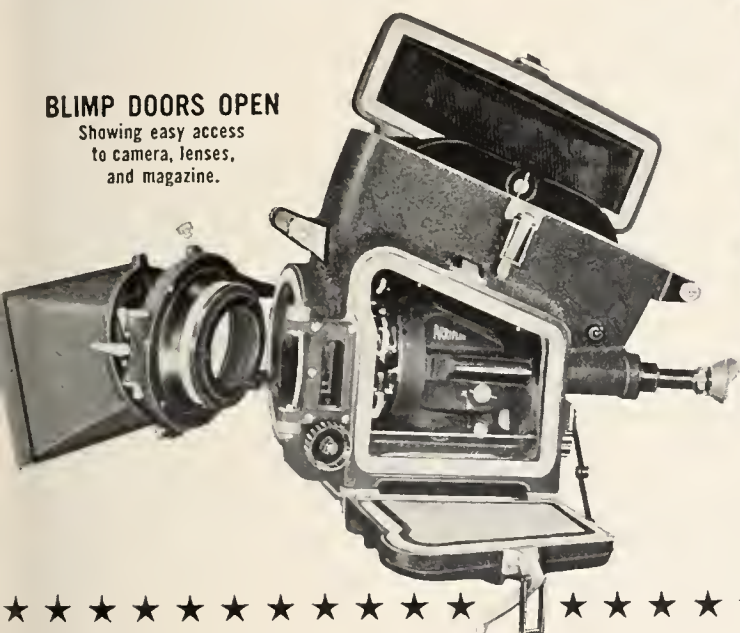
Designed for the Arriflex 35 with 400-foot Magazine, and Synchronous Motor Unit. Blimp housing is cast magnesium alloy, finished in black crackle.

The most advanced accoustical damping techniques have been employed. Internal walls are lined with corduroy velvet over six alternate layers of foam plastic and lead. For complete soundproofing, all door members are sealed with foam rubberaskets, and close by means of heavy, 'knee-action' damp locks. Camera is cushion-mounted.

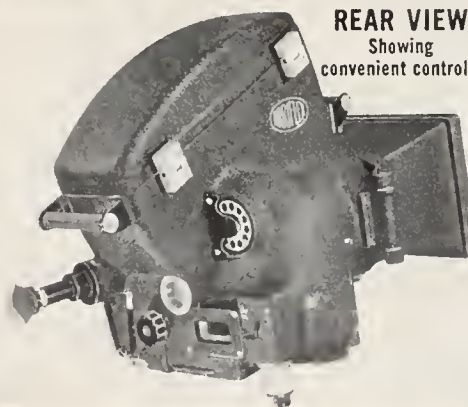


### BLIMP DOORS OPEN

Showing easy access to camera, lenses, and magazine.



### REAR VIEW Showing convenient controls.



The important reflex-viewing feature of the Arriflex 35 is still retained while it is used in the Blimp. The regular cover and optical system is removed from the camera and replaced with a special cover which connects to the optical viewing system built into the Blimp. Follow-focus is then accomplished by means of either of two controls... located at the front side and in the back of the Blimp. These controls connect directly to the focusing mount of any lens in taking position,

equipped with Arri Follow-Focus Grips. No gears are required around the lens mounts.

An oversized focusing scale for any lens in use can be set behind, and viewed through the control window located over the focusing knob. Other observation windows are conveniently located to permit viewing the footage counter and checking the tachometer. The lens window is made of optically flat glass, shielded by a detachable matte box.

Two heavy-duty handles facilitate lifting and carrying. A Fingertip Dial permits shutter to be 'turned over' manually for preliminary focusing. A hook is provided in the exact film plane for attaching a measuring tope. A pulsating pilot light indicates that the camera is in operation.

Weight of Blimp with Arriflex 35, lenses, Synchronous Motor Unit, and 400-foot Magazine is approximately 55 pounds.

Write for Complete Details to:

**KLING PHOTO CORPORATION**

235 Fourth Ave., New York 3, N. Y. • GRamercy 5-1120  
7303 Melrose Ave., Hollywood 46, Calif. • WYoming 9026



# Farm Pictures by Audio

**"MASTERS OF THE SOIL"**  
A film story covering some of the many research accomplishments of American farmers.

**"TWIN-POWER"**  
A sales training film on the features of the new M-1 tractor. 10 mins.

**"WAR ON WEAR"**  
An instructional film for farmers on the importance of lubrication and maintenance of farm machinery. 30 mins.

**"PROGRESS IN PRODUCTS"**  
The facts about Modern Margarine's food value, ingredients, manufacture and many uses. 22 mins.

**"THE CHICKEN OF TOMORROW"**  
In color, describes the efforts to breed a better fowl. Contains an unusual sequence on the growth of a chicken embryo. 18 mins.

**"JUST A FARMER"**  
A dramatized account of the varied skills possessed by the American farmer. 25 mins.

**"IT'S UP TO YOU"**  
Tractor maintenance and correct servicing procedures with trouble-shooting sequences presented in animated drawings. 20 mins.

**"OUR MILKY WAY"**  
One reel in Technicolor on the value and importance of milk in everyone's daily diet. 10 mins.

**"THIS IS OUR LAND"**  
The importance of Soil Conservation, and how it affects the health and economic welfare of every citizen. 30 mins.

**"PATTERN FOR PROGRESS"**  
The revolution in American agriculture through the introduction of mechanical power, told in color. 28 mins.

**"YOUR APPLE ORCHARD"**  
In color, from winter preparation through apple blossoming time, spraying and cultivating, to harvesting and marketing. Contains an animation sequence on pollination by bees. 18 mins.

**"MAGIC IN AGRICULTURE"**  
Farm Chemistry and its importance to industry and agriculture.

**"OLD MacDonald HAD A FARM"**  
A story treatment which demonstrates for farm audiences a variety of new and additional tractor uses which can replace in part the shortage of man power on the farm. 30 mins.

**"AT YOUR COMMAND"**  
A presentation of the services made available to American farmers since the founding of the Department of Agriculture. 30 mins.

**"FIRST IN THE HEARTS OF FARMERS"** 22 mins.  
**"ANOTHER 'FIRST' FOR MR. WASHINGTON"** 10 mins.  
The story of plant foods and land management woven around some of the agricultural experiences of George Washington.



**AUDIO PRODUCTIONS, INC.**

Send for

**"A FEW FACTS ABOUT AUDIO"**

**AUDIO PRODUCTIONS, INC.**  
PRODUCERS OF MOTION PICTURES

630 NINTH AVENUE • FILM CENTER BUILDING • NEW YORK,

## The "Attention Hour" Factor Applied to Advertising Media

AN INTRODUCTION TO A BUSINESS SCREEN EDITORIAL PROGRAM  
BASED ON CURRENT RESEARCH INVOLVING THE FILM MEDIUM

### Four Channels of Film Distribution

2. Sponsored film audiences available in four principal channels included the owners of more than 500,000 16mm sound projectors (largely in the hands of clubs, churches, schools, factory groups, etc.); more than half of the nation's theatres accepting short commercial subjects; 16mm rural road-show operators in small town and farm areas; and more than 300 television stations accepting public interest films on a free, sustaining basis.

3. As evidence of the power of these channels, a single sponsor reported theatrical audiences alone of 80 million persons in 1952; a major sponsored film distribution company handled one million bookings of films in 1953, reaching 150,000,000 persons on 16mm showings alone. Another sponsor reported a record-breaking 3,742,590 attendance on films loaned out during 1953. An additional 130,000,000 persons watched 2,600 tv presentations of this company's films on a sustaining basis.

4. A national advertiser survey of 67 companies using films showed a cost per viewer on all film showings of only \$.046 per showing, including all costs of original production, prints and distribution service.

These costs "per viewer" were *lower* in many instances, depending on original production expense and whether all forms of distribution were taken into account. Theatrical showings, for example, brought the totals down for all sponsors utilizing this channel.

### "Attention Hour Factor" Is Defined

But the most important factor of all was a hitherto uncalculated figure of comparative audience attention and interest. In Chicago last month the president of the American Association of Film Producers, L. Mercer Francisco, presented an interesting challenge to media experts and researchers in what he termed "the attention hour factor."

Taking a leaf out of advertising's own book, Mr. Francisco reviewed the readership studies of Daniel Starch and others who have measured the amount of total reading, listening and viewing time given to magazines, radio and television.

Readers of *LIFE*, he found, spend varying amounts of reading time per advertising page. A generous estimate would give a total 32,125,000 seconds of attention from among the 5

million readers of *LIFE* or approximately 9,000 "attention hours." At a page cost of \$30,000, the advertiser has paid about \$3.36 for each hour of attention that his ad was given.

Similar comparisons of radio and tv commercial listening and viewing (and these media are beset by distractions and purposeful interruptions) showed equally high costs for the "attention hour" among these media.

Comparing a typical sponsored motion picture program, which reached a total of 12,190,000 people at a total outlay of \$320,000 for a 30-minute color motion picture, Mr. Francisco's comparative study showed that the picture received a total of 6,075,000 hours of attention. Its cost to this sponsor was only \$.053 for the full attention hour.

### Media Not Competitive But Comparative

These figures merit closer study and review. The media are, in fact, *not competitive at all* but *their comparative powers* of disclosure and information to the consumer are vitally important to all business.

It is even more significant to consider these key points in Mr. Francisco's thoughtful study:

"The film can make the viewing audience participants, not spectators, in real life drama when it presents its story in the words and actions of screen characters.

"Educators aver that the instrument of communication is most effective which presents learn-

ing materials most closely to 'the experience of reality.' Similarly, sales points have most meaning to prospects when they are closely related to real life problems.

"The *polarization* of the attention of the screen audience profoundly affects the *memory*. The screen material makes a depth impression; that is, it reaches the subconscious mind. It therefore sticks in the mind for a long time afterward—as numerous studies have shown.

"Furthermore the drama of the film provides a wealth of associated materials which aid immensely in the recall and recognition of screen-presented materials long after exposure to them in the film. *The sound motion picture therefore enhances the effectiveness of advertisements in all other media of communication.*

"Each ad seen or heard after exposure to the film has more meaning—and makes a greater impact because it recalls the meaningful film-presented material. Since most printed ads and most radio and tv commercials are little more than 'reminders' *they should be preceded and complemented by a film presentation* which gives the consumer audience the complete product story to be reminded of!"

These paragraphs are a preface to an important editorial program now being prepared for subsequent issues of *BUSINESS SCREEN*. The complete text of Mr. Francisco's interesting thesis on "How Much Must Attention Cost" will appear in an early issue and will be followed by other editorial research on media comparatives, costs and "attention hour" values.

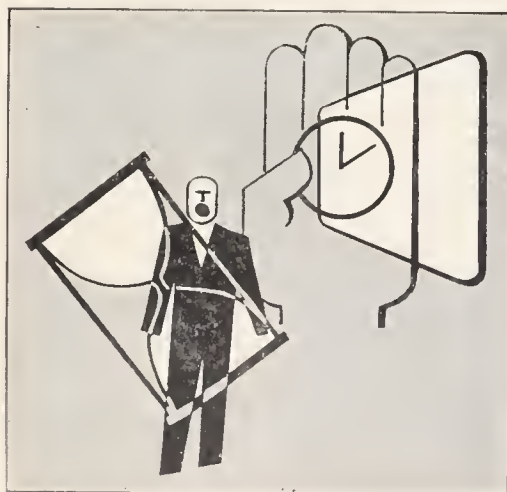
### The Film's Role in Merchandising

One of the most significant areas of film utilization by sponsors is in merchandising. Used in the initial stages of a product promotional effort, a well-produced picture can, as Mr. Francisco points out, "make even apathetic wholesalers and sophisticated chain store buyers sit up and take notice.

"They look at the picture story of the product through their customers' eyes," he says, "they experience the impact of its message as consumers and they become just as excited about it and impressed with it as the audiences for whom it was meant."

In this phase of distribution, printed media, radio and tv are partners with the film medium.

(CONTINUED ON THE FOLLOWING PAGE)





## PEOPLE AND EVENTS IN THE NEWS OF THE PERIOD



Honored by the Freedoms Foundation with his fifth George Washington honor medal award was producer Raphael G. Wolff (right) who received a 1954 citation for his motion picture "All But a Few" from Don Belding, Foundation executive (left), at a luncheon of the Advertising Club of Los Angeles on March 30. Film was produced as a contribution to the Shriners Hospitals for Crippled Children.

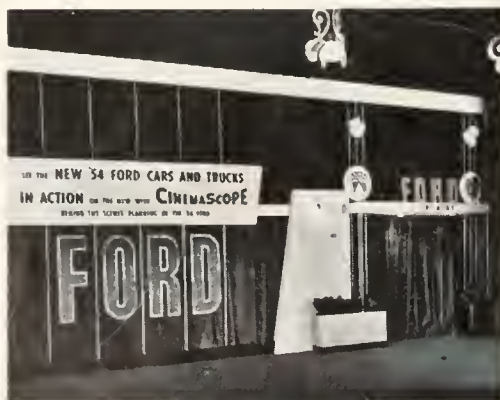
RCA's new 3-Vidicon color tv film system, scheduled for fall deliveries, promises to make possible a high definition of color from color motion picture films and slides to color receivers. Basic simplicity of the "3-V" camera is shown in the scene at right which demonstrates how lens mounts swing out to allow for convenient pickup tube replacement. Executive vice-president W. Walter Watts told SMPTE convention guests in May that "3-V" system will require only modification of standard 16mm television film projectors rather than purchase of separate color equipment.



General Motors' famed Motorama show was filmed by Sound Masters at Miami, Fla. recently and is already getting nationwide theatrical showings. Shown at that spa during production phase were (l to r) in scene at left: script writer Fred Frank, former DeMille staffer; Harold E. Wondsel, president of Sound Masters, Inc.; Frank Donovan, director (standing); and Sheelagh D. Clark, technical advisor on the picture. (see Business Screen, No. 2, Vol. 15)

★ ★ ★

Ford showed Cinemascope motion pictures to visiting throngs at the Chicago auto show earlier this year. The well-designed exhibit theatre shown in the picture (right) was the setting for continuous performances of the Wilding Picture Production wide screen subject previously used for product unveilings among the Ford dealer organization in nationwide theatrical showings when new models appeared.



## THE ATTENTION HOUR FACTOR

(CONTINUED FROM PRECEDING PAGE)

They are, in fact, wise users of motion pictures and slidefilms for their own forceful promotional efforts where a complete and interesting market story needs to be told. Again, the media of communication are not competitive but comparative equals with specific tasks to accomplish.

## Longevity Works in Films' Favor

With the recent disclosure that 41% of more than 180 sponsored motion pictures in current use by 67 companies have been in active circulation from two to five years' duration, advertisers were again reminded that long life in circulation is one of the primary advantages of this medium.

Another 16% of companies surveyed by a major advertising association were in use from five to ten years' time. A national film distributor estimates to sponsors that five years is *average* for a well-produced motion picture and while replacements of footage are necessary in that time, "print life" is estimated to be that long for such films. 16mm distribution really starts going after the first year of showings and momentum increases sharply in subsequent years.

## Alcoa Subject Is Setting a Record

There are some notable films in distribution after a full decade of useful service. The Aluminum Company of America has a legendary favorite among both adult and youth audiences in *Unfinished Rainbows*, Technicolor saga of aluminum research. The first version of this film was made by Wilding Productions, Inc. in the early 40's and a currently-revised version is still



This Alcoa color picture is setting a record for total audience coverage and sustained public interest in its well-produced inspirational message.

in strong demand among audience groups of every size and description.

The Weyerhaeuser film, *Green Harvest*, dealing with forest conservation is a similar example of long life-interest among audiences and the list of other favorites is seemingly endless.

Subsequent "chapters" in this story of the film medium will deal with distribution costs, further definition of the "attention hour" and other positive advantages of the film medium for advertising and public relations. The searching light of inquiry is long overdue on this most powerful of all communication media.



# right off the reel

## PROGRESS REPORT ON COLOR TV

**N**EVER UNDERESTIMATE the power of competition backed by the might of modern electronic research and production. Despite the pessimism of radio-tv manufacturers on color receiver production, this coming fall may become a battleground of color tv sales promotion. RCA will shortly launch an ad campaign on its color sets; DuMont will match with a larger tube; Paramount's Chromatic Television Labs at Emeryville, Cal. anticipate a stepup in the output of compatible 21-inch and 21-inch color tv tubes, utilizing the Lawrence single-gun cathode ray tube.

Network plans for full color programs took a temporary backseat to station WKY-TV, Oklahoma City, which became the first independent station in the nation originating color programs since the FCC gave compatible color the green light. On April 8, WKY televised a five-minute insert in a newscast and on April 23 provided its viewers with a half-hour variety show followed by a "Sooner Shindig" revue on April 22. Current schedule calls for 16 color programs a week.

While there are few color sets (about 60) in the area, future sales are expected to match the production ingenuity of set makers now promising long-awaited larger screens.

★ Top news of color film production was made at the 75th semi-annual convention of the Society of Motion Picture and Television Engineers when a Pall Mall cigarette commercial, made in Pathecolor and processed by Pathe Laboratories was projected in brilliant hues on the new Xenon arc-lamp 16mm projector.

### Briefs About Pictures and Producers:

★ The March of Time has closed its production offices in New York, effective the first week in May. The NBC film division has taken over the MoT film library consisting of 15,000,000 feet of historical, scenic and other stock footage to be made available to other producers. The 16mm prints of MoT short subjects now being distributed by McGraw Hill Text Films division are not affected by the closing.

★ First place in the motion picture segment of the annual Better Copy Contest conducted annually by the Public Utility Advertising Association (oldest ad competition in the field) will go this month to *Freedom Valley*, produced for the Philadelphia Electric Company by Louis Kellman Productions of that city.

Other films cited by the awards committee which include O. H. Coelln, publisher of *BUSINESS SCREEN*, were *Ili Line*, *Ho*, a basic report on utility construction operations, and *Trouble Man*, a short film sponsored by the Pacific Gas & Electric Company.

★ For the first time in the century-old history of the Salt Lake City Mormon Tabernacle, its world-famous choir was seen and heard on Ed Murrow's "See It Now" television program. A Sound Masters' production crew shot and recorded the "capsule documentary" on the Tabernacle as a commercial tv spot for Alcoa.



St. Louis business leaders view Pan-Screen color demonstration at Park Plaza Hotel.

## Swank Show: Gateway to Industry

**R**AY SWANK, sales-minded chief executive of Swank Motion Pictures, Inc., visual educator dealer and film distributor of St. Louis, Mo., was the recent sponsor of a one-day visual sales demonstration program for business and industrial executives. Superbly staged in the 27th floor Tiara Room of the Park Plaza Hotel, displays and demonstrations of a

wide range of audio and visual tools attracted a top flight audience of some 300 interested executives. Showings of sales films in a nearby (26th floor) theatre also had excellent attendance. The ingenuity and showmanship of this event set a notable example of regional a-v sales promotion which other leading dealers might well emulate for local business people.

A complete showing of latest audio-visual techniques was featured in these Tiara Room exhibits.







Dealer Bud Nixon (played by Mike O'Shea) learns how to combine personal magnetism with good business methods in "The First Team."

**I**N THE SPRINGTIME of each year The Texas Company holds a series of 700 dealer meetings across the country at which time the Texaco sales program for the months ahead is presented. An average of 55,000 dealers and their assistants attend these meetings, and they are a tremendously impressive demonstration of the power of the sales training film.

Texaco uses films for this purpose extensively, and does it for one main reason: dealers say they like them better than any other kind of presentation.

#### A Picture for Each Specific Task

This year, the Texaco spring meetings are based entirely on films—five motion pictures are used, each designed to do a real job on one particular subject. All in color, the films start out with *Sell More in 54*, 13 minutes, a wonderfully jazzy preview of Texaco advertising plans (produced by John Sutherland Productions) and featuring the Firehouse Five Plus Two band.

The second film (also by John Sutherland) is called *Take a Look, George*, 5 minutes, and it points up the importance of "Registered Rest Rooms" in making and keeping steady customers.

*It's Mighty Cheap Insurance*, 15 minutes, (produced by Audio Productions) tells how "the little old maid school teacher who never

*It's Springtime Across the Land and*

# Meeting Time for Texaco Dealers

**Impressive Demonstration of Visualized Sales Training  
as 55,000 Retailers Attend 700 Meetings on 1954 Program**

drove over 25mph on her way to school and back" is harder on a car than the speedy long trip driver. It shows that stop-and-go driving is rough on cars, "so keep your customers' cars protected with Advanced Custom-Made Havoline."

#### How to Make "The First Team"

The Texaco feature film, an annual event at the dealer meetings, is *The First Team*, with a running time of 45 minutes. *First Team* was produced by Joseph Rothman. This picture stars Michael O'Shea who really looks like a guy who could do a hard day's work in a service station. O'Shea plays the part of Bud Nixon, a dealer who thinks he's on the "Third Team" because he doesn't have the right "set-up." Though he gets along all right and is popular with motorists, he just isn't a good businessman. Bud finally sees the light and wins the girl in the climax sequence at the movie.

A picture with a plot like this could be pretty corny, but happily *The First Team* escapes this fate. It's played for laughs as well as for pointing up good business techniques, and O'Shea is good enough to look and act like a real dealer.

The final film on the program is *Yours. Exclusively*, 11 minutes, (by Audio Productions) which serves to announce "Top Octane Sky Chief Super-Charged with Petrox" which will be a mouthful in any dealer's bag of selling tricks.

#### Organization Makes Meetings Effective

Texaco has found that to be really effective, the sales meeting must have a planned purpose—it must be organized down to the last detail; it must be genuinely interesting; and it must be kept within a strict time limit—no bungling orations by speakers who refuse to quit, and positively no irrelevant ad lib.

This year, the meeting lasts one hour and 51 minutes, and reports from the field indicate that

meeting leaders are regularly hitting it right on the nose.

Texaco starts to prepare the annual meetings about a year in advance. They are based not only on new products and services the company wants to stress but on the accumulated experience of progressive dealers from coast to coast. Texaco's Sales Promotion Division, which has the responsibility for the annual meetings, takes particular pains to talk to thousands of these dealers and incorporate their good ideas into the important spring meetings.

#### Veteran Dealer Cites Value of Idea

As one veteran Texaco dealer interviewed last year said, "I never miss a Texaco Dealer Meeting. I've been a dealer for over 25 years, and a certain amount of the information I'm exposed to at a meeting. I'm familiar with already. But even if I came away with only one new idea, I'd count the time very wisely spent."

To explain how the meetings will be conducted, Texaco's Sales Promotion Division, under Manager J. M. Gregory, prepares a 32-page *Guide for Meeting Leaders* which outlines the procedure with such detail that the meetings are practically bound to run off without a hitch.

In fact, it is planned that by using the guide as an agenda, and screening the films properly, any one of the thousands of Texaco men in any of the 48 states can put on a top-notch meeting.

The program has actually been so well organized that it has been charted second by second to 1148 seconds of verbal presentations and 5520 seconds of film.

#### Does Same Good Job Everywhere

If this might seem a mechanical method of creating an inspirational message, the answer is "yes." It is mechanical and purposely so. It is designed to do exactly the same job in

Michael O'Shea and Marie Windsor featured in "The First Team."



There's a happy wedding scene to wind up this Texas feature.





Texaco advertising and promotion gets attention from dealers when "Sell More in '54" hits the screen to the accompaniment of the Firehouse Five Plus Four band and th's lovely lass pictured at right and below.



Maine as in California and to inspire equally well in either place.

The program is rehearsed dozens of times by management in New York before it goes out into the field. However, knowing that recitation by rote can destroy the spirit of any meeting, the leaders are instructed to read nothing "from the book" during the meetings.

#### Scripts Simply a Guide to Leaders

The verbal "scripts" which have been prepared for meeting leaders are sound and effective, but they are *not* for verbatim use. As a guide, they serve to keep the meeting hewing to its central theme and keep it within defined time limits, but leaders are instructed to phrase things in their own way.

Along with the five films and meeting leader's guide, Texaco supplies a complete kit of two banners, nine big posters, registration cards and name badges and invitation cards for the meetings. All these films and other materials are keyed to Texaco's business management theme

introduced in the 1953 dealer meetings and then carried through last year in sales and service conferences.

Of course, the company is not content to merely set up meetings, invite dealers, present the sales campaign and sit back to count up results. Although most dealers attend the spring meetings, if weather or other conditions keep enough of them from attending, company zone managers will schedule additional meetings in order to get the men in.

The business management theme is developed in more detail at dealer conferences held 30 to 40 days after the meeting, and objectives are checked week by week throughout the year. 

## Effective Retail Sales Training Is Vital to Our Prosperity

★ This annual Texas Company dealer meeting program has set a noteworthy example in the *completeness* and interest of its motion picture phases, utilizing 65 minutes of its 95-minute total program to *dramatize* and *visualize* important facts delivered to its nationwide family of retailers.

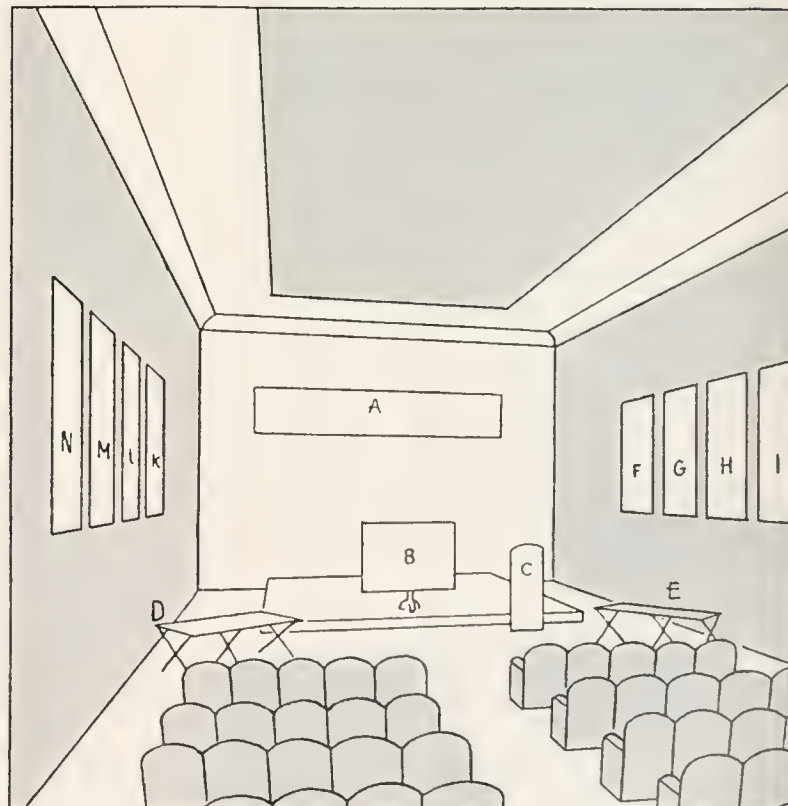
Behind the scenes, of course, there is a vast accumulation of experience gained through years of similar effort by J. M. Gregory, sales promotion manager and his able staff. These professionally-produced pictures also reflect the ability and talents of several of the most experienced studios and individuals in the business film field. *They had to be good* to hold the sustained interest of the thousands of service station operators and their assistants seeing this program in more than 700 meetings across the nation.

Of course these experienced dealers *know* most of the techniques and other material thus presented to them. Often enough, as one dealer puts it, *only one new idea* is enough to make the whole effort profitable. These ideas *plus* the regeneration of sales effort, *the feeling of teamwork and of closer cooperation* between an interested national organization and its most-distant member out on the selling line are fundamentals in the Texas program.

Just as fundamental in other lines of products and services is a similar need for more effective sales training of every type of retailer and members of his staff. *Too many sales, vital to our tremendous productive capacity, are lost* through inefficient sales personnel, improperly informed and lacking the motivation and "drive" to win and hold the customer. —OHC

#### Room Layout for Texaco Meeting:

- a. "Sell More in '54" banner
  - b. Motion picture screen
  - c. Speaker's stand
  - d. T.B. A. display
  - e. Texaco product display
  - f. Rest Rooms' poster
  - g. Havoline poster
  - h. Tour service poster
  - i. Texaco road maps
  - j. Motor detergent poster
  - k. Theatre ad poster
  - l. Texamatic fluid poster
  - m. Texamatic market poster
  - n. Uniforms poster
- plus 16mm projector.







(Top above) famous Lukens' 206-in. Big Mill, largest in U.S., rolling heaviest steel plate ever produced. Group above (l to r) includes G. D. Spackman, v.p., operations; Frederic Wiese, sales v.p.; Charles Lukens Huston, Jr., company president; and Robert W. Wolcott, chairman of the board, shown at company's film premiere.

Lukens officials greet press (l to r) below are Mr. Spackman; John F. Hartshorne of Business Week; Sidney Fish, N.Y. Journal of Commerce; Mr. Wiese; H. C. Barkley, N.Y. Times; and Norman C. Stabler, N.Y. Herald-Tribune.



## Press and Dealer Showings Are a Major Asset to Sponsor

in publicizing it sufficiently to attract the attention of consumers of processing equipment.

First step in the program was the New York press premiere of the film, which not only served to show the picture to a large number of editors but also to introduce the editors to the Lukens story—one which had changed considerably during the past decade without any appreciable recognition.

The premiere was held in the Hendrik Hudson Room of the Roosevelt Hotel. More than 125 editors—newspaper, business and financial, trade journals, weekly and monthly news and business magazines—attended the premiere.

Cocktails were served until the majority of the guests had arrived. As each appeared at the reception desk he or she was presented with an official Lukens "guest" badge carrying the visitor's name. These could also be used by the bearer in future visits to Lukens' Coatesville plant.

### Roar of Mill Sets Mood for Film

Like MGM's Leo, the reverberating roar of Lukens' giant plate mill specially recorded on tape—growing continuously in volume—announced to the assemblage that the showing was about to

## Premiere Event: a Promotional "Plus"

### Lukens Steel Company Sets Example With Its Manhattan Press Showing

**T**HE MONTHS OF PREPARATION usually spent in producing an industrial film may seem like the major part of the job but it's really only the beginning of another task that's equally as important: *getting the most for your money once the film is in the can!*

Take, for instance, the case of the Lukens Steel Company of Coatesville, Pa., which last year sponsored a new film, *Equip for New Profits*, 30 min., color, produced by Robert Yarnall Richie Productions. Production of the film, which describes the making of and uses for stainless and other clad steel plates (Lukens originated these unique materials and is the world's leading producer of them) took just one year.

The purpose of the film was to help Lukens' customers—fabricators of processing equipment used in chemical, petroleum, paper, power and similar fields where corrosion, abrasion, long life or product protection is needed at economical cost—sell the basic advantages of clad steels to the end users of equipment. This is essential since sales of Lukens' materials are completely dependent on the sales of fabricators' equipment.

The film was designed, therefore, to be used by fabricators of clad steel equipment as a sales tool in convincing end users of the advantages of clad materials in processing equipment.

### Promotion Program Gets Under Way

Once the basic objectives had been met in the preparation of the film, the problem still existed in getting the fabricators to use it and, further,

start. The group moved quickly from the reception room to the "auditorium" room where a full size reproduction of the world's largest ingot, glowing as if red hot, towered over the assembly and formed the background for the screen. The mill continued its thundering over the loudspeakers, interspersed with signal whistles and gongs that mark the movements of a plate being rolled, until all the guests were seated.

The roar was silenced. Brief introductory remarks by Charles Lukens Huston, Jr., President of the company, welcomed the editors to Lukens' "New York mill" and the premiere was on.

Following the half-hour show editors were provided with a vast assortment of packaged material covering all the ramifications of the Lukens' operation and had the opportunity of talking with officials responsible for each phase of the business. A buffet dinner was then served from long tables set on a full-sized replica of the largest steel plate ever rolled (some 60 feet long) from an ingot weighing 151,000 lbs.

### Local Premieres Held for Fabricators

After the premiere came showings to fabricators who would be using the film themselves—under their own name if desired. A series of local "first nights" exclusively for fabricators were staged in nearly a score of major industrial areas in this country and Canada.

Invitations to the showings were extended to the following four groups of fabricating firms' (CONCLUDED ON PAGE SIXTY-NINE)



**W**HILE SETTING A TREND in building construction the Aluminum Company of America joined the growing list of major business concerns recognizing the many advantages of permanent business theatre facilities. On the seventh floor of its well-known, silver addition to the Pittsburgh skyline is an audio-visual center as modern as the towering Alcoa Building itself.

Installations like the Alcoa theatre provide a convenient, always-ready place for screenings of company films, management meetings, training sessions and a variety of other uses. Typical of the best, Alcoa provides projection equipment for motion pictures, slidefilms and slides, and in addition these facilities include a professional-quality recording studio.

#### Five by Seven Projection Screen

The Alcoa theatre provides comfortable seating for an audience of 71 before its attractive, well-equipped stage. For motion picture or slide projection there is a five by seven-foot matte screen flanked by 12-inch Jensen speakers. Along the front of the stage are outlets for a television antenna, inter-communications system and regular 110-volt electrical connections for use in other types of audio-visual programs.

A professional-like performance is made possible by remotely controlled curtains and lighting. From the projection booth both front and rear curtains can be opened and closed electrically, theatre side-lights can be operated, and top lights and stage spot lights may be controlled with individual rheostats.

#### Inter-Com Serves Stage and Booth

Communication between the booth and the stage is provided by a two-way inter-com and a signal bell.

The projection booth is equipped for almost any type of visual presentations. A deluxe "Jan" Special projector with a 25-watt amplifier handles 16mm sound motion pictures. Sound slidefilms can be projected with a 1,000-watt DuKane projector, and both three and a quarter by four-inch and two by two-inch slides can be shown with an American Optical (Spencer) Delinea-



Clean modern design sets off the efficient interior of Alcoa's Pittsburgh preview-meeting room facilities which serve headquarters' offices.

## Alcoa's Model Preview Theatre

### Well-Designed 71-Seat Meeting Facilities Serve Pittsburgh Offices

scope. Additional equipment includes adjustable stands and a splicing table with rewind reels.

Two portholes in the front of the booth accommodate projectors, and two higher, hinged windows permit observation and checking the sound volume. The booth arrangement is a model of its own, with a dual-purpose setup.

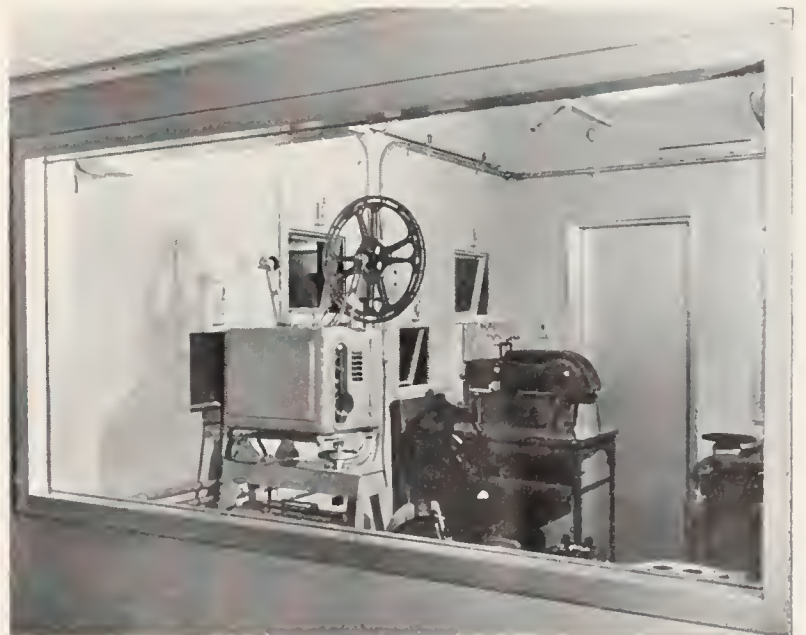
Beyond a large window in the projection booth, through which the picture below was taken, is a recording studio for professional quality reproduction of sound and music. Equipment includes a Stancil-Hoffman custom built

magnetic tape recording outfit and a portable Magnecord tape recorder and amplifier.

#### Room Serves Many Business Needs

The Alcoa theatre is typical of audio-visual facilities being installed by many forward-looking companies. Centrally located in this ultra-modern office building, it provides a showplace where visitors may see the company's films, and a convenient spot for the meetings, conferences, screenings and other program demands of business, implemented by audio-visual techniques. ■

Theatre-type seating (below left) serves an audience of 71 with convenience and comfort when the room is used for projected visuals of various conference purposes. The projection room (right) is seen through its recording studio window, part of its dual-purpose arrangement providing for company transcription needs via either Stancil-Hoffman or Magnecord tape equipment.







Extrusion of insulation onto a power cable in new Rome film . . .

## Power Lines for Production

ROME CABLE FILM SHOWS MANUFACTURE AND TESTING

**Sponsor:** Rome Cable Corporation.  
**Title:** *Cable—Pathway of Power*, 45 min. color, produced by Loucks and Norling Studios, Inc.

★ Electric power is so common that we seldom think of the network of wires and cables through which that power is transmitted. Rome Cable Corporation decided it was time to remind people that production of these wires and cables requires complicated machinery and constant control.

*Cable—Pathway of Power* details the manufacture of wires and cables from copper bars and aluminum ingots. Manufacturing operations were photographed in the sponsor's plant. Narration is by Karmi Evans, newsreel commentator.

Animation illustrates such steps as the extrusion of insulating materials onto wires and cables and testing of high-voltage cables.

After an introduction emphasizing the necessity of cables for electric power transmission, the picture tells how 250-pound copper bars are rolled into long rods, cleaned and drawn into wires of various sizes. Stranding operations, in which many small wires are

spiraled together to provide flexibility in large conductors are examined.

Various insulating materials and processes are pictured, including the mixing of rubber and plastic compounds, extrusion of the compounds onto wires and cables, braiding of fabric and paper coverings, and the impregnation of finished cables with asphaltic compounds.

The film shows how aluminum is continuously cast into a triangular strip which is fed directly into a rod rolling mill. This rod is drawn into wires and the wires stranded into cables, in much the same way as copper is processed.

Testing methods, by which quality is constantly checked, are viewed. These tests eye the quality of raw materials, experimentation to develop improved insulating compounds, and inspection of the finished wires and cables.

Prints are available for showing to interested groups from the Rome Cable Corporation main office in Rome, N.Y., or from branch offices in Atlanta, Chicago, Dallas, Los Angeles, Pittsburgh, St. Paul, San Francisco, and Seattle. □

you. Rather than build up elaborate plots devoted to more audience-diverting hokum than information, Chase Brass has hewed directly to the subject. As most people throughout the country are concerned with housing, and new homes going up at such a rapid rate, interest in these two pictures is bound to be high.

One film, *Down the Drain*, shows the advantage of copper tubing in modern drainage systems. Copper is not only strong and durable, but rust and corrosion proof. At the same time, it is light in weight so that long lengths can be handled by one man. The film shows plumbers doing the job of installing a copper drainage system on a new home site, points out that in the big

Copper for home drainage systems



—and copper for radiant heating.

housing developments at Levittown, New York and Levittown, Pa., where pennies saved in construction were very important, copper drainage tubing was used despite the slight added cost over other materials.

*The Story of Radiant Heat*, the second Chase film (both were made simultaneously) shows the firm's copper tubing being installed as conduits for radiant heating systems—in ceilings, cement slab floors, driveways and sidewalks. Animated sequences explain the principles of radiant heating.

Both Chase films, and others in the company's library of films, are available from Chase offices located in principal cities throughout the country. □

## An Historical Preface to First Aid

**Sponsor:** Johnson & Johnson.  
**Title:** *Bandages and Bullets*, 20 min. color, produced by the Baldwin Organization.

★ Johnson & Johnson's new film *Bandages and Bullets*, (20 minutes, color, produced by the Baldwin Organization), is designed to dramatize first-aid in an "entertaining but instructive" manner for TV audiences primarily, but also, second-run, for groups in civic clubs, service organizations, schools and colleges.

The plot, a familiar treatment indeed, tells of a reporter in a front-line dressing station preparing to write a story of first-aid on the battle field and in the home. "This is a big story," the reporter says,

Dr. Lister explains a theory . . .



significantly, "and I'm going to write it."

His story is illustrated in historical flashbacks to ancient Egypt, where the healing priest applied a wierd assortment of unguents in an ineffective effort to cleanse wounds. Medical men, up to 80 years ago, believed that venturing into the brain, chest or abdomen was, ac-



First aid begins at home.

cording to Johnson & Johnson, "fool-hearty."

The film goes on to Dr. Joseph Lister's successful experiments in antisepsis in his Glasgow hospital, and to Robert Wood Johnson, who went into the making of standardized germ-free dressings and established a multi-million dollar business—now Johnson & Johnson. □

## Chase Brass Films for Home Owners

**Sponsor:** Chase Brass and Copper Company.

**Titles:** *Down the Drain*, 15 min. color; and *The Story of Radiant Heat*, 15 min. color, both produced by Science Pictures, Inc.

★ Here are two new films that are based on a simple premise. If you're building or remodeling a house, you'll be interested; if you aren't a home owner or prospective one, the films will have nothing for



## Progress Report on the Modern Factory

Sponsor: National Association of Manufacturers.

Title: *Good Place to Work*, 11½ min. b.w., produced by Arthur Lodge Productions.

★ This is the story of current and past achievements by industry to improve working conditions and to make factory employment more attractive. It was made at the suggestion of educators who called the NAM's attention to high school students' preference for white collar jobs, regardless of their natural skills and interests. The picture is designed to remove ignorance of current factory working conditions, believed to be the chief cause of this preference.

*Good Place to Work* flashed back to early America, for a quick reminder of working conditions of those days, before showing modern employment procedures. It stresses the opportunities for education and specialized training now available in many companies to prepare workmen. Safety practices which have made

the factory statistically safer than the home or highway; industrial medical departments; materials handling equipment which have eliminated many back-breaking tasks of earlier days; industrial research to widen product use, thereby helping to stabilize production and employment, are reviewed in passing.

The film discusses the increasing efforts to keep employees informed of management's plans for the future, the trend toward recreation programs to include all employees. While showing individual company case histories, *Good Place to Work* stresses that these and other company benefits, such as cafeterias with good meals at cost, a liberal retirement programs, are merely milestones in continuing efforts to make the factory a better place to work.

*Good Place to Work* is available for industrial, educational, and group use from the NAM Motion Picture Department, 11 West 49th Street, New York 20.



N.Y. Telephone Company personnel play roles in "Your Voice Is You."

## New Voices for Better Business

A NEW YORK TELEPHONE PICTURE BY M.P.O. TO SHOW NATIONALLY

IF RENEWED and energetic efforts by the Bell System companies prove successful, the era of the opening gambit to a great many telephone conversations, "Hello this is John Filibuster I'd like to talk to Mister Smith" — or, "Hiya Boitie, what's wid youse?" may some day come to an end. Aiming to hurry the day when the telephone will no more threaten the nation's sanity as an instrument of muttering misunderstanding and bellowing befuddlement, the New York Telephone Company is distributing a new color film, *Your Voice Is You*, 15 minutes, produced by MPO Produc-

tions, Inc., that looks forward to the day when all telephone conversations will be pleasant, well-modulated and highly intelligible communication.

*Your Voice Is You* dramatizes the fundamentals of the Company's new Voice and Courtesy Program, and emphasizes that a good speaking voice is a social asset anywhere — on or off the job — as well as an essential tool of telephone men and women in their work.

When MPO was called in to make the picture, the main objective was to convey the program to New York Telephone Company operators. But it soon became apparent that a far wider audience could be reached.

Because the film has proved so successful in internal use, the Company now expects to release it throughout the Bell System. *Your Voice Is You* may also aid in recruiting new employees with possible showings in high schools, civic clubs and church organizations. In addition to this, the Company hopes to make the picture available to large business firms for use in training PBX operators and other personnel.

All of this aims at a new trend in American discourse. Conversation—in person as well as via the

telephone—should become a phonetic pleasure, or, at the very least, unhampered by a lack of clarity.

*Your Voice Is You* is enacted exclusively by New York Telephone Company personnel. Ten attractive employees are featured: A Service Assistant: five girls portraying the qualities of Vitality, Naturalness, Expression, Pleasantness and Intelligibility; three young ladies who characterize the bad qualities of speech; and the Perfect Voice, who embodies everything the Company is aiming for in its training program.

Set before a mock-up of a switchboard panel, the film has a nice sparkle and gets its message across through a clever, rhymed dialogue. Unpleasant voice qualities are played for laughs. The film shows a character who thinks a telephone is

a megaphone. Another is seen whose appearance would melt a robot, but whose lackadaisical speech would cool the most ardent casanova. And the adverse effects of a strong dialect are supplied by a young lady sporting a heavy dose of Brooklynese.

The picture's voice instruction is made even more graphic with the use of a color analogy. Different colors represent different qualities of voice—as for example, yellow for softness, and blue for hardness. The operators illustrate these qualities against correspondingly colored backgrounds.

The telephone girls, amateur actors, all, can be complimented for playing their parts in a truly professional manner. Not a little of the credit for this goes to MPO's director, Victor Solow.

These five operators epitomize ideal voice qualities in MPO film.



On telephone film set are (l. to r.) Tom Wilson, N.Y. Telephone; Jack Berch and Victor Solow, MPO; and Larry Bolvig, chief of Voice and Courtesy Program, N.Y. Telephone Co.





## Keeping Nature on Our Side

### "LOOK TO THE LAND" OFFERS POTENT CONSERVATION MESSAGE

Sponsor: The Twentieth Century Fund.

Title: *Look to the Land*, 21 min, color, produced by Encyclopaedia Britannica Films.

★ A task as big as all outdoors—the conservation and development of the nation's land and water resources—is the theme of this new film. It is based on material contributed by Robert W. Hartley to the forthcoming revised edition of the Twentieth Century Fund's research survey, *America's Needs and Resources*, by J. Frederick Dewhurst and Associates.

The new film calls on American private enterprise and government to use our great natural resources wisely so they may continue to help us grow and prosper. Touring the major sections of the country, the picture finds real-life examples of new farming methods, the wise management of timber and grazing lands, the coordinated development of river basins.

*Look to the Land* shows that the soil, forest, range and water resources of America are its most important natural assets.

These resources have often been misused, says the film, until vast areas of our crop and range lands have been damaged by erosion and the best part of our high-grade timber is gone.

"We have made mistakes," the narrator says, "but the land pro-

duced. Now a bigger job lies ahead."

The camera focuses on multiple-purpose dams and power projects, new farm implements and scientific methods for conserving topsoil, apparatus for controlling forest fires and tree disease.

The narrator shares the sound track with a guitar-playing ballad singer who underlines the film themes with American folk songs characteristic of the various sections of the country shown.

That the intelligent use of this natural heritage is of importance both to city and rural dwellers, to both industrial workers and farmers, is made clear.

Many of the problems are described in human terms; the county agent explaining how poor use of the land has led to the auctioning of a New England farm; the Negro family on the move from cotton fields to lumber mill; the Missouri Valley farmer recalling how his topsoil has been washed downstream. Throughout the film the audience is shown new opportunity for the work of American hands and machines, new demands on American foresight and ingenuity.

*Look to the Land* is being distributed through the nationwide regional offices of Encyclopaedia Britannica Films at a sales price of \$200 and a three day rental fee of \$7.



Camera reporter Jack Alexander (at left) plays key role as assigned by Lowell Thomas to cover the story of "Black Diamonds."

## Anthracite Reports to the Nation

Sponsor: The Anthracite Information Bureau.

Title: *Black Diamonds, the Story of Anthracite*, 27 min, color, produced by Paul Alley Productions.

★ Lowell Thomas sounds the keynote in this new public relations film. Photographed at Pawling, New York, against the same background with which he launched the story of Cinerama, Mr. Thomas lends his usual dramatic impact to a story that covers most of the coal-bearing areas of northeastern United States.

Paul Alley, who wrote the film, has the famous news commentator "assign" a camera reporter to bring back the story of anthracite. Starting at Pennsylvania State University with professors who explain the origin, history and development of hard coal, the reporter then tours the picturesque anthracite region of eastern Pennsylvania.

Covering a typical mining town,

the camera records the voices of Welsh miners as they sing a modern folk song. Highlights of mining operations, both underground and top-side, are portrayed. The theme of the film is the future of anthracite as a heating fuel. Scenes of research and development of the mineral reveal the new modern equipment designed to make the burning of anthracite comparable to that of any automatic heat.

Getting down to cases, the film stresses the necessity of conservation of our dwindling natural resources and the fact that fuel "close to home" (in the Northeast), such as anthracite, might better be used to heat homes, leaving so-called energy fuels for industry and national defense.

Distribution of *Black Diamonds* is being handled directly by The Anthracite Information Bureau, 380 Madison Avenue, New York.

Telling anthracite's story in a scene from "Black Diamonds".



## Production of Technical Ceramics Explained

Sponsor: The American Lava Corporation (A subsidiary of Minnesota Mining & Manufacturing Company).

Title: *AlSiMag Custom Made Technical Ceramics*, 28 min, color, produced by Continental Productions (Chattanooga, Tenn.)

\* \* \*

★ One of the most important, yet least publicized, of the basic industries is the manufacture of technical ceramics. In order to acquaint potential customers and the public with the specialized processes involved, this film goes into some detail to describe the production of AlSiMag technical ceramics.

Electronic industries employ these ceramic parts as rigid insulation and dielectric materials. Ceramic thread guides find wide application in the textile industry. Ceramics are also used in industries with high tempera-

ture equipment, such as refractories, burner tips, filters and strainers.

As the film shows, the production of technical ceramics involves the combining of earthy or inorganic materials into the basic "body" of the ceramic. These "bodies" are then pressed, extruded, and machined into the multiplicity of shapes required for various applications. The parts are then fired in massive gas-operated kilns, after which they become extremely hard and rigid. The ceramic is then ready for use, unless special surface finishes, such as glazes and metallic coatings, are required. Thorough tests and inspections are carried out during each stage of production.

Although originally planned for showings to technically-minded groups, the film deals with its subject matter in such an understandable manner that it is recommended for showings to any audience, from high school grades up.

(ALSO SEE PAGES 50-54)



**E**XPERIENCED recording studios and record manufacturers are keenly aware of the part their records play in a good audio-visual program. Two major factors contribute to this awareness. They are: (1) the semantics employed in the preparation of the script; and (2) the physical and electronic equipment necessary to produce a thoroughly professional sound job.

Recording studios and record manufacturers seldom, if ever, get involved in the problems of point one. However, it may not be too far afield to make one or two observations which are based upon considerable experience at the listening end.

There are two good tests which should be applied to an audio-visual show.

### Try It Without Sound

They are, first, to show the film without sound to a representative group and ask each to give his opinion as to what the show is all about, and specifically, what they may have learned. If their answers indicate recognition of the original problem and some awareness that the solution is being presented, then the producer may feel reasonably sure that he has devised a show which will accomplish his original intent.

Conversely, if the group reaction is way off the point, this is an indication that the pictures are not adequate for the job and that serious review and some changes are in order.

### Hear Sound Sans Visuals

The same test should be applied to the audio portion. This should be done after the recording session and editing has taken place. In other words, test the end product rather than an intermediate stage. Too often scripts are OK'd just from a silent reading by the person who must give that OK so the production can move ahead. In the process of making a record we hear a great many shows and, due to our objective position, we are automatically in the middle of the test mentioned above, and there have been many

# RECORDING for SLIDEFILM

## Helpful Suggestions for Effective Programs

by Roger LeFont, General Manager  
Universal Recorders, Inc., Hollywood, California

times when we were confused as to intentional meanings.

Now, we're not trying to tell other people how to run their business. We are, however, as vitally interested in the show as a whole as the producer or his client; consequently, we feel that any contribution which will help make slide-films better is worthy of serious consideration. There is a great deal of honest thinking and objective evaluation in this field because it lies mostly in the realm of teaching. Here we must accomplish specific things rather than furnish relaxed amusement. In other words, people are expected to know how to do something either completely new or to do what they are already doing in some better and more efficient way after they have been exposed to a slidefilm program.

### Tests of Proven Value

These observations are related to the subject at hand, and because we know the value of tests of this kind and recommend them for any slidefilm producer's consideration, we feel justified in taking the time to mention them. From the careful check given our test pressings, we know that our product must meet very high standards, both as to material and the way we have finally translated or recorded the script as to levels, equalizations and signaling. If tests similar to the two suggested above are employed, we know the quality and effectiveness of the show will be improved.

Now, on the specific subject of recording, there is much that can be contributed to making the final record a better component of the program as a whole.

First, there is the recording session where actor and producer (and sometimes the writer) work to in-

terpret the script so that ultimately, when the picture is on the screen, the narration or dialogue will be so integrated as to sound natural and



Above: the recording session follows all final checks of visuals and script.

Left: narrator Dick Gar-ton and the author discuss details of a program as related to narration to be recorded.

Below: electronic Signal Inserter operating with tape machine as engineer checks each signal against cued script.

have real meaning. The picture at that point must constantly refer to what is being said. Such correlated thinking is obviously necessary if the audio and the visual are to work together and to do a good job.

Second, after the show has been "edited down" to the size and pace desired, the work of making an acetate master is at hand. Very early in our experience of recording slidefilm shows, we recognized that a problem existed here which needed a good solution. We found that one of the most annoying problems to writers and producers of slidefilm programs had been the inexact placing or timing of the tripping signal, so that picture changes were not occurring exactly where and when preferred.

### No Time for Pauses

This was especially true of the automatic signal for picture changes in fast moving, tightly knit shows where there was no place in the narration continuity for the usual slight pause for signal generation and picture change.

To overcome this problem and to meet ever-increasing demands for closer tolerances, we decided to eliminate the human element of button-pushing, which at best was a variable of some magnitude, and to reduce the entire matter to electronic control.

And so we invented the Electronic Signal Inserter which uses an exciter element placed on the program tape at any desired point and then

as far as the normally adjusted projector in the field is concerned, the trip will occur exactly when desired.

Many advantages are apparent with this Electronic Inserter, among them being:

(1) facility in exactly locating the trip—at time of mastering the producer can make any final adjustments of one or more signals without disturbing the others;

(2) if anything happens to the acetate master in processing, an exact duplicate can be made at minimum cost and loss of time;

(3) new techniques can be used for writing scripts since the location or timing of the signal need not be a deterrent factor;

(4) the device will add the audible or the sub-audible signal (or both, if desired);

(5) time is saved since the necessity for a test pressing is eliminated—under this method, as soon as the

(CONCLUDED ON PAGE 67)

A brand new slidefilm recording comes off the press ready to play its part in a business program for field release.

(Pix by Morris & Associates)







Dr. Nicholas Rose addresses IAVA members on audience research.



IAVA members listen attentively during annual meeting program.

## Industrial Audio-Visual Executives Attend Seventh Annual Meeting

**Latest Audio-Visual Techniques Reviewed During Chicago Sessions; Elect Schieferly as President**

**T**HE SEVENTH ANNUAL MEETING of the Industrial Audio-Visual Association, held April 27-29 at Chicago's Windemere Hotel set some important precedents for its membership of business audio-visual executives and for the field at large interested in the progress of communication tools.

IAVA members and their guests reviewed a broad gamut of audio and visual techniques and equip-

ment applicable to their company needs.

The national organization brought the important subject of qualitative film audience research to the attention of its member companies, both through the medium of a guest speaker and through subsequent discussions.

During its business sessions, the association adopted a constitutional limitation on its total membership,

restricting its future size to not more than 100 individuals. While it was indicated that this limitation

may be later interpreted to allow 100 *companies* to participate, a definite move toward better participation and continuing *personal* activity has been made. Other constitutional provisions limited the membership to males only and encouraged the active attendance at future fall and spring meetings of every eligible member.

Highlighting one of the best-attended and "most fruitful" annual programs in the organization's history was the election of Joseph Schieferly (Standard Oil Company (N. J.)) as president, succeeding Leo Beebe (Ford Motor Company), Fred Beach (Remington Rand) and William Cox (Santa Fe Railway) were the newly elected first and second vice-presidents. Continuing the high tradition of loyal

(Continued on page 48)



New IAVA members pictured at Chicago included (l to r) Bill Buch (Lederle); Henry Strub (Aluminum Fiduciaries); George Kennedy (U.S. Steel); Bob Williams (Ford Tractor); and Vic Johnson (Standard Oil, Ind.)

IAVA Past Presidents Share Honors with retiring chief executive Leo Beebe (Ford) second from left as he receives annual award from R. P. Hogan (Kraft Foods) second from right, as O. H. Peterson (Standard Oil of Indiana) extreme left and W. M. Bastable (Swift) extreme right witness re-enactment of dinner ceremony.

Newly-elected officers and board members are (front row, l to r) John Hawkinson, treasurer; Jos. Schieferly, president-elect; and Don Steinke, secretary. Back row (l to r) are regional directors C. T. Coneway, Michael Ritt, Ken Penney, B. A. Bailey, Frank Rollins and new vice-presidents Bill Cox and Fred Beach.



1950

EDINBURGH  
FILM FESTIVAL

VENICE  
FILM FESTIVAL

1951

EDINBURGH  
FILM FESTIVAL

FILM COUNCIL OF  
GREATER BOSTON

SCHOLASTIC  
TEACHER MAGAZINE

1952

FILM COUNCIL OF  
GREATER BOSTON

1953

CLEVELAND  
FILM FESTIVAL

EDINBURGH  
FILM FESTIVAL

FILM COUNCIL OF  
GREATER BOSTON

KENTUCKIANA  
FILM FESTIVAL

STAMFORD  
FILM FESTIVAL

1954

FREEDOM'S  
FOUNDATION

GOLDEN REEL  
FILM FESTIVAL

INTERNATIONAL  
FILM FESTIVAL—ROME

SCHOLASTIC  
TEACHER MAGAZINE

Something extra,  
something intangible.

But you can SEE it

on the screen

in your film

produced by...

**MIPO** *Productions Inc.*

15 EAST 53rd ST. • NEW YORK 22 • MURRAY HILL 8-7830



## Industrial Audio-Visual Executives Meet at Chicago:

(CONTINUED FROM PAGE 46)

service which they have given IAVA. were John Hawkinson, re-elected treasurer and Don Steinke, re-elected secretary.

### Announce New Regional Directors for Coming Year

Regional directors for the coming year are Frank S. Rollins (E. R. Squibb & Sons) for the eastern region; Michael Ritt (Combined Insurance Co.) central region; Kenneth E. Penney (Minnesota Mining & Mfg. Co.) northern region; C. R. Coneway (Humble Oil & Refining Co.) southern region; and B. A. Bailey (Mytinger & Cas-

ephone Co.) project chairman; and Alan W. Morrison (Socony-Vacuum Oil Co.) publicity chairman.

The recently retired president, Leo Beebe is the new chairman of the past president's committee and James Craig (General Motors Corp.) continues as historian of the organization.

Impending program arrangements will be handled by Ken Penney (for western program affairs) and Edward P. Palmer (New England Telephone Co.) will assist on eastern program arrangements, in-charge of H. Frank Brown (Shell) N. Y. meeting chairman.

New members present at the annual meeting included Robert B. Williams (Ford Tractor Division);



Newly-appointed heads of standing committees pictured at Chicago were (front row, l to r) Alan Morrison (publicity); Walter Burton (technical); Charles Shaw (constitution). (Back row, l to r) Dean Blomeyer (membership); Ken Penney (western program); John Powers (projects); Jim Craig (historian), and Ed Palmer (eastern program).

solberry) western regional director.

Chairmen of IAVA standing committees for the new year were appointed by Mr. Schieferly. These include Dean Blomeyer (Caterpillar Tractor Co.) membership chairman; Charles N. Shaw (Armour & Co.) constitution chairman; Walter Burton (Minneapolis-Honeywell Regulator Co.) technical chairman; John E. Powers (Illinois Bell Tel-

William H. Buch (Lederle Laboratories); Victor E. Johnson (Standard Oil Company (Ind.)); George M. Kennedy (U. S. Steel Corp.); John H. Wessman (International Harvester Co.) and Henry E. Strub (Aluminum Fiduciaries, Ltd.) who became the first Canadian member of the association.

Several other new members (CONTINUED ON PAGE 72)

IAVA members and guests at a typical luncheon are shown in the group pictures (top to bottom at left). Included in the top scene are Jim Craig (arm on table) and clockwise to right are Dean Blomeyer, Alan Morrison, Ken Penney, Ed Purrington, Hugh Ralston, John A. Morrow, guest; and J. McKeon. Second from top group shows Dr. Nicholas Rose, guest speaker (reading) and clockwise to right, C. R. Coneway, Bill Buch, George Kennedy, Bob Williams, Ott Coelln, Tom Hope, guest; O. H. Peterson, John Flory, guest. Third scene includes Bill Cox (back to camera) Fred McMullen, Charles Shaw, John Bakke, R. S. Piasecki, Jack Wade, P. J. Ryan (Illinois Central guest), Walter Burton and Red Hogan. In the bottom picture are Cliff Meadows, right foreground; Don Steinke, Charles Fox, Henry Strub, A. W. Nelson, and D. G. Treichler.





## How movies help Minute Maid warm up sales for frozen orange juice

Minute Maid Corporation uses two different types of movies to help promote its frozen products at both dealer and consumer levels.

### To put it on the shelf . . .

Last year, Minute Maid's salesmen marched into meetings of wholesale grocers and chain stores, set up their Kodascope Pageant Sound Projectors, and presented "The Parade of Stars," a 25-minute film covering Minute Maid's consumer advertising and sales promotion program. The movie entertained and convinced. The use of film also helped to assemble all buying influences in a single room for the presentation, greatly reducing the selling time required.

### To move it off the shelf . . .

To entice consumers, Minute Maid showed another movie, "The Marvel of Minute Maid," to home-economics groups, P.T.A. meetings, men's and women's club groups,

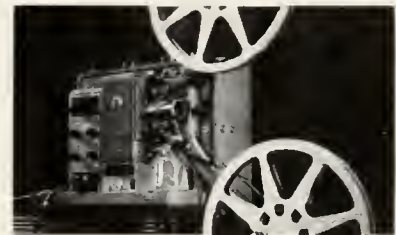
and similar organizations. It tells the story of concentrated fruit juices from tree to table. Narrated by Bing Crosby, this film has played an important part in squeezing the orange juicer out of the American kitchen. And it has helped to make the 6-oz. can of frozen concentrate one of the most common items in the housewife's shopping basket.

### To keep salesmen moving faster . . .

Minute Maid Corporation uses 8 Kodascope Pageant Projectors in its sales program. "The Pageant's easy portability makes it ideal for sales calls," says James Rayen, Minute Maid Advertising Manager. "It's easy to set up and operate, too. Yet it does a regular 'theater job.' What's more, when our salesmen are out on the road, their projectors have to take a lot of knocking around. But because of its pre-lubrication feature, the Pageant can take it . . . and without a bit of

*maintenance. We've never had a breakdown."*

Like Minute Maid, you, too, may find the answer to your need for a dramatic sales tool in the Kodascope Pageant. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.



Kodascope Pageant Sound Projector. There are 6 models to meet every 16mm. visual or acoustical need. Prices start at an amazingly low \$375 (subject to change without notice).



**PROBLEM:**  
How do you sell weather?

**SOLUTION:**  
Put it on slides.

Weathercasts of America, with offices in St. Louis and New York, is a firm of weather consultants providing forecasts and surveys to industry.

In selling its services, Weathercasts' salesmen use an easily portable Kodaslide Table Viewer. Slides show rudiments of meteorology and steps taken by Weathercasts to relate weather to client's own particular operation.

"We have found the Kodaslide Table Viewer helps us cut selling costs," says President William J. Hartnett. "Since the service we sell is rather complex, selling with the Viewers requires fewer call-backs. The potential customer gets a vivid Kodachrome Film story the first time."

## EASTMAN KODAK COMPANY

5-47

Dept. 8-V, Rochester 4, N. Y.

Please send name of nearest Kodak Audio-Visual Dealer, complete information on equipment checked:

☐ Kodascope 16mm. Pageant Sound Projectors ☐ Kadaslide Table Viewers

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ (Zone)

STATE \_\_\_\_\_

**Kodak**  
TRADE-MARK





E. W. Franck, chief engineer of Reeves Soundcraft, is pictured with award winning Magna-Strip magnetic release system (see below).

#### Reeves Executives Calls Academy Award Dawn of New Sound Era

★ The recent award to Reeves Soundcraft Corp. by the Academy of Motion Picture Arts and Sciences "for developing the process of applying stripes of magnetic oxide to film for sound recording and reproduction" was hailed last month as recognition of the beginning of a new era in motion picture sound. Frank B. Rogers, Jr., vice-president of Soundcraft, declared that "the Magna-Stripe process, which stripes film with one or more magnetic tracks, is revolutionizing motion picture sound."

MGM, Warner, 20th Century Fox and DeLuxe Laboratories have all been licensed by Soundcraft to use the Magna-Stripe process in making magnetic release prints of movies photographed by the Cinemascope technique featuring wide-screen action and stereophonic sound.

#### Notes Comparative Limits

"Optical sound is generally limited in its upper range to 6,000 sound waves per second," Mr. Rogers said. "This is less than the range of some human voices."

"The FM sound broadcast with the television picture has a range considerably greater than that of the human voice, going to 12,000 per second and, with good equipment, considerably higher. The best phonograph records, these days, when played on good equipment, will go still higher, up to 15,000 per second, which is the upper limit of the human ear."

#### Turn to Magnetic Sound

"The film industry using optical sound, soon found that they could not compete with this improved sound in the home. The situation was further complicated by the fact that optical sound tracks, as the film prints get old, pick up considerable dirt, fingerprints and scratches, all of which are reproduced as extraneous sound. Such blemishes affect magnetic sound very little, if at all."

"The movie producers quickly turned to magnetic sound for recording, and for the last three years practically all original sound re-

## ALONG THE PRODUCTION LINES

corded in Hollywood has been recorded magnetically. Now the Magna-Stripe process is also revolutionizing Hollywood sound recording in mixing, dubbing and editing.

"Until recently, however, all release prints carried optical sound tracks," Mr. Rogers said. "Now more and more theatres are converting their existing projection equipment to handle Magna-Stripe magnetic release prints." □

\* \* \*

#### Alaska, Hawaii are Territories

♦ Scurrying past the Ides of March to get out our otherwise impeccable No. 2 Issue, we overlooked certain points of territorial and municipal pride.

From our friends in Hawaii and Alaska, we hasten to beg indul-

gence. Our geopolitical editor sternly reminds us that these two beautiful and bountiful lands are incorporated Territories of the United States—not, as we indicated in the directory of audio-visual dealers, Possessions.

#### Withdraws Road Show Ruling

♦ A rule excluding road show operators from the benefits of the "book rate" postal law for film-shipments was in effect withdrawn by Assistant Postmaster General N. R. Abrams recently.

Answering a protest from the National Audio-Visual Association, Abrams expressed doubt that the law's restriction against use by "commercial theatre" operators applied to all road show operators.

Now the post office will consider each case on its merits, he said.

"Ejection Seats"  
for  
UNITED STATES NAVY



**Business film  
producers for over a  
quarter-century**

Slide films • Motion pictures • Films for TV

**Frederick K. Rockett Company**

6063 Sunset Boulevard, Hollywood 28 • HOLLYWOOD 4-3181

## Girl Scouts Campaign for Lighted Schools

Sponsor: Girl Scouts of the U.S.A.  
Title: *Lighted Windows*. 20 min.  
b/w, produced by the Girl Scout Visual Aid Service.

★ This film, based on actual Girl Scout experiences, tells how a group of teen-age Senior Girl Scouts instigate the opening of schools for after-hour activities. The plot unfolds when all schools in a town are closed for after-hours meeting because of lack of funds.

The Senior Scout Planning Board starts a survey that reveals a lack of recreational facilities throughout the city. Then, facts and figures gathered by the girls are placed before community leaders by the adults on the Girl Scout council.

Through a "Lighted School House" campaign, spearheaded by the girls, the entire community becomes interested and a city-wide referendum is held.

As a result the schools are opened again for community use. More than 150 girls and adults from the south-east section of the Bronx, New York, took part in the film.

*Lighted Windows* is the latest in quite a series of Girl Scouts' visual aids. In addition to the new release, the Girl Scouts' film catalog lists nine other motion pictures available for sale or rent. Each comes with a study guide. Special 14-minute television prints are available of each film, and 35 mm movie theatre prints are offered on some subjects.

In addition to the Girl Scout motion pictures, three television spot announcements—on Girl Scout week, volunteer recruitment, etc.—are available, and two theatre trailers. For training purposes, eleven color filmstrips have been made and a goodly number of pamphlets, fliers and flip charts.

The Girl Scouts Visual Aids Service will provide short film acknowledgements (for \$8) to any Girl Scout councils who have films given them by local industries or merchants. Sample: "This film was given to the Buffalo and Erie County Girl Scout Council by the Lenor Department Store." □

\* \* \*

#### New Jam Handy Pittsburgh Offices in Gateway Center

♦ New Pittsburgh offices for THE JAM HANDY ORGANIZATION, INC., were announced recently by the company. The offices are located in the Colonel Henry Bouquet building, Gateway Center.

# SALES • SERVICE • RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT  
OF PHOTOGRAPHIC EQUIPMENT FOR

## T.V. and Motion Picture Studios

### New PROFESSIONAL JUNIOR

Adjustable wood BABY TRIPOD  
—for Prof. Jr. friction  
and geared heads



Has substantial shoe and spur  
Measures from floor to flange  
25" extended — 17"  
collapsed. **\$75**

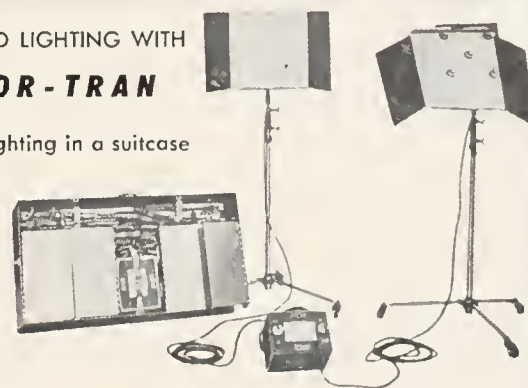
### FAMOUS "controlled action" SMALL GYRO TRIPOD

Two speeds—slow and fast  
—for both panning and tilting.  
Helps you capture fine scenic views  
and fast-moving sports events. Espe-  
cially recommended for 16mm Mitchell,  
16mm Maurer, B & H Eyemo  
and similar cameras.

**\$600**

### PACKAGED LIGHTING WITH COLOR-TRAN

—studio lighting in a suitcase

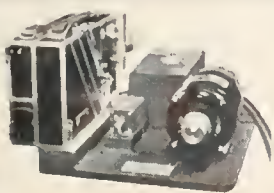


Imagine being able to use two 5000 watt units  
on a 30 amp. fuse — COLOR-TRAN will do it!  
Kit contains 2 light heads, 2 Superior stands and  
proper size COLOR-TRAN converter to match.  
Packed in compact case.

Senior Kit  
**\$237.50**

Other style  
kits available.

Write for COLOR-TRAN Catalogue.



### STOP MOTION MOTOR FOR CINE KODAK SPECIAL

Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
or for single frames. Camera  
mounts without special tools.

**\$450**

Also available — Stop Motion  
Motors for 16mm—35mm B & H,  
Mitchell and other professional  
cameras.



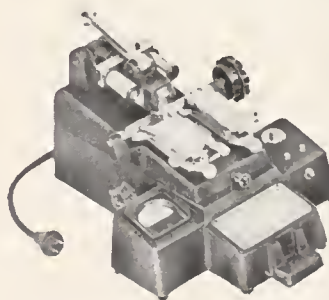
### ELECTRIC FOOTAGE TIMER

Dual model for both 16mm  
and 35mm. Large white num-  
erals on black background. Accu-  
rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
minute—or 35mm operating at  
90 feet per minute . . . or both  
in synchronization.

**\$95**

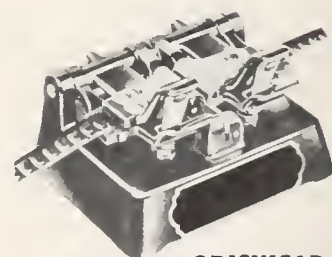
Single model, either 16mm or  
35mm **\$45**

### presto-splicer GIVES PERMANENT SPLICE IN 10 SECONDS!



Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
or perforated film. 16mm, 35mm or  
70mm. **\$547.80**

16mm or 35mm models—  
for perforated film.



### GRISWOLD HOT FILM SPLICER

Model R-2 for 35mm silent and sound  
film. Precision construction makes it easy  
to get a clean, square splice with accu-  
rate hole spacing. Nothing to get out of  
order. **\$65**

Also Bell & Howell 8mm, 16mm and  
35mm Hot Splicers and B & H Labora-  
tory model Foot Splicer.

\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses  
available in mounts for all 35mm Motion Picture Cameras. \*PHOTO RE-  
SEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade  
and Hollywood Film Company cutting room equipment. Griswold & B.&H.  
Hot Splicers. \*DOLLIES \* Bardwell-McAllister, Mole Richardson, Century and  
Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

FRANK C. ZUCKER  
**CAMERA EQUIPMENT**  
1600 BROADWAY NEW YORK CITY





Helping jewelers sell watches . . .

### Promoting Watch Sales

Sponsor: Swiss Federation of Watch Manufacturers.

Title: *Answers That Sell the Fine Swiss Watch*, 15 min. b/w, produced by Transfilm Incorporated.

★ In this year of increased emphasis on the importance of real selling, as against the too-long customary retail order-taking, the Swiss Watch Manufacturers are urging jewelers to sharpen their techniques in order to move goods faster.

This film, laid in a typical American jewelry store, poses a series of sales situations and by demonstration provides the best answers to make the sale. It covers not only the verbal techniques of salesmanship, but display and other points as well.

*Answers . . .* will be shown at jewelers' trade meetings, conventions, and similar jewelry trade functions.

### Jobs for Handicapped

Sponsor: National Association of Manufacturers.

Title: *Opportunities Unlimited*, 14½ min. b/w, produced by Arthur Lodge Productions.

★ This film, produced in cooperation with the President's Committee on the Employment of the Physically Handicapped, tells of the dramatic strides made by persons with physical handicaps in winning acceptance by industry in competition with the able-bodied. It points out that every person is handicapped in some respect, that in the individual case it is a matter of degree. The film traces the tremendous efforts exerted by many with severe handicaps to overcome them during medical treatment and the process of rehabilitation.

Individual success stories dramatize how careful job placement overcomes physical handicaps often resulting in outstanding attendance and production records. Some handicaps can even be turned to advantage, the film shows.

*Opportunities Unlimited* was produced in a large measure from footage taken originally for NAM's weekly television newsreel, *Industry on Parade*. It is available from the NAM Motion Picture Department, 11 West 19th Street, New York 20.

## what's new in business pictures

### HOW FIVE CURRENT MOTION PICTURES SERVE INDUSTRY

#### This New U.S. Plywood Film Fails to Deliver

Sponsor: United States Plywood Corp.

Title: *Seeing Is Believing*, 22 min. color, produced by the Baldwin Organization.

★ Edwin Arlington Robinson would turn over in his grave if he could see what the U.S. Plywood Corp. has done with his brain child, Miniver Cheevy.

Miniver turns up as the protagonist of a film that is designed to convince home-owners that "do it yourself" home improvement is so easy anyone can do it. The theme is a good one. With more and more people beginning to help themselves in

fixing up the house, good films on the subject are in big demand.

But with a ready-made audience waiting for well-made films on home improvement, it is difficult to see why the sponsors of this film have found it necessary to lard it so overgenerously with ridiculous fantasy that would bring sneers from an audience of four-year olds.

Can Plywood and its part in home modernization be so completely dull in itself that its story has to be fancied up with leprechauns and other preposterous hokum throughout the film?

The score winds up to be about 75% nonsense and 25% useful information. That ratio is not good enough.



What makes customers buy? (below)

#### Human Side of Selling

Sponsor: Mullins Corporation.

Title: *This Thing Called Salesmanship*, 34 min. black/white, produced by The Jam Handy Organization.

★ Because buying behavior is human behavior, effective sales stimulation must be based on a clear knowledge of human behavior.

To re-emphasize this fact to its advanced sales force, the Youngstown Kitchens Division of the Mullins Corporation parented *This Thing Called Salesmanship*.

Designed for group sales training, the film argues intelligently for a total approach in selling modern kitchen equipment. *This Thing Called Salesmanship* bids salesmen to learn well what people buy, how they reach their decisions to buy, and why they are moved to buy.

The human inclinations and habits which motivate original desire, contemplation and final purchase of an item, large or small, necessity or luxury, are exemplified as the film takes its audience behind the scenes of sales situations.

#### Introducing a Product

Sponsor: Scott Paper Company.

Title: *In These Hands*, 14 min. color, produced by Wilding Picture Productions, Inc.

★ A new industrial paper wiper recently introduced by the Scott Paper Company may some day make a thing of the past of the time-honored system of wiping down oily machine tools and parts with rags. Scott's industrial wiper, which has been under test for over a year, is a tough lint-free paper embossed with thousands of little dimples to increase absorption and strength. It is said to be much more efficient and economical than rags for general industrial cleaning and wiping down machinery.

To introduce the product in the field, Scott is using a new film. *In These Hands*, which is shown in a continuous "suitecase" sound projector and taken right into the plant manager's office by Scott representatives. It is a straight selling film which effectively demonstrates the product "in action."



## Film Libraries

**SUMMERTIME IS THE RIGHT TIME  
for PEERLESS TO PUT YOUR PRINTS  
IN CONDITION FOR FALL USE**

Every summer, film libraries all over the country entrust their prints to us for **PEERLESS-SERVICING** which includes:

✓ Inspection
✓ Scratch Removal
✓ Replacements

✓ Repairs
✓ Cleaning
✓ Rehumidification

✓ "Peerless Treatment" to resist future damage

**Cleaned up and rejuvenated — back the prints go to you, ready for hard use again in the fall.**

Cost? Surprisingly low . . . Write for price list!

# P

# EERLESS

**FILM PROCESSING CORPORATION**

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959 SEWARD STREET, HOLLYWOOD 38, CALIF.





## "Street Corner U.S.A." with Clete Roberts



...filmed for Television with the AURICON  
"Super 1200" 16mm Sound-On-Film Camera

Again, for the 4th consecutive year, Mr. Clete Roberts uses Auricon 16mm Sound Cameras to shoot his latest national television show "Street Corner U.S.A."

On this National TV Poll, viewers can see and hear public opinion on the most interesting and provocative subjects in America today.

Clete Roberts, Commentator-Reporter, says... "Our Cameramen have shot over one million feet of Auricon 16mm Sound-On-Film and have used virtually every foot of film taken with our Auricon Cameras!"

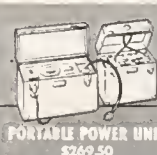
Write for your Auricon Catalog, describing the "Super 1200"...a superb photographic instrument, sold with a 30 day money-back guarantee. You must be satisfied!

Shown at right of "Super 1200" is Clete Roberts, Commentator-Reporter for "Street Corner U.S.A." Operating the Auricon "Super 1200" 16mm Single System Sound Camera is Charles "Chuck" Short, I.A.T.S.E. Cameraman.

### BERNDT-BACH, INC.

7387 Beverly Blvd., Los Angeles 36, Calif.

**The Auricon Hollywood Line**  
SOUND-ON-FILM EQUIPMENT SINCE 1931





# Medic to Learn Treatment of Chest Wounds from Navy Film

♦ When a G.I. drops in battle, first aid must be swift and sure because evacuation is slow and uncertain.

*Sucking Wounds of the Chest*, a new addition to military training films, deals with an injury target-area which provides one of the highest death rates among all combat wounds.

Sponsored by the United States Navy and produced by The Jam Handy Organization, the 11½-minute sound and color film endeavors to improve the ability of company aid men and hospital corpsmen to treat perforated chest wounds.

The film systematically shows the rescue-trainee how to recognize the nature of these wounds: one tell-tale signal is a sucking sound heard in the chest area of the wound. The sound of such a wound is reproduced as it would be heard in a combat situation.

A second symptom—the blue coloring of the lips and ear lobes—is rendered in color as it would appear in an actual injury.

Explanation of the causes of these symptoms are prefaced by animated studies of the normal actions of the diaphragm which make adequate breathing possible. The film shows how breathing fails when an opening through the chest wall and pleural sac brings outside air pressure around the lung.

Quick performance of the five steps pictured in the film puts chance on the side of the gasping G.I.

By life-and-death-like instruction in every phase of first aid for chest wound injuries, *Sucking Wounds of the Chest* will prepare corpsmen to do their job effectively.

\* \* \*

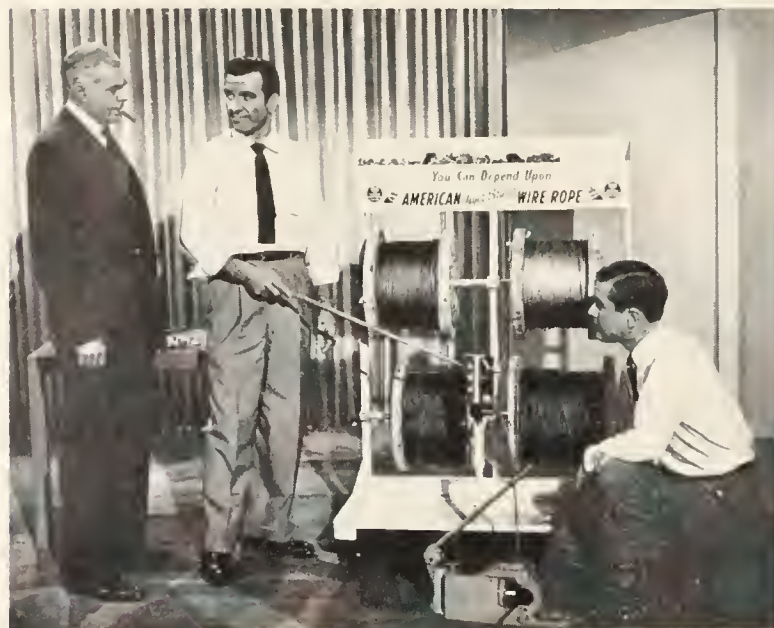
# Coast Guard Gives Boaters More Lessons In Smart Seamanship

♦ *Safety on the Water*, a new 16mm 28-minute film sponsored by the United States Coast Guard depicts maritime precautions for commercial and pleasure boat owners and operators.

The black and white film is a follow-up of *You're Being Boarded*. It shows boatmen the importance of providing equipment beyond legal minimums. It stresses the need for sound knowledge of seamanship and small boat handling, vital for the safe operation of such craft.

*Safety on the Water* has been cleared for television. It may be scheduled for showing upon request to: Chief, Public Information Division, U.S. Coast Guard, Washington 25, D.C.

# U. S. STEEL VISUALIZES STORY OF WIRE ROPE



A wire rope technician explains features in "Speaking of Wire Rope."

# Value of Wire Rope Explained in United States Steel Film

♦ The design and use of wire rope are pictured in Technicolor in the United States Steel Corporation's newly-released motion picture, *Speaking of Wire Rope*, produced by Roland Reed Productions.

With the story of a young wire rope technician, the 33-minute production explains many types of wire rope design, stressing that proper selection of rope is all important to engineers.

Manufacturing sequences, tests designed to insure quality, and facts on maintenance have an important place in the film. Application scenes taken at Sun Valley, New York, New Hampshire, and in mines, quarries, fishing grounds and oil fields all over the country, show wire rope at work on all kinds of jobs to meet the needs of the home and industry.

\* \* \*

# Fun of Model Toys Portrayed in Color Film, "A Toy for Timmy"

♦ Selling toys is a problem in selling Dads as well as little boys.

In *A Toy for Timmy*, a 15-minute color film, Charles William Doepke Mfg. Co., Rossmoyne, Ohio strives to convince youngsters and parents of the values of its model toys.

A simple scenario written by Dick Ashbaugh, humorist, tells how one small boy learns about model toys, steel scale construction equipment and fire engines.

*A Toy for Timmy*, produced by Brown-Hillebrand Productions of Cincinnati, replaces a film sponsored four years ago by the toy manufacturer. Potential Timmies will see the film in schools and on t.v. Dads will view it at civic and other group meetings. Inquiries should be directed to the Doepke Co.

\* \* \*

# Pipe Manufacturer Tells Product Story in New 18-Minute Picture

♦ A color documentary film, *Pipe Dream Come True*, has been completed for Orangeburg Manufacturing Co., Inc., Orangeburg, N.Y., manufacturer of underground electrical fibre conduit and bituminized-fibre drain and sewer pipe.

An 18-minute Princeton Film Center production, *Pipe Dream Come True* recounts man's fight to control water. This leads into the specific manufacturing processes and applications of the Orangeburg product to non-pressure purposes.

The film plumbs Orangeburg's contribution to house-to-sewer and house-to-septic tank systems, basement flood prevention, and in various areas of farm drainage.

The company plans national exhibition of the film.

Carrier



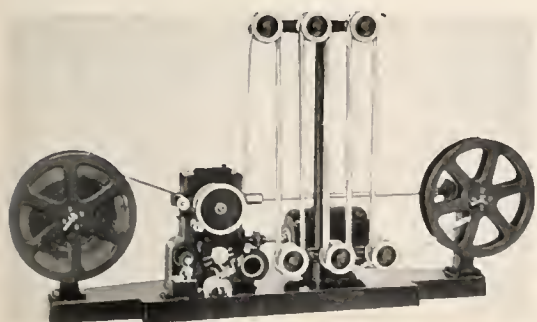
Quality  
demands  
Quality

**PATHESCOPE PRODUCTIONS**

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# One-Stop Source for Film Production Equipment

**"The Department Store of the Motion Picture Industry"**



## The MOY 16 & 35mm Visible Edge FILM NUMBERING MACHINE

*Fills the bill for orderly handling of negatives or prints—where edge numbering is a MUST. Guides projectionist in matching exact frames.*

This non-intermittent unit has automatic metal numbering block, prints black or yellow. Film passes over drying rollers before being rewound—Central lubrication, 2000' capacity, speed 50' per min. 16mm model prints between perforations only—35mm prints between perforations or on outside edge as specified. Both negative and positive films can be numbered.

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American Optical Co., Buffalo, N. Y.  
Cinerama Productions, New York

With new, improved inking system

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For indoor and outdoor use. 3 BOXES EACH WITH SOCKETS to hold four 150W R40 lamps. Overall size 62"x30"x30". Tripod stand has two folding 1 1/4" tubular steel arms 28" long, to which lamp heads are attached. Detachable head 2" long x 2 1/4" x 3" high. Has 3—4" RUBBER TIRED CASTERS.

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SAME with one box to hold 4—150W projector lamps, \$22.50

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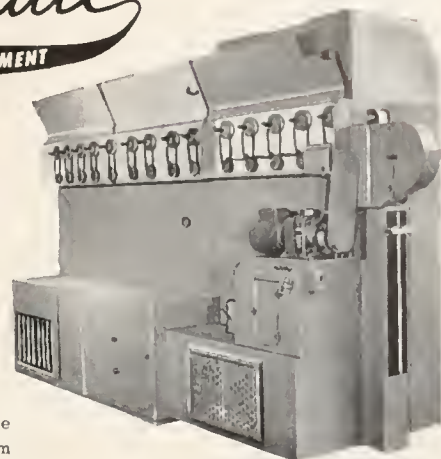
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BRIDGAMATIC 470C—one of 12 models, including color machines.

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Fine for TV Stations, pos. speed 600' per hr.

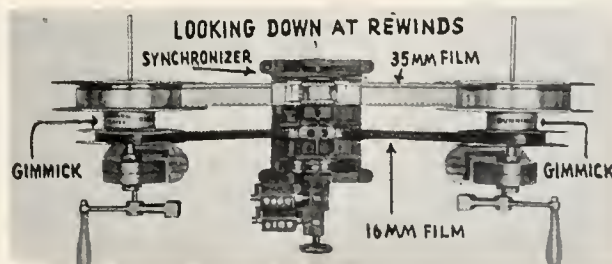
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**Guarantees absolute uniform "take up"**

- Simply slide "Gimmick" on any KEYWAYED rewind spindle. You NEVER throw slack—regardless of varying sizes of rolls or widths of films (16 or 35mm).
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# In the PICTURE PARADE

## BRIEF REVIEWS OF CURRENT SPONSORED PROGRAMS

### Ford Film, "One Out of Seven" Notes Jobs in Auto Industry

♦ One out of every seven Americans makes his living in some section of the motor vehicle transportation industry.

Ford Motor Company gives this job-word-to-the-wise in *One Out of Seven*, a new 20-minute black and white film which had its premiere in Buffalo, New York recently at the annual convention of the American Personnel and Guidance Association.

Produced with the aid of Michigan school and college guidance counselors, *One Out of Seven* informs its audience that whatever kind of work Americans want to do they can find it in the automotive business.

Automotive manufacturing alone employs more than 900,000 people in more than 5,250 job classifications, the public relations and recruitment film states. Nearly another two million people hold jobs in the retail and servicing end of this business.

Scenes of many men and women, young and old, testing, welding, engineering, managing, selling, and designing document the talents this industry puts to work.

Pictorial descriptions of apprenticeship, foreman and management training programs point to advancement avenues. Ford "factories of tomorrow" encourage future workers with a picture of brain and button-pushing labor.

\* \* \*

### "Mighty Miniatures" Describes Manufacture of Minute Bearings

♦ *Mighty Miniatures*, a new 15-minute, 16mm sound film in full color, offers practical information to engineers and instrument designers. It was produced by Miniature Precision Bearings, Inc., of Keene, N.H.

The film describes the manufacture and inspection of miniature bearings and their application in precision mechanisms. It shows in detail how bearing rings are machined and polished, and how the completed assembly is tested for concentricity, torque, ring diameter and other dimensions and characteristics. Footage is devoted to the manufacturer's quality control program and packaging methods.

Prints are available for showing before technical societies and engineering groups. They may be ob-

tained by writing the Engineering Department, Miniature Precision Bearings, Inc., Keene, N.H.

\* \* \*

### Film Shows How Insurance Helps Towns Recover from Tornadoes

♦ After the terror of a fierce wind-storm subsides, torn communities face the tough challenge of rebuilding. The greatest single aid these communities have in rebuilding is the payment of losses by insurance says *The Wind and the Fury*, a new 16mm color film, sponsored by the National Board of Fire Underwriters.

The 15-minute film documents its theme with footage shot in the

debris of last year's tornadoes in Waco, Texas, Columbus, Ga., and Worcester, Mass.

Harsh realism sounds from a narration by voices of actual tornado survivors. These tape-recorded "voices in the wind" and scenes showing how the communities were rebuilt tell the insurance story.

*The Wind and the Fury* was written and directed by George P. Johnston of Washington Video Productions, Inc., Washington, D.C. The production was supervised by J. Wendell Sether, NBFU public relations manager.

The film is available in black and white to t.v. stations. Color prints are available for schools, clubs and

civic organizations. Booking requests should be made to the Bureau of Communication Research, Inc., 13 E. 37th Street, New York 16, N.Y. West of the Rockies, the address is The National Board of Fire Underwriters, 465 California Street, San Francisco 4, Calif.

\* \* \*

### American Bakers' Assn. Film Stresses Importance of Bread

♦ Bread's importance as one of the seven necessary foods is reiterated in *Keep Your Balance*, a new film, sponsored by the American Bakers' Association.

The first in a series produced for the Association by Kling Studios, Chicago, the public relations film features Dr. Norman Jolliffe, author of the book, "Reduce and Stay Reduced."

This series is planned for showings on t.v. and to civic organizations, schools and at food shows.

\* \* \*

### "New Frontier in Wall Paint" Shown by O'Brien Corporation

♦ Twelve years of research and development—1572 experiments—were required to successfully combine alkyds with thermolyzed oils in a flat wall paint. O'Brien Corporation, South Bend, Indiana, is telling its audiences this product story with a 25-minute color 16mm sound film, *Alki-Therm. New Frontier in Wall Paint*.

The sales promotion film shows how the corporation finally managed to blend the alkyds with their patented thermolyzed oils—an achievement it calls revolutionary in the paint industry. Paint-making scenes move through the scientific development story.

Produced by the Frink Studios of Elkhart, Ind., the free loan film can be obtained by contacting any local O'Brien dealer or by writing the corporation at South Bend 1, Ind.

\* \* \*

### Antenna Seen as "Vital Link" In Channel Master Corp. Film

♦ Learning only 14% of the nation's television set owners know that antennas are complex devices that largely determine the quality of the t.v. picture. Channel Master Corporation recently prepared *The Vital Link*, a 13-minute sound film.

*The Vital Link* describes the function of antennas, why different antennas are necessary and how they reduce "snow," "ghosts," and other reception flaws. The antenna is seen as the "vital link" between the station and the set.

Free 16mm prints are available from Association Films exchanges.

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Producers of Fine Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND  SYSTEM



"Mrs. Hazard's House" features Reed Hadley in narrator's role.

**Prudential Child Safety Film  
Picked for Cleveland Festival**

♦ *Mrs. Hazard's House*, a 13-minute safety motion picture, sponsored by the Prudential Insurance Company of America, will be among the recent films to be exhibited at the Cleveland Film Festival, June 16, 17.

The 16mm color film wags a finger at booby traps which imperil children in the home. It was recently premiered before 200 representatives of public health, child welfare and safety groups at the Biltmore Hotel, Los Angeles. *Mrs. Hazard's House* keynoted this meeting which mapped the recent Los Angeles City Health Department Child Safety Week program.

Accenting the home accident prevention phase of the safety program, the film is being distributed throughout 11 western states and the Territory of Hawaii.

*Mrs. Hazard's House* uses live action and animation to signal its alarm. It was produced by King Horton Productions of Hollywood, Calif. It stars Reed Hadley, television film personality, James Brown and Randy Stuart in a script by William Robson. Harold Daniels was director.

**Chain Saw Demonstration Film  
Shows Use in Forest, on Farm**

♦ Advantages of chain saw operation are demonstrated in a new 30-minute film, *Chain Saws Turn Trees into Money*.

Sponsored by the Homelite Cor-

poration, the 16mm, black and white film is directed at farm, school and club audiences and t.v. It presents the chain saw operation and describes the process by which the chain saw enables farmers to earn additional income.

The use of the chain saw in clearing land, cutting farm wood and its work on other farm projects are shown. Safety factors in the woods and good forestry practices are marked.

Direct all t.v. requests to The Princeton Film Center, Inc., New Jersey.

**3 Slidefilms Featured in RCA  
Sales Program for Retailers**

♦ Forty actors delineate sales problems and answers in three color slidefilms to be used as the visual segment of a new RCA Victor Company training course for 25,000 retailers.

In a motion picture feature approach, with story lines, character development and situation comedy, the three slidefilms incorporate 20 stylized sets and costumes ranging from early Egyptian to contemporary.

Produced by On Film, Inc., Princeton, N.J., the films contain 20 to 30 per cent more frames than is usual in strips of comparable length.

The slidefilms will be screened at small conferences of five to 15 retail salesmen and will be presented by the RCA distributing organization. This system allows all attending to actually participate in the program as they discuss problems presented on the screen.

The big approach to slidefilm production gives the films entertainment value similar to motion pictures according to Robert Bell, president of On Film, Inc.

"There is no reason why a filmstrip has to be a poor cousin of the motion picture and confine itself to the blackboard lecture technique . . ." Bell said. "Filmstrips can and should be exciting for the audience to see and hear."

# Bright, clear pictures even in "full-daylight" classrooms!



Now classrooms don't have to be darkened—even in modern buildings with whole walls of windows—to get sharp, clear pictures! The AO EDUCATOR "500" projector will give you maximum clarity and contrast...more than most 750-watt projectors...for either color or black and white. Saves you the trouble and expense of blinds...lets students write while you show slides.

In addition, the EDUCATOR "500" combines these AO quality features:

- **EASY TO OPERATE.** Exclusive AO film unit makes filmstrip insertion exceptionally easy. A twist of the knob, and special pressure plates open or close. Scratching and warping completely eliminated.
- **CRISP, SHARP IMAGES.** High-quality AO lenses, ground and polished to precision standards, make pictures exceptionally vivid...help hold audiences' full attention.
- **COOL, QUIET OPERATION.** AC motor-fan cooling unit runs quietly and keeps lamp house cool to touch, even

after hours of operation. Films or slides can't ever scorch.

• **EASY CENTERING.** Convenient finger-tip controls raise or lower projector for fast, easy centering. Autofocus slide changer keeps all slides centered regardless of mount.

• **AO FINE-QUALITY CONSTRUCTION.** All optical elements guaranteed against heat breakage, and built with the fine technical craftsmanship that has made AO the leading manufacturer of optical equipment for more than 120 years.

## COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 350 color films. If you have a production problem, contact Henry Clay Gipson, President . . .

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AO EDUCATOR "500" Projector.

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## Kodak Appointments Fill Advisory, Sales Service Posts

Four executive appointments were announced last month by officials of the EASTMAN KODAK COMPANY. The new appointees were chosen to fill advisory, sales, and service positions.

THOMAS W. HOPE was appointed assistant advisor on non-theatrical films. ADRIAN TERLOUW was named educational consultant for the sales service division. NORMAN E. SALMONS became supervisor of the sales service division's camera club and school service. CHARLES A. KINSLEY was selected as assistant supervisor of camera club and school service.

Since 1915, Hope has been manager of the film department at General Mills, Inc., Minneapolis, Minnesota. In his new responsibility at Kodak, he will assist John Flory, Kodak's advisor on non-theatrical films.

Hope is well-known in the audio-visual field. At General Mills he produced and directed motion pictures for the company as well as having supervision of film distribution and of some advertising photography. On special assignment for the Mutual Security Agency in 1952, he went to France for four months as an audio-visual consultant to the French government. He has written a Signal Corps manual on motion picture techniques.

After receiving his master's degree in experimental psychology from Johns Hopkins University in 1930, TerLouw engaged in medical research for the Rockefeller Institute. He started with Kodak as a sales demonstrator in the medical sales department. He joined the sales service department in 1940. Later that year he was appointed supervisor of camera club and school service.

Salmons became associated with Kodak in 1915 as a technical editorial writer with camera club and school service. Since 1918 he has been in charge of that department's production laboratory. Before joining Kodak, he was for many years engaged in various phases of photographic work.

Kinsley came with Kodak in 1941 as a laboratory technician in the fine processing department at the company's Kodak Park Works in Rochester. In 1946 he was appointed secretary of the Kodak Park Camera Club. Two years later he transferred to the editorial section of the sales service division as a technical editor. Since 1952 he has been lecturer and editor for the camera club and school service.

## Entry Rules for Edinburgh, Venice Festivals

♦ Regulations governing entry of 16mm films in the 1951 festivals at Edinburgh and Venice have been announced by the Film Council of America.

Briefly, the rules are:

VENICE: 1. All qualified films submitted by U.S. producers will be forwarded to Venice for selection since late notification precludes pre-selection. 2. Films will be shipped at entrant's expense, payable at time of entry. 3. Films must be in the Film Council of America's hands no later than May 21, 1951.

EDINBURGH: 1. All qualified films submitted will be forwarded to Edinburgh for their selection. 2. All films will be shipped at entrant's expense, payable at time of entry. Films must be in the Film Council

of America's hands no later than June 7, 1951.

The opening date of the Sixth International Exhibition of Films for Children and the Fifth International Exhibition of the Documentary and Short Film at Venice is July 6. The Fifteenth International Exhibition of Cinematographic Art will open in Venice on August 22. Edinburgh dates are from August 22 to September 12. Because both festivals will be held at the same time, it is necessary for producers entering both exhibitions to submit a print for each.

Any producer wishing to enter these festivals who has not received information should write to FCA headquarters at 600 Davis Street, Evanston, Ill.

## Eighth Edinburgh Film Festival Scheduled for Aug. 22-Sept. 12

★ Facing its audience "towards new and living cinema," the Eighth International Edinburgh Film Festival will be held August 22 to September 12.

Enlarging on a seven-year history of motion picture cultivation the 1951 Festival will celebrate films which "by their originality and imagination, by their quality of truth and their sense of revelation reach out towards . . . a cinema that is natural and fresh, that is close to the people and the authentic drama of our times . . ."

By selecting films of quality from any source supplying entertainment realist drama, comedy, experimental, scientific or instructional films the Festival is planned to reassert a belief in the virtues of the movie in an era of new techniques and multiple competition.

Films from the United States are submitted to the Festival through the Film Council of America, 600 Davis St., Evanston, Ill.

Because the selection board assesses all films before acceptance few program details will be available until near the opening date. Four issues of a "Magazine Programme" will be issued during the Festival.

With its first curtain at 7:15 p.m., Sunday, August 22, the Festival moves into three weeks of afternoon and evening performances in Edinburgh's Cameo cinema. Programs will be repeated so that visitors not present for the entire Festival will have a chance to see most of the films.

The Festival beckons directors, producers, writers, film society officers and film users in every field to its annual international get-together at Film House. Motion picture pioneers and leaders will attend a special performance celebrating 25 years of the documentary film. The International Federation of Screenwriters will hold a conference during the third week of the Festival.

Other highlights:

The Scottish Educational Film Committee's international conference on Films in Religion, held in the Gateway Theatre, September 1. This meeting will feature a showing of religious films.

The British Film Institute-Scottish Film Council two-week Film School. A course on the art and history of the film, held the week prior to the Festival, will prepare students for attendance at Festival performances and lecture sessions.

Two programs of selected films

## ATTITUDE!!

Now you can show each of your salesmen how to develop the right mental . . .

Attitude toward his PRODUCT

Attitude toward his SERVICE

Attitude toward his COMPANY

Attitude toward his CUSTOMERS

Attitude toward his PROSPECT

that will increase his SALES . . .

In your next sales meeting, stop lost sales by showing the film:

**"The Attitude That Gets Business"**

one of eight sales training sound slidefilms from the . . .

**"AGGRESSIVE SELLING PROGRAM"**

☆ ☆ ☆

Write for details of how you may obtain a preview

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**Rocket Pictures, Inc.**

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HOLLYWOOD 38, CALIFORNIA

for children will be held in the Gaiety Cinema, September 1 and 11, at 10 a.m.

Early application for hotel reservations is urged. Reservations should be made through the Festival Society, Accommodation Dept., Synod Hall, Castle Terrace, Edinburgh, 1.

**Film Record of Construction  
Posts Toronto on Subway**

♦ Toronto tax payers didn't have to risk their necks or muddy their feet to find out what went on underground while the city's Transportation Commission dug their fifty million dollar subway during the past five years.

As each major stage of the construction ended, a film report on the subway's progress went to hundreds of community groups in and around Toronto. Many citizens were able to see the entire story in these "chapters."

The cameramen who filmed this story finished five year roles as "sandhogs" recently when Associated Screen News Limited completed shooting the operation.

Produced for the commission, the on-the-scene record began in 1919 when digging started on the four-mile tunnel. Thereafter, motion picture crews walked, crawled and flew to make a 12 thousand-foot 16mm color film of all stages of the subway construction.

Filming early underground sequences was difficult because seepage impaired placement of the heavy lighting cables required to illuminate the first excavations. The production crew had to use a portable generator which provided enough electricity to supply five Toronto homes.

Cameras followed the bulldozers, the power shovels and the dump trucks. Later, tripods tagged after carpenters, concreters and electricians; then track-layers and a task

force of tradesmen who created a bright, efficient, modern subway.

Subway cars disappeared underground in late summer of 1953 for the first test runs. Cameramen from Associated Screen News went along. Opening ceremonies this spring played finale to the episodic saga of Toronto's first rapid transit (subway) system.

The job of re-editing film is underway to make one story out of the several installment films which had been edited, titled, assembled and circulated as a serial report to the commuting public.

With the complete story, Toronto will have a permanent record of how this municipal improvement was physically accomplished. Planners and engineers of other Canadian cities will be able to use it as a visual record.

**Hollywood AFL Film Council  
Pushes War on Foreign-Made Pix**

♦ The HOLLYWOOD AFL FILM COUNCIL, composed of unions and guilds with a membership of more than 21,000 workers in Hollywood studios, said recently that it will continue to "oppose with every legal means within its power 'runaway' foreign production of films by American producers who go abroad to take advantage of cheap foreign labor."

"The Council also will fight against foreign production of television films designed for the American market," Carl Cooper, Council president, said. "These video films are used by American sponsors to sell American products to American workmen whose high standard of living makes possible the purchase of these products and it is unfair and un-American to make these films abroad in order to take advantage of lower wage rates of workmen in other countries."

**DuMont Steps Up Color TV**

♦ Following the recent announcement of a 19-inch color tv tube, Dr. Allen B. DuMont, president of DuMont Labs, indicates that WABD, key station of the DuMont Network, will begin transmission of color programs this fall.

New DuMont color sets will be sent to dealers shortly with full production later in '54. The new tube is larger than competing 15-inch type.

**TYPE TITLES**

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down to a price*

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**MARTIN BOVEY** *films*

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1954 Freedoms Foundation Award**

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**MM-119**  
A practical storage cabinet for the varied film library. Holds 400, 800, 1200, 1600 ft. reels; 100 filmstrip cans plus utility drawer in base. Overall size: 30" wide, 70" high, 16" deep. Over 50 models to choose from.

**RK-250**  
Ideal for School Film Libraries. Seven tiers of Separator Racks hold 250-400 feet 16mm reels. Many models to choose from.

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CHARLES K. PRESTON, JR.

**Bell & Howell Names Preston as New Assistant Secretary**

♦ CHARLES K. PRESTON, JR., is the new Assistant Secretary of the Bell & Howell Company. He's been administrative assistant to the president, C. H. Percy, and public relations chief since 1950. He will continue to be responsible for public relations and legal activities. Preston joined B&H's p-r department in 1949.

\* \* \*

**Osteopathic Foundation Sets Up Audio-Visual Program in Chicago**

♦ T. F. LINDGREN will direct a new Audio-Visual Education and Information department for the Osteopathic Foundation, Chicago. Dept. Goals: to increase a-v use in undergrad and postgrad education of osteopathic physicians; production and distribution of a-v materials for public education on health.

Already equipped with magnetic projection and recording units, the department is adding facilities for slide and slidefilm production. Lindgren once directed visual education at Illinois Institute of Technology. Lately, he assisted direction of the Osteopathic Progress Fund.

\* \* \*

**Three Regional Sales Managers Named by Victor Animatograph**

♦ Victor Animatograph Corporation has three new regional sales managers: Eastern Division—JOHN F. CONTON, under the supervision of O. H. Jones, vice-president; Chicago Division—WILLIAM G. SHUPPERT, who will work out of the branch office under A. J. McClelland, veep; Gulf Division—JACK W. STINE, appointed "in line with increasing domestic sales."

Managers Conlon, Shuppert and Stine will coordinate the program between distributors and the company and represent the company at local trade shows and conventions.

**James S. Burkett Heads Western Sales for Pathe Laboratories**

♦ JAMES S. BURKETT is in full charge of Pathe Laboratories West Coast Sales, replacing Charles Amory. Amory resigned as sales vice-president in April. Before coming to Pathe last December, Burkett was vice-president in charge of sales of Color Corporation of America. He's been in the industry since 1914 and has worked for Monogram, Republic and Eagle-Lion studios.

\* \* \*

**Adams Joins Loucks & Norling**

♦ CHARLES ADAMS has joined Loucks & Norling Studios, Inc., New York, as Manager of its newly created TV Film Department after five years of producing and di-

recting tv. shows over Dumont and ABC networks. Presently marking its 30th year in commercial film production, the company has decided to make its facilities and services available to advertising agencies for tv.

Mr. Adams has 15 years of experience as a writer-director-producer and is the author of the book, "Producing and Directing for Television." His past associations include Ruthrauff & Ryan and the Detroit Dramatic Guild.

\* \* \*

**Heads Toronto Sales for Crawley**

♦ JOHN STOCKS has moved into the Toronto office of Crawley Films as sales executive. He formerly was advertising manager of the W. C. Becker Equipment Company.



RAYMOND G. LANDIS

**Crawford, Immig Add Landis to Firm's Name in Expansion**

♦ With the addition of RAYMOND G. LANDIS as vice president and director, the firm of Crawford and Immig, Inc. will be known as CRAWFORD, IMMIG AND LANDIS, INC. The firm specializes in audio-visual equipment, serving dealers in the middle Atlantic states.

Formerly in the field of ophthalmic optics, Landis was sales and advertising vice president of the Soft-Lite Lens Company, New York City. More recently, he worked in this capacity for Modern Optics, Inc., Houston, Texas.

Crawford, Immig and Landis announce a program of expanded facilities for the convenience of their customers. Inventories are being broadened to provide prompt delivery on sales and rentals. The staff of graduate electronic engineers in the repair and maintenance department has been enlarged.

\* \* \*

**Atlas Veep Authors New Book**

♦ LLOYD MORAIN, a vice-president of the Atlas Film Corporation, Oak Park, Ill., is the author with his wife of a new book, "Humanism as the Next Step." He believes that the scientific point of view can be applied successfully in matters of ethics and morals.

\* \* \*

**Color Expert to Mervin LaRue**

♦ ARTHUR BECKER, color photo specialist, is now on the staff of Mervin W. La Rue, Inc., Chicago producers of medical motion pictures. Trained in chemical and electronic engineering, Becker has had much experience in photographic research and the application of color photography.

Prior to the war, he was on assignment abroad for National Geographic Magazine and other organizations. During the war, he did color research for the medical and ordnance sections of the U.S. Army. For a time he was consultant to Dr. Lee de Forest.

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chances?

Your color production certainly deserves the best. Why take chances with unproved techniques of color printing when our specialized method of scene-to-scene color correction guarantees you duplications of remarkable fidelity? Don't take chances... get your next 35—16mm—colored balanced Eastman color neg. pos.—reversal color prints at





## REFERENCE SHELF

### Catalog of U. S. Films for TV Issued by Office of Education

♦ Seven-hundred, thirty-nine motion pictures are described in the 6th edition of "U. S. Government Films for Television" recently compiled and issued by the United States Office of Education, Visual Education Service.

Prepared by Seerley Reid, chief of the Visual Education Service, and Anita Carpenter of the VE service, the 106 page catalog contains film titles ranging from *The ABD* (advanced base dock) to *Zinc, Its Mining, Milling, and Smelting*. Films which have implemented the programs of more than 20 government services are included.

Accompanying each title is the government department for which the film was made, the year of production, running-time, black and white or color designation and order numbers. Code numbers are keyed to a directory of distributor sources. A subject index facilitates search for the "right film."

An explanation of principles and practices qualifies the television use of government films, explaining that the primary purpose of these films was to expedite statutory programs of various government departments. As these films become non-classified, the Office of Education collects information about them.

There now are approximately 3,000 government films available for public use in the United States. One-fourth of these may be used on television. The general conditions for use of these films is noted: 1. Films must be televised in their entirety and original sequences and without interruption (except routine "breaks" for station identification). 2. The films may not be cut, altered, or changed in any manner whatsoever. 3. The films may be used only on noncommercial, unsponsored programs. (Some agencies do permit use of their films on

sponsored programs provided there is no advertising tie-in). 1. The films must be presented as a public service, so acknowledged by the telecaster.

The catalog contains additional informational sources. It is available from U. S. Office of Education, Visual Education Service, Washington 25, D. C.

\* \* \*

### Ford Catalog Features Eight

#### New Films Among 30 Available

♦ Ford Motor Company's activity in film communications paces its enterprise in the automobile industry. This activity is neatly capsuled in the 1951 catalog of Ford Films currently available from company libraries for free loan or cost-of-purchase.

Eight new motion pictures are introduced in the smart 65-page booklet, more than 125,000 copies of which have been distributed. A total of 30 Ford films, in black and white and color, are described.

The new motion pictures include the prize-winning documentary, *The American Road; Technique for Tomorrow*, the story of Ford's automated Ohio factory; *American Farmer; One Out of Seven; Dearborn Holiday; White Thunder; Anniversary*, and *Highway by the Sea*.

During 1953 more than 19,000,000 persons all over the world saw Ford films in various showings. Another 130,000,000 viewed them on television. The company's motion picture production dates from 1913. Its current production and distribution program was reactivated in 1917.

Ford films may be obtained without charge from Ford libraries at 16100 Michigan Ave., Dearborn, Mich.; 15 East 53rd St., New York City, or 1500 S. 26th St., Richmond, Calif.

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## Improved Vu-Graph Accessories

Announced by Charles Beseler

A case for storing slide transparencies and a marking pencil are offered as improved accessories to Vu-Graph opaque projectors by the Charles Beseler Company, manufacturers.

The metal case, equipped with a locking catch, is provided to protect slides against dirt and scratching. Cataloged as No. 3271, the \$9.00 case is designed to be used with Beseler mounts indicated by catalog Nos. 2263, 2264, 2265, 2266, 2267.

The new pencil which "will not crumble or stick," is said to afford faster, easier Vu-Graph operation. Cataloged No. 1532, it is priced at 20 cents.

## Maurer Model F Prime Combines Positive, Negative Recording

A recent advance in the Maurer Model F Prime recording system is a new dual track unit which combines positive or negative recording in a single mechanism.

The new unit produces a dual bilateral (double-edge) variable area sound track with noiseless recording when a bias current of 30 to 35 milliamperes is applied to the voice unit of the galvanometer.

The galvanometer element requires approximately 15 milliwatts for 100% modulation—the equivalent of 1.2 volts across a 50 ohm circuit. The input impedance of the electrical circuit is 50 ohms. There is a flat response from 0 to 7,000 cycles, plus or minus 1 db, with a peak of approximately 8.3 db at 9,000 cycles. The dual track is a rugged unit that can withstand short overloads as great as 200%, the company reports.

Variable density is available to meet specific requirements and laboratory facilities. A blue filter is standard with the dual track but a clear glass filter is furnished as an accessory for those who prefer to record with white light. It can be installed in any film recorder or camera.

The negative-positive dual track optical recorder sells for \$1,950

Maurer Model F Recorder



# NEW AUDIO VISUAL PRODUCTS

## The Latest in Projection and Production Equipment

with three 90-lb pre-focused exposure lamps. The Maurer Company is offering trade-ins on earlier model F Prime units. J. A. Maurer, Inc., is located at 37-01 31st Street, Long Island City, N.Y.

## Slides Magnify Uranium Search During Geological Convention

Brilliantly-projected blow-ups from a custom-built slide projector aided in the "Search for Uranium in the United States" when V. E. McKelvey, U.S. Geological survey office, spoke on that subject before the American Association of Petroleum Geologists Convention in St. Louis recently.

The AAPG meeting, held in con-

junction with the annual meetings of the Society of Exploration Geophysicists and the Society of Economic Paleontologists and Mineralogists, drew thousands of geologists to St. Louis.

The slide projector was made by the Strong Electric Company to illustrate lectures at the convention. Convention officials said the projector is one of the first to be especially designed for magnifying almost microscopic material for use on huge screens.

A company spokesman said the new projector will adequately cover screens up to 50 feet in width and may be used in difficult-to-darken rooms. The machine also can be suc-

cessfully used in projecting picture up to 12 feet in width under daylight or artificial lighting conditions where a darkened room is not desirable.

\* \* \*

## Fairchild Motion Picture Sound Division Readies Integrators

A new theatrical motion picture sound division has been established by the FAIRCHILD RECORDING EQUIPMENT COMPANY of Whitestone, Long Island. The new division is now delivering the company's Perspective Stereophonic Sound Integrators for 35mm theatre installation.

This unit is described as the first compatible theatre sound system producing three-speaker stereophonic sound from a single optical sound track. Metro-Goldwyn-Mayer and Paramount have announced plans to release all films with the new system, invented by C. Robert Fine, president of Fine Sound, Inc.

Ray Crews, vice president, directed the new division. Fairchild Recording Equipment Company has been producing professional sound equipment for over 20 years.

\* \* \*

## S.O.S. Offers New Titler and Special Effects Kit Models

S.O.S. CINEMA SUPPLY CORP. is currently offering a new titler and special effects kit for producing a wide range of titles, trick films, cartoons and animation. The kit, which comes in three models, takes most types of movie cameras, has horizontal and vertical operation, adjustable table and front and rear illumination.

Model S.O.S. TG II, for 16mm cameras, is priced at \$159.50 and features title card frame with platens at top and bottom, distance scale to obtain correct setting of camera lens, climbing title device for producing any desired number of title lines, running title device with roller for making single line titles of any length, turntable for rotating titles and small objects and ring clamp for holding supplementary lenses.

Model TG III has the same design and accessories but has dual lamped reflectors and a larger title board. Model TG III sells for \$198.50.

Model TG IV, for 16mm and 35mm cameras, has these added features: horizontal and vertical adjustment of camera carriage and keyways, built-in spindle, crank and hand wheel for zoom and adjustment purposes, a counterbalance to facilitate vertical operation. Model TG IV is priced at \$295.00.

BUYERS READ BUSINESS SCREEN

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**MODEL SW-602**

Technical excellence combined with film production facility and economy has earned the **MAGNASYNC** a proud reputation. Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

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*America's leading manufacturer of Magnetic Film Recording and Reproduction Devices*





This new rear-projection screen is made of translucent "Krene"

#### Rear-Projection Even-Vu Screen Designed to Play to Full House

♦ Made of translucent "Krene," a new screen for rear-projection is said to permit effective use of all the seating area in an exhibition room.

The Even-Vu Screen, produced by COMMERCIAL PICTURE EQUIPMENT, INC., 1802 W. Columbia Ave., Chicago 26, has a specially embossed surface which diffuses light passing through it. This diffusion eliminates the hot spot of brighter light in the center of the projected picture, the manufacturer says. A brilliant picture is in sharp focus from "almost any angle."

The screen may be folded for carrying with a portable frame of lightweight aluminum tubing. A nine by 12-foot screen and accompanying frame fit into a carrying

case six by eight inches and four feet long. The frame can be set up at the desired tilt and the screen quickly attached by strong snap fasteners.

The surface of the screen stretches flat without lacings or springs. The new rear-projection screens, in standard sizes from 13 by 58 inches to 10½ by 11 feet, are available with or without the portable frames at audio-visual equipment and stage equipment dealers.

\* \* \*

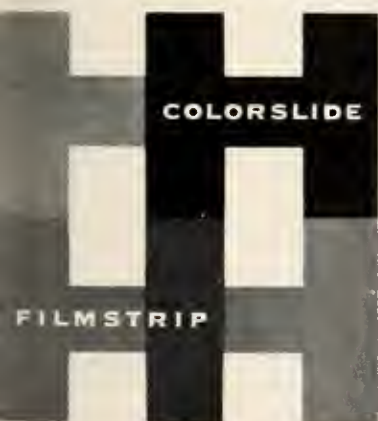
#### Draper Offers Skylight Shades

♦ Business men whose film showings are paled by plastic domes, glass block or panel skylights are advised of the "Lite-Lock" skylight shade, manufactured by L. O. Draper Shade Company, Spiceland, Indiana.

Full daylight control and protection are provided since this shade may be adjusted for complete or partial darkening, the manufacturer says. The shade may be rolled up completely clear of the skylight opening.

The "Lite-Lock" shades are self-contained as a unit to be mounted against the ceiling and around the skylight opening. The shade is enclosed in a hinged cover roller box for access to shade or window. Steel side channels support the shade and prevent light leakage. Pulley-controlled, the shades work manually or with the aid of a window pole to engage a ring at the end of the hanging cord.

Steel stays, encased in pockets running parallel with the roller, help to stiffen the shade, rolling up with it. "Lite-Lock" shades are available in black or tan and black duplex materials. For skylights exceeding 18-inches in width, a special supported shade is available.



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**F&B**

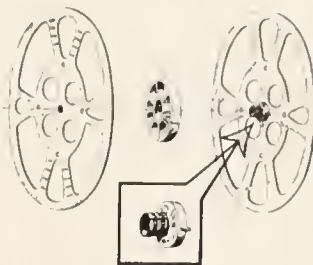
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For Motion Picture & TV Film Production

**F&B**

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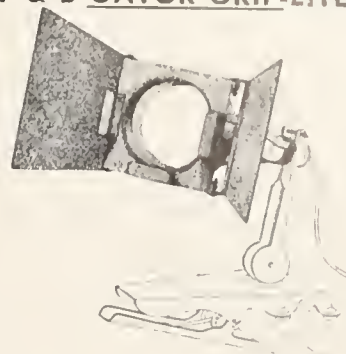


NOW You can Project, Edit, Inspect, Synchronize, Measure, Clean, and Store 16mm films on cores, without rewinding.

Simply open split reel, slip in film on core, and close reel.

|                                |        |
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| 400 ft. split reel—16mm.....   | \$4.50 |
| 800 ft. split reel—16mm .....  | 6.00   |
| 1200 ft. split reel—16mm ..... | 7.50   |
| 1600 ft. split reel—16mm.....  | 9.00   |

#### F & B GATOR GRIP-LITES



Hangs from a nail—clamps securely to doors, chairs, flats or stands. Barn door swivels 360—accepts diffusers, filters, etc. Great with Colortran converters. Complete unit includes—Gator Grip, Porcelain Socket, 15 ft. Cord & Switch, Barn Door . . . \$12.95.

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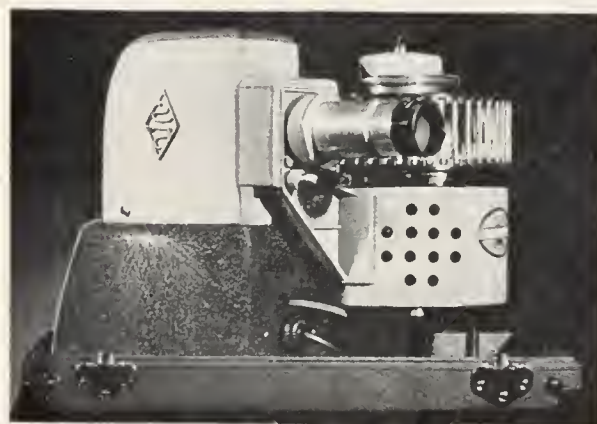
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## Byron, Inc. Uses Multi-Camera Technique to Film TV Series

♦ Multi-camera shots captured the antics of 26 TV hillbilly variety programs in the filming of the *Town and Country Time* series by BYRON, INC., Washington, D.C. Produced for Official Films, Inc., the series is being filmed on Kodachrome. Recording is on Reeves magnetic tape.

The 26 films are the first group of 52 half-hour films in full color which will be produced for television sponsorship in regional and local markets. June 1st is set as the starting date.

Connie B. Gay, hillbilly impresario produces the original television version of his radio show currently transcribed weekly over 1800 radio stations as a three-hour daily live show. The cast of 40 includes some of the nation's top country music artists.

\* \* \*

## Perry Thomas Heads Sales of Vogue Wright Special Services

♦ PERRY M. THOMAS has been appointed sales manager of the special service division of VOGUE WRIGHT STUDIOS. He will supervise sales and account servicing in motion pictures, television, slide films and specially developed programs for training and business communications.

He formerly was assistant director for broadcast operations at Foote, Cone & Belding. Prior to that, he was associated with the Bell & Howell Company.

During the last war, Mr. Thomas was chief of the photographic engineering division of the U.S. Army Air Force. Later he served as chief of staff of the technical photography unit at the Bikini "A"-bomb test.

\* \* \*

## Kling Studios Places Five in Sales and Creative Divisions

♦ Two appointments in sales activities and three assignments in film creation at KLING STUDIOS, INC., Chicago, were announced by FRED A. NILES, vice president recently.

BURT NEUBURGER was appointed director of the national sales division of the studio's motion picture and television operations. As director of the division, he will have responsibility for further development and the coordination of Kling's national sales force.

Heading a newly opened district sales office in Dallas, Texas, is JOHN W. LOEWL. A specialist in creative film sales, he has been an independent representative in Texas and New York for three years.

J. EDWARD REICH was named director of the scenario division where he will supervise the prepara-

# People who make Pictures

tion of scripts for tv. commercials, industrial films, sales training films, public relations, and slidefilms.

Directing the slidefilm division is H. GRANT ATKINSON. Mr. Atkinson joined Kling two years ago as a writer in the creative department.

Newly associated with the firm, BRUCE MCGUINNESS has begun work as a script writer. He comes to the organization from Francisco Films, Chicago.

\* \* \*

## Radio-TV Execs Elect Shupert

♦ GEORGE T. SHUPERT, American Broadcasting Company's vice president in charge of film syndication,

has been elected president of the Radio and Television Executives Society.

\* \* \*

## Rotary Int'l Film to Fairbanks

♦ Rotary International, Chicago, has signed Jerry Fairbanks Productions to produce a 30-minute institutional motion picture to be exhibited throughout the world in connection with the service club's 50th anniversary.

Fairbanks' story editor, Leo Rosencrans, is now preparing the script which will call for foreign as well as domestic footage. A substantial budget is set up for the film.



THEODORE B. KARP

## Karp Nomed Associate Producer in Sturgis-Grant Expansion

♦ Theodore B. Karp has been appointed associate producer by Sturgis-Grant Productions, Inc. This appointment facilitates expansion of the company's range of activities. Previously medical and scientific films formed the bulk of its production.

Now the firm plans to produce films in the fields of general education, teacher training, mental health, as well as other informational and documentary subjects.

Mr. Karp's background includes motion picture production and teaching. He served as film consultant for the U. S. Public Health Service and was project supervisor for war training films with the U.S. Office of Education.

He has been associated with Caravel Films and also taught motion picture production in New York and California.

\* \* \*

## Academy Productions, Inc. Opens Studio-Offices in Manhattan

♦ Academy Productions, Inc., of Hollywood, has opened New York offices at 588 Fifth Avenue. The firm, which specializes in animated cartoons, is currently producing TV commercials and longer films for J. Walter Thompson, Young & Rubicam, N. W. Ayer, McGraw-Hill and the United States Navy among others.

Present plans call for live filming and animation to be done both in New York and at the west coast studios, the latter under the direction of Vice President Moray Fautz, where Academy's award-winning U.S. Navy Training film of the 1953 Venice Film Festival was made.

President Edward L. Gershan, who has spent the past 15 years in the field of animation and film making, part of it with Disney, announced that William Tytla, also a Disney alumnus, has been placed in charge of creative work.

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## PRODUCTION LINES

### Dynamic Films Again Assigned Auto Race Classic by Firestone

♦ For the second year, Dynamic Films, Inc. is preparing a special version of the dramatic story of the Indianapolis 500 mile race, *The Hot-test 500*, for the Firestone Tire & Rubber Company.

Les Becker of Dynamic who wrote the original script on the 25 minute color film and Les Coldwell of Firestone have prepared the new script which puts emphasis on the strain tires must take throughout the grueling 500 mile grind. Art Weitzel of Firestone is supervising the preparation of the film and Russ Hodges is narrating.

\* \* \*

### William L. Sprague Appointed Telecine Production Manager

♦ William L. Sprague recently was appointed production manager for the Telecine Recording Studios, Inc., Park Ridge, Ill. The announcement was made by Byron L. Friend, president.

Mr. Sprague formerly was tv. assistant director for the American Broadcasting Company station, WBKB, in Chicago. In his new position, he will coordinate the production activities of the various departments in the organization.

\* \* \*

### Lawrence Doing Shell Commercials

♦ Robert Lawrence Productions, Inc., is producing a third series of television film commercials for Shell Oil Company's TCP Gasoline—through J. Walter Thompson. These commercials will be filmed on location in New York and New Jersey.

### Star "Merchandising" Agents in Celebrity Clearing House

♦ Universal Celebrity Enterprises, Inc. has been formed to act as "merchandising and licensing" agents for well-known celebrities to national advertisers and industry.

The new company is comprised of showmen, agents, personal and business managers of stars and advertising and merchandising men. Universal's headquarters is in Hollywood with a branch also established in New York City.

Recently completed negotiations include promotional and advertising ties between leading industrialists and such stars as Bob Hope, Bing Crosby, Van Hellen, Dinah Shore, Nat King Cole, Frankie Laine, Liberace, Lawrence Welk, Jo Stafford and others. Pending affiliations "embrace notables in the world of sports, stage, motion pictures, radio, television and fashion."

In Hollywood, Universal is located at 6271 Sunset Blvd. The New York headquarters is at 1619 Broadway.

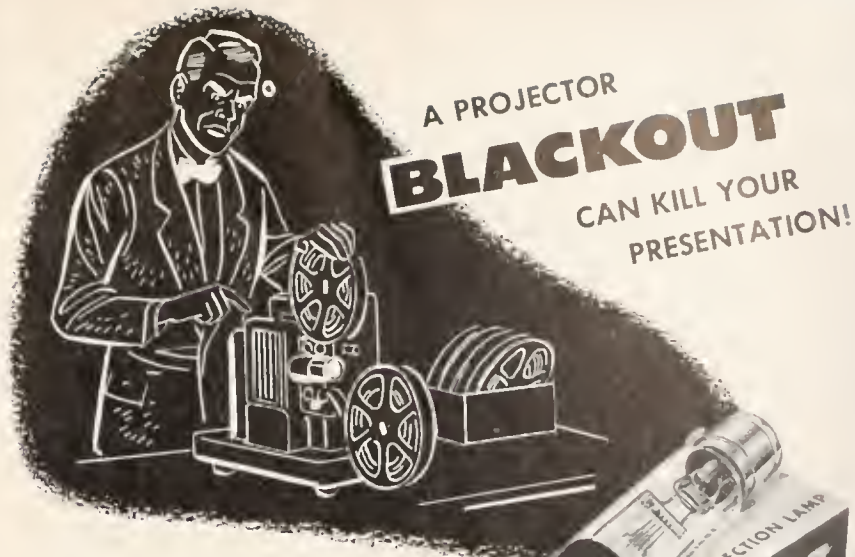
### United World Names Dick Rogers

♦ UNITED WORLD FILMS, INC., New York City, has announced the appointment of RICHARD ROGERS to manage the national promotion and booking of free films.

### India Selects Ideal Pictures to Handle Film Distribution

♦ The Government of India has granted exclusive distribution rights of its documentary films to Ideal Pictures Corporation of Chicago. The films will be offered nationally for sale, rental and television.

India's films tell its story with scenes of its stupendous monuments, its cities, bazaars, mountains, lakes, and rivers; the craft, music, customs and new efforts of its people.



### Keep a spare lamp handy at all showings

Nothing will ruin your film presentation faster than a projector blackout. So why take chances? Stock extra Sylvania projection lamps now.

Sylvania projection lamps give you the bright, life-like pictures you need to attract and hold attention, because their filaments are especially coiled to give a more solid mass of light. Sylvania lamps last longer, too. Special shock absorbers protect the longer filaments of larger lamps from projector vibration. There are sixteen different Sylvania projection lamps for all standard projectors from 100 to 1000 watts. So order Sylvania, and use Sylvania and see the bright difference in your screenings.



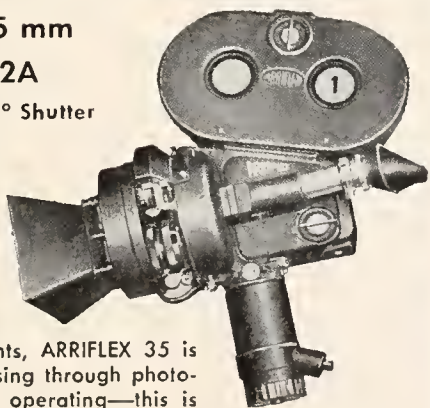
"The Projection Lamp with the Shock-Absorber"

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Model 2A  
With 180° Shutter



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Equipped with bright, right-side-up image finder, 6½x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery. Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripod or hand-held filming. Takes 200' or 400' magazine.

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## Product Pictures In 3-D Help Sell Storage Units at Counter

♦ By giving "do it yourself" customers a look at product pictures in 3-D, stereoscopes are helping lumber dealers sell storage units at point of purchase.

The Douglas Fir Plywood Association, Tacoma, Washington, is distributing to the country's 28,000 lumber retailers a View-Master stereoscope and a reel of seven stereo scenes showing storage units that an amateur can build in his own home.

The viewer is offered free at retail dealer conventions. Otherwise it is sold to dealers in a package containing a counter display for plans and the first reel, for \$2.00 a set.

The point of purchase display is designed for use on retail lumber dealer counters, the stereoscope being secured to the display with a light chain. The stand is 15-inches wide and has a wire basket attached to the rear of the display which contains plans and specifications for the units illustrated in full color on the reels.

Describing dealer and customer response as "sensational", D. B. Sedgwick, D.F.P.A. merchandising director, says, "The 3-D View-Master pictures provide us with a low cost sales tool that is really producing results, and is one of our major merchandizing tools for 1951."

Additional reels will be released throughout the year to lumber dealers at 50 cents each.

\* \* \*

## NAVA Manual Tells Dealers

### How to Recruit Good Salesmen

♦ "Recruiting Audio-Visual Salesmen" a manual prepared for the National Audio-Visual Association, Inc. by Lincoln V. Burrows—has been published for use by NAVA dealer members.

In 20 letterhead-size pages, the manual discusses methods and offers screening forms to aid in the securing of good salesmen. It states that the most difficult recruiting problem is to attract people who meet the requirements of a particular selling operation.

The dealer is reminded that recruitment should be a continuous operation even though sales positions may not be open. The list of likely prospects can be used when needed.

The manual's practical aids to recruitment are simple outlines on what types of men to look for, recruitment sources, and examples of recruitment methods.

## Perfection Holds Key to Stereo's Future

★ There's stereo—and there's "Cock-eyed Stereo."

The only danger to the future success of 3-D is that the public may confuse the two and come to regard "Cock-eyed Stereo" as the real thing.

That, in the opinion of Herbert C. McKay, probably the world's leading authority on stereo, "is something the photo industry must not allow to happen."

Known universally as "Mr. Stereo" because of his many years of pioneering effort to popularize stereo, McKay is a Fellow in both the Royal Photographic Society of Great Britain and the Photographic Society of America. In 1952 he re-

ceived the first Photographic Society of America medal to be awarded for contributions to the stereoscopic arts and sciences. He has published 21 books and has written for magazines in all parts of the world. His work has been translated in five European and two Asiatic languages.

"Stereo pictures," McKay declares, "can't be 'almost' perfect. In stereo your viewing and projection must provide positive alignment of the two images being observed. Where positive alignment doesn't exist, acceptable stereo can't exist!"

Stereo—which, McKay points out, is actually older than photog-



Stereo expert H. C. McKay

raphy itself, has been killed off in previous decades due to a general indifference on the part of the manufacturer to the all-important principles of positive alignment. "The consumer," he says, "didn't actually know what was happening, but he did know there was something amiss. So he stopped buying stereo—or rather, he stopped buying 'Cock-eyed Stereo!'"

"Cock-eyed Stereo," McKay believes, is the only factor that could prevent a general acceptance of stereo on the part of the public. "When views are not positively aligned for viewing or projection, and each individual picture has to be compensated for misalignment," he explains, "the effect, though not discernable to the eye, is an 'invisible motion' that causes distinct discomfort. This 'invisible motion' is a companion to 'Cock-eyed Stereo.' It is particularly disturbing in projection and can cause acute physical illness (nausea, headaches, etc.)."

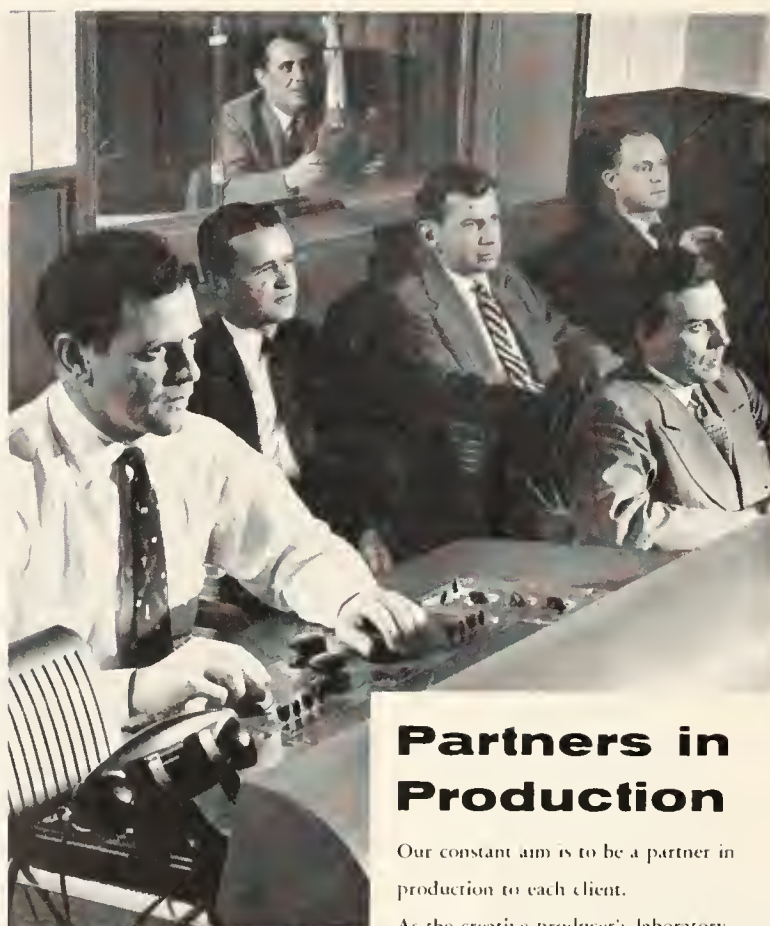
"The stereo field owes a distinct debt of gratitude to everyone, manufacturers and researchers alike, who help eliminate 'Cock-eyed Stereo,'" McKay declares.

The development of top quality equipment is just one plank in McKay's never tiring campaign to make better stereo available for the amateur photographer. "Never forget for a moment that you're catering to one of the biggest markets in America," he told his audience.

\* \* \*

## Automatic Projector Corp. Names Richard Karon as Sales Manager

♦ RICHARD KARON has been appointed sales manager for the AUTOMATIC PROJECTION CORPORATION, New York manufacturers of Sound-view projectors and sound slidefilm projectors. He was formerly a teacher in the New York State Department of Education and is versed in the audio-visual problems confronting the educational field.



## Partners in Production

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**Write for our latest Price List**

## Modern Techniques for Slidefilm Recording:

(CONTINUED FROM PAGE 15)

master tape is prepared, it can be run and checked, or an acetate dub can be made and checked on a projector and final O.K. given immediately with the assurance that the pressings will be just like the master tape:

(6) spot checking of tripping locations can be done while the master tape is being prepared; and

(7) a standard slidefilm projector is attached and operated in conjunction with the signal inserter so that, if one wishes, filmstrips can be checked with narration for coordination, thus the producer knows how the film and record will work together before the records are made.

### Precise Feeling of Assurance

Experience with the Inserter has proved all the advantages mentioned above, plus the feeling of assurance which always accompanies working with precision devices.

Third, the processing and pressing of the record is nearly always on an "hours" schedule.

In other words, at this point the producer and client are just waiting to see and hear the show as a whole and to meet previously announced shipment dates; consequently, we have become accustomed to supplying test pressings within 18 hours from the time we finish recording a show or from the time we receive the tape from out of town.

### Depends on Skills, Equipment

In view of the fact that good metal masters, mothers and stampers cannot be made in less than six to eight hours for each plate, this kind of service depends upon thoroughly experienced technicians and well designed equipment, to say nothing of efficiency of operation.

As a major recording studio we are expected to meet these requirements and to have the background of that priceless ingredient—experience, which enables us to know how to attack a problem, what troublesome elements to look out for, and with experience and proficiency to produce a top product within

minimum time limits. The fact that there is no substitute for experience carries the further realization that such devices as the Electronic Signal Inserter are born out of the necessity to operate with greater efficiency and precision.

"Audio-visuals" are a big and important business and we enjoy our part in their creation. From the standpoint of recording and the manufacture of the record, we intend to make constant progress. Such determination creates excellent competition and this results in benefits to everyone, including ourselves.

\* \* \*

### Optical Effects from First Neg Possible in Consolidated Process

♦ A method for making optical effects in 35mm color prints on Eastman color positive from Eastman color negative has been announced by Consolidated Film Industries, Hollywood.

The new CFI system, particularly adapted to TV production, enables lap dissolves and fades to be produced from original negative without the use of duplicate negatives as has been necessary.

Optical effects thus obtained have the same quality as the running footage, the company says. As a result of this new process, developed in cooperation with Bob Yamin of the Ziv TV Company, no extra charge for lap dissolves or fades need be made. Consolidated states that the process will be available to its customers this month.

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The life story of Dr. Lawrence Flick is depicted in "Within Man's Power"

**National Tuberculosis Assn.**

**Premieres 50th Anniversary Film**

**O**NE OF THE MOST ambitious motion picture productions ever attempted in Washington, D. C. is now being completed in a one-time neighborhood movie theatre in southeast Washington.

Combining European, Hollywood, New York and local talent in an elaborately staged costume picture, the new film, *Within Man's Power*, is being produced for The National Tuberculosis Association to commemorate its 50th Anniversary. Capital Film Studio, operated by National Video Productions, Inc. is the locale of the production which is bringing Washington further along the road toward becoming a major motion picture production center.

A cast of more than 60 persons including many well-known Hollywood, Broadway and Washington actors is taking part in the picture. While a few of the important roles were filled by actors brought to Washington from New York, the bulk of the cast was recruited from among the constantly-increasing colony of professionals who make the capital their home.

Scheduled for both theatrical and television release, *Within Man's Power* will have its national premiere at the NTA convention in Atlantic City on May 17 and will then be released in both 35mm and 16mm versions.

The film tells the story of man's long fight to bring under control a disease which each year kills more than 20,000 Americans—a story graphically told by the employment of unique scenic and lighting techniques.

It deals mainly with the vigorous fight of Philadelphia's late Dr. Lawrence F. Flick to convince the medical profession and the public that tuberculosis is contagious.

The movie portrays Dr. Flick's attempts, lasting decades, to persuade Philadelphia medical men that tuberculosis was a preventable disease rather than hereditary. As the founder and president of the Pennsylvania Society for the Prevention of Tuberculosis, Flick argued, debated and fought for this medical cause. Among the proofs that Dr. Flick presented, and which are described in the movie, is his now-classic house-to-house survey of Philadelphia's fifth ward.

Once Dr. Flick was well on the way toward

obtaining medical acceptance of his doctrine in Philadelphia, and the message was spreading throughout the nation, the traditional means of raising money for combatting tuberculosis in America, the Christmas seal campaign, originated in Philadelphia. The first sale in 1907 was confined to the Philadelphia area. The following year it became nationwide.

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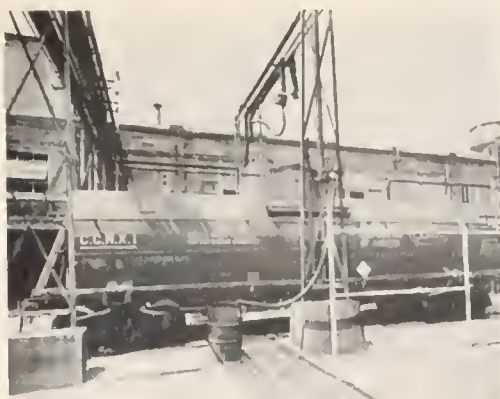
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#### Lukens Premiere Sets Example:

(CONTINUED FROM PAGE FORTY)  
executives: President, Sales VP or Manager, Purchasing Executive and Chief Engineer.

Fully detailed kits were distributed, outlining how the film could be used to help fabricators' sales efforts and describing all the steps in setting up a movie showing for maximum effectiveness. Short talks were given by Lukens' sales and marketing executives, underlining the fact that the steel firm's marketing policy is geared to aiding fabricators' sales.

It is too early yet to evaluate fabricators' results in using the film. Lukens, however, feels the film has strengthened fabricator/Lukens relationships. It has convinced fabricators that the steel firm is sincerely doing its utmost to aid their sales efforts. And even if this result is the only payoff, Lukens is convinced that the time, effort and money involved in producing and merchandising the film is more than worthwhile.

#### Additional Listings of National Audio-Visual and Trade Groups

BIOLOGICAL PHOTOGRAPHIC ASSN.  
OFFICE OF THE SECRETARY: 533 West 57th  
Street, New York City, New York.  
OFFICERS: *President*: C. Graham Eddy (Medical Illustration Division, Veteran's Administration). *Vice-President*: Warren Sturgis (Sturgis-Grant Productions). *Secretary*: Jane H. Waters (Paville Color, Inc.)

MOTION PICTURE INDUSTRY CREDIT GROUP.  
NATIONAL ASSOCIATION OF CREDIT MEN  
HEADQUARTERS: 229 Fourth Avenue, New York  
City, New York. Telephone: ORegon 4-5100.  
OFFICERS: Walter S. Prusiewicz (Pathe Laboratories, Inc.) and Samuel Shapiro (DeLuxe Laboratories, Inc.), *co-chairmen*; Joseph A. Tanney (S. O. S. Cinema Supply Corp.) *vice-chairman*; Leon Levy (Film Optical, Inc.) and Kern Moyse (Peerless Film Processing Corp.), *committee chairmen*; W. W. McAdam *group secretary*.

NATIONAL TELEVISION FILM COUNCIL  
HEADQUARTERS: 1501 Broadway, New York  
City, N. Y. Telephone: LOngacre 4-8234.  
*President*: Melvin L. Gold.  
*Executive Secretary*: Sally Perle.

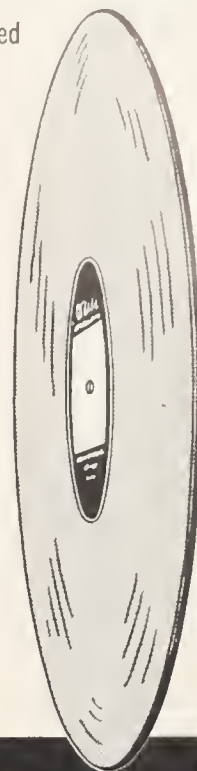
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Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

### • NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Lmmig, & Landis, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdt's. 17 New York Ave., Westbury, N.Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

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Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

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Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

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Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

### • OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

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Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

Association Films, Inc., 351 Turk St., San Francisco 2.

C. R. Skinner Manufacturing Co., 239 Grant Ave., San Francisco 8.

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Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

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## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE SIX)

competitions" which honor their films. Many have indicated to BUSINESS SCREEN their appreciation of the local promotional opportunities thus afforded among community film users but that they would definitely prefer to see their pictures judged by either advertising or business groups. Ideal situation is certainly the annual judging of the National Committee on Films for Safety, wherein qualified leaders in the field of safety education take time and effort to judge the relative merits of specific titles. Their final judgment really means something, sponsors say.

One factor of importance is that the growing number of such events is taking too many valuable 16mm prints out of circulation at a time when influential audiences can be served. Consensus of opinion (via the heaviest mail on a single topic yet received by this publication) was that the No. 1 example of all that's bad about film festivals was the Chicago debacle of the Film Council of America and its ill-fated Golden Reel Film Festival.

### Academy Award "Oscar" to Bell & Howell Climaxes Long Overdue Recognition

★ When Charles Brackett, president of Hollywood's Academy of Motion Picture Arts & Sciences, presented the 1951 "Oscar" to the Bell & Howell Company the event climaxed long overdue recognition for that company's 47 years of pioneering efforts.

As Mr. Brackett said, "the movies of today would still be the flickers of yesterday." To H. W. Remerscheid, western vice-president of B&H who received the statuette at the recent ceremony, the event had other personal satisfactions for he is a veteran of the company and shared many of the pioneering efforts which brought this belated recognition.

### Personalities in the News:

★ Sam G. Rose, president of the Victor Animatograph Corporation, returned this month from an extended European trip with Mrs. Rose and their daughter, Mary. Mr. Rose attended the International Photo Show (Photokina) at Cologne where the new Victor 16mm sound projector was introduced to overseas markets.

★ At least one major national business magazine is preparing a feature section on business films. Complete files of BUSINESS SCREEN have been supplied to help researchers by request.

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Presidents exchange notes as retiring IAVA prexy Leo Beebe (left) gives some useful tips to president-elect Joseph Schieferly at IAVA annual meeting.

(CONTINUED FROM PAGE 18)

brought the total up to near the constitutional maximum adopted at Chicago. These were M. Stephens Miranda (Dresser Industries); Max J. Hanke (Cleveland Elec. Illum. Co.); H. Le Roy Vanderford (American Tel. & Tel. Co.); M. A. Nugent (Southern Pacific RR); Wallace B. Curtis (General Petroleum Corp.); and Robert M. Wilson (Inland Steel Co.).

#### Powers Is Program Chairman

The full, yet well-paced, three day meeting program arranged by chairman John Powers and Chicago members of his program committee brought many interesting topics to the rostrum. An historic "first" with far-reaching implications for film projection was the demonstration of the new Bell & Howell-DeVry "Xenon" illuminated 16mm sound projector with its widely-heralded "xenon gas" quartz-enclosed lamp.

E. W. D'Arcy, now heading an engineering group at Bell & Howell and in charge of this IAVA demonstration, was active in the development of this equipment with the cooperation of Navy Engineers. Not yet available for consumer markets and with no formal date of release as yet contemplated, the Xenon-Arc equipment nevertheless performed brilliantly with both standard and wide-screen 16mm lenses.

#### Two Aspects of Wide-Screen

Two aspects of wide-screen cinematography and projection were demonstrated during the program. In an early demonstration, Carl Dudley, president of Dudley Pictures and founder of Vistarama, showed 16mm examples of recent theatrical productions and explained the problems and opportunities inherent in wide-screen production.

Bell & Howell engineers, headed by George Oakley of that company, appeared in another 16mm wide-screen demonstration. The B&H 16mm Cinemascope lens was explained and illustrated by recent ex-

## Industrial Audio-Visual Executives Meet

perimental films taken in the nation's capital.

#### "Controlled" Stereo Shown

Controlled three-dimensional motion pictures occupied another prominent spot on the program as Raphael G. Wolff's recent award-winning General Motors 3-D film *This Is Progress* was screened. This producer's evolution of special stereo equipment and techniques was discussed by Harold Troy, Detroit representative of R. G. Wolff Studios.

While member presentations arranged by Chicago, Minneapolis, West Coast and Eastern delegations occupied a large part of the well-planned agenda, an invited guest speaker with many good ideas was Dr. Nicholas Rose, University of Southern California who discussed "Audience Research and Film Evaluation."

Stressing pre-production testing of sponsored films to assure their future success in field operations, Dr. Rose called attention to the needs and interests of the film's intended audience.

"In the creative process," he said, "we tend to lose sight of the audience. We make basic assumptions in communication and if they hold we succeed but they may fail when words don't register or through wrong assumptions of attitude on the part of listeners or viewers.

"Good communication takes place when content symbols stand for the same experiences for both communicator and the interpreter."

#### Twin Cities Member Program

During the series of membership programs, a group from the Twin Cities region presented a wide range of subjects. Ken Penney (Minnesota Mining & Mfg. Co.) reviewed



Dr. Nicholas Rose, film research authority, is pictured during talk

the swift progress in magnetic tape equipment and processes, stressing the consciousness of sound equality which is dominating present reproducer developments. The advantages of magnetic striping of films when only a single print (or a very few prints) is to be employed were illustrated on a budget basis.

Joining Fred McMullen (Hardware Mutual Ins. Co. of Minn.) in this demonstration program was Charles A. Fox (Brown & Bigelow) who showed sound slidefilm techniques developed for his company's field sales operations.

#### Eastern Group Takes Over

A program contribution arranged by Eastern delegates was the demonstration of Ozalid process techniques for transparent slide production. Midwestern members scheduled demonstrations of Protecto-Film, a new film treatment material developed by the Harward Company, the Panascope rear-projection equipment created by Optics, Inc.; the Message Repeater, demonstrated by Bernard Schwartz of Michigan Electronics, Inc. and an audio demonstration "Binaural Hearing" made by Mr. Carrington of Allied Radio.

From the Western region came a member demonstration by Barney Bailey of Mytinger & Casselberry, makers of Nutrilite. He showed a color slide and recorded program based on the famous presentation of E. N. Chapman, titled *Your Attitude Is Showing*.

#### "Mystery Night" a Feature

Rounding out the many-sided program was the featured evening event billed as "Mystery Night" and arranged by O. H. Peterson, Standard Oil of Indiana, a pioneer member and a past-president of IAVA. Chicago members joined with "Pete" to dedicate the company's new audio-visual "Committee Room" in the headquarters' building at 910 South Michigan Avenue.

Utilizing nearly every audio-visual device available to business (and easily accessible in this model presentation room) the entire Chicago membership presented a highly-informal playlet which could have been titled "The Perils of Ivey." With Vic Johnson playing a typical business audio-visual executive and John Hawkinson his "eager-beaver" assistant, the drama reviewed the trials, tribulations and triumphs of a hard-pressed a-v man. Bill Bastable (Swift & Company)



Above: Projection design expert Ed. D'Arcy of Bell & Howell (seated) tells Ott Coeln of Business Screen about new equipment developments during IAVA meeting interlude.

played the omnipresent "Veep" in a role mindful of *Executive Suite*.

The annual dinner featured the presentation of the Past President's Plaque given to retiring president Leo Beebe by another past president, R. P. Hogan (Kraft Foods Co.). In his presentation remarks Red Hogan reviewed the early formative years of IAVA, beginning with the informal luncheons and dinners of the little Chicago group brought together by the publisher of BUSINESS SCREEN.

#### Cites Need for Leadership

The closing program event brought a ringing challenge from Ott Coeln on the theme "Where Do We Go From Here." Stressing the vital need for management evidence of solid progress being made within audio-visual programs, the Editor of BUSINESS SCREEN called for accurate and available statistics on all phases of film showings, for a broad approach to audio-visual application within companies, "using the proper tools for specific tasks" and for the careful evaluation of experimental techniques to avoid wasteful spending.

The impending perfection of color television techniques was also cited as a further stimulus to visual communications developments within companies, both internal and external. The role of the audio-visual executive in such a future of "unlimited opportunity" was strictly up to the individual's professional initiative and real knowledge.

"Your company's stake in better communications is currently vital in the area of better salesmanship. Your skills and techniques are the hope and the key force in aiding management to achieve its goals and to help insure our nation's economic future," he declared.



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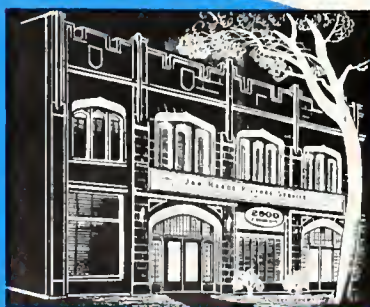


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# BUSINESS SCREEN

MAGAZINE

WILLIAM P. FOSTER LIBRARY  
DANIEL J. WOODMAN MEMORIAL

VOL. 10 NO. 4



NO. **4** 1954 EDITION • FEATURING • A RENAISSANCE IN CHURCH FILMS  
THE U.S. CHAMBER OF COMMERCE PROGRAM • THE GRAND CANYON STORY



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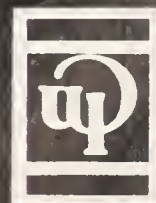
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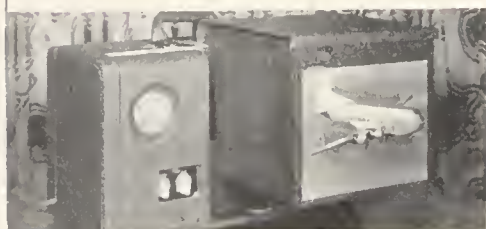


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## BUSINESS SCREEN

M A G A Z I N E

(combined with See & Hear Magazine)

No. 4 • Volume 15 • 1954

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PLUS THE  
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## YOUR 1954 CALENDAR OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings of Interest to Film Sponsors and Users

### JULY

July 30, 31, Aug. 1: Educational Film Library Assn. Annual Meeting, Conrad Hilton Hotel, Chicago.

### AUGUST

August 1-4: National Audio-Visual Convention and Trade Show, Conrad Hilton Hotel, Chicago, meeting of the National Audio-Visual Association members. Addresses, film showings and demonstration of equipment.

August 16-20: University Film Producers Assn. Annual Meeting, Ohio State University, Columbus, Ohio.

August 25-27: Biological Photographic Assn. Annual Meeting, Chalfonte-Haddon Hall, Atlantic City, N. J.

August 22-September 12: Eighth International Edinburgh Film Festival. A meeting of directors, producers, writers, film society officers and film users in every field; three weeks viewing of quality film treatments of entertainment, realist drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.

August 22: The Fifteenth International Venice Exhibition of Cinematographic Art. An awards competition of selected films.

August 30-September 4: 11th Annual Audio-Visual Workshop, American Baptist Assembly, Green Lake, Wisconsin. Registration fee, \$20.00. Theme: Functional Use of Audio-Visuals. Purpose: to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rosser, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

### OCTOBER

October 26, 27, 28: Industrial Audio-Visual Assn. Annual Fall Meeting, New York City area.

### NOVEMBER

November 8-10: Association of National Advertisers' Annual Meeting, Hotel Plaza, New York. Report of Films Committee to be presented.



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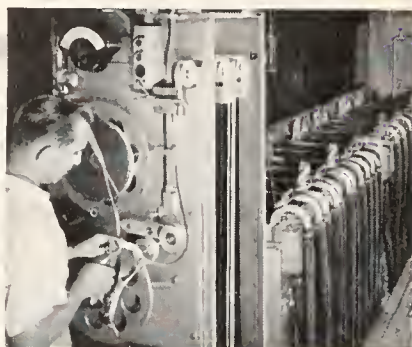


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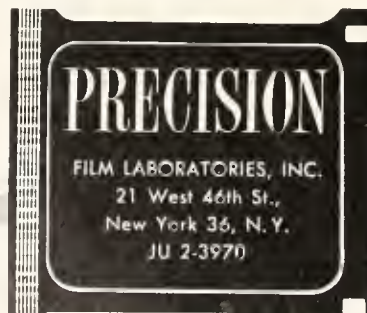
16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

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# TRENDS

## IN THE NEWS OF BUSINESS FILMS

\* The missionary effort on behalf of business films has taken BUSINESS SCREEN's publisher out along the circuit these recent weeks and this magazine's bound volumes are being well-thumbed by other researchers for at least three major business publication features articles soon to appear.

Visits to Kansas City and St. Louis included appearances at a dealer-sponsored business demonstration program in the Municipal Auditorium at K.C. and before the St. Louis Chapter of the Public Relations Society of America in a very pleasant dinner program in that city.

In Chicago on Wednesday afternoon, June 16 an historic "first" was registered at the 1951 Midwestern Regional Meeting of members of the Association of National Advertisers. Joining a panel of well-known media executives, O. H. Coelln, Jr. of BUSINESS SCREEN made a progress report on sponsored films. This presentation was part of a panel discussion of media trends, including newspapers, magazines, television, radio outdoor, etc.

Earlier in the month, members of the Chicago Chapter of the Public Relations Society of America, meeting at the Tavern Club, also heard Ott Coelln describe the role of films in company public relations.

On September 16, members of the American Chemical Society will review the communications tools available to their companies and professional organizations and the publisher of BUSINESS SCREEN has been invited to do a presentation on audio and visual media during that annual program.

Now if the national magazines and financial journals with whom we have cooperated on the

(CONTINUED ON PAGE TEN)

## Konstantin Kalseer says:

"Thanks for the wonderful music score for *THE MAILED FIST* . . . Even people in the business think this is an original score and can hardly believe that it was edited from your library tracks . . ."

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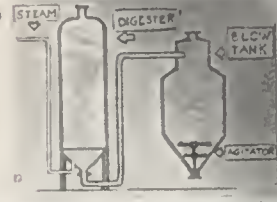
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# "PAPER IN THE MAKING"

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*Raphael E. Volff*  
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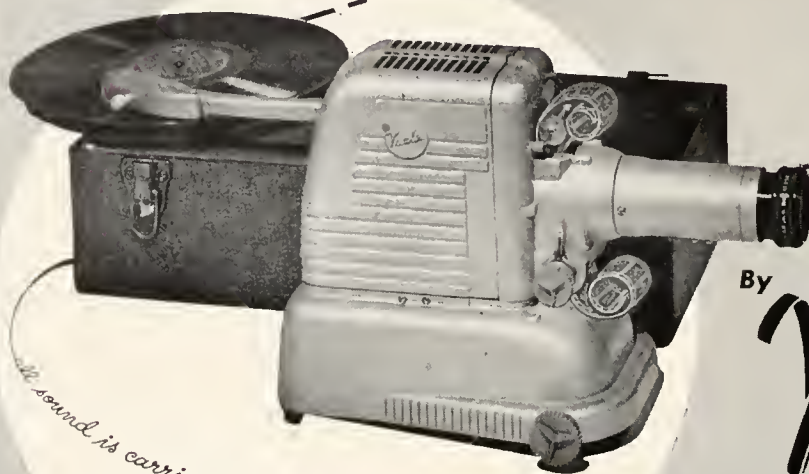
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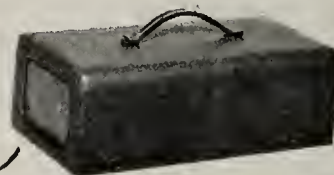
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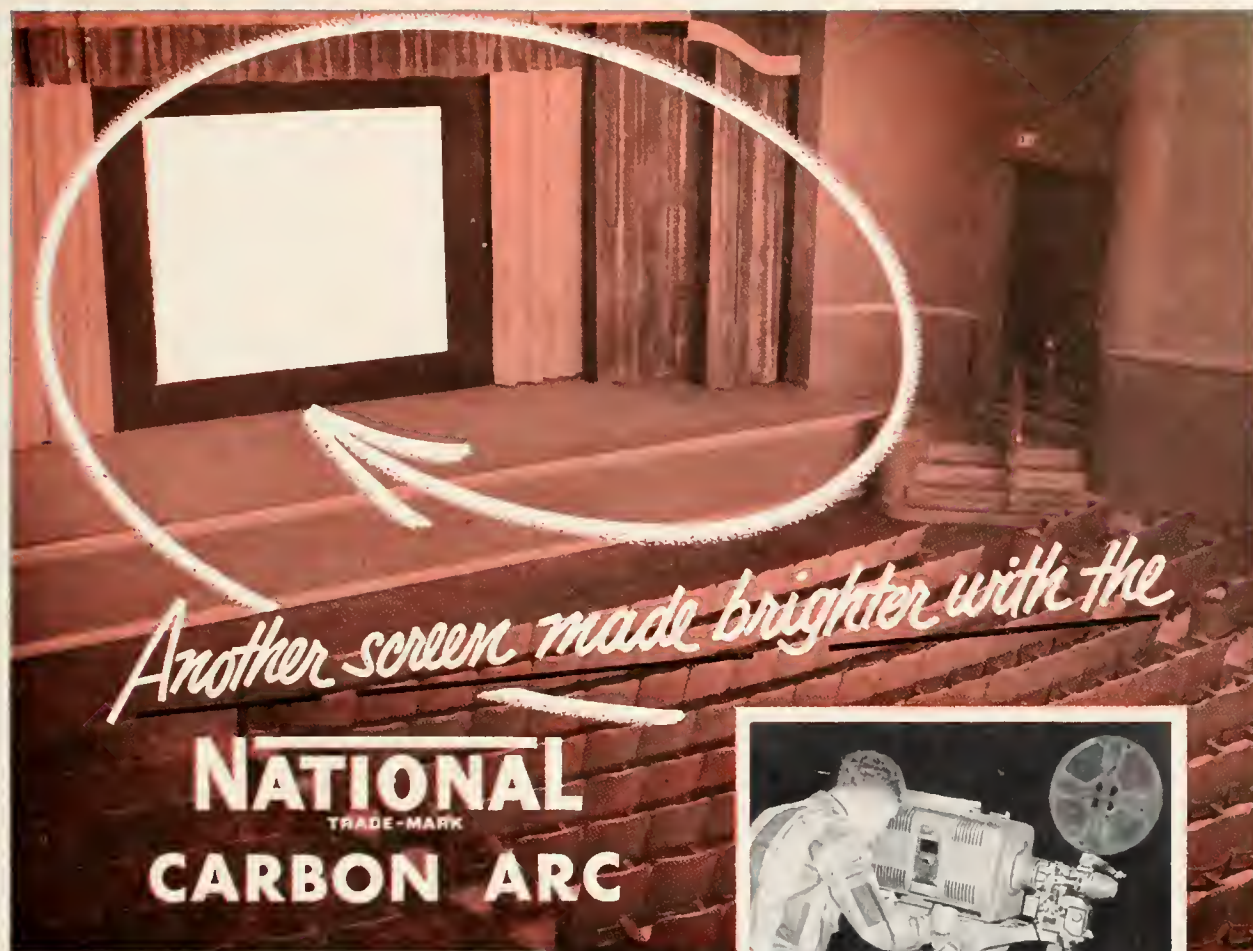
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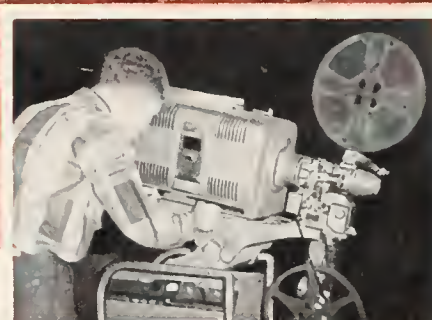
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**THANKS** to proper layout and carbon-arc projection, some 18,000 viewers annually enjoy 16mm film showings of professional quality...quality impossible to obtain for audiences of over 100 persons by any other commercial means of lighting.

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## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE SIX)

vital statistics and other pertinent data affecting this field fulfill some of their current feature assignments during coming months, the public relations of the sponsored film will also have taken a real spurt in a well concentrated period of time.

### *Early History of Business Films Dates Implement Company Sales Pix to 1911*

★ The earliest application of motion pictures to sales promotion and other business purposes dates back to Thomas Edison's "Black Maria" and certainly the first public manifestation of moving pictures was in the 1890's when Dewar's Scotch, Columbia Bicycles and Maillard's Chocolate were advertised in flickering shadows along Broadway.

Scotchmen who danced the Highland Fling for Dewar's in one of these early films made their projected appearance on the wall of a Broadway office building in Manhattan. Then, as now, they stopped pedestrian and vehicular traffic as only films can in these outdoor showings, thus earning the ire of New York's "Finest" which ended the performance.

Through the first decade of the 1900's, the record of motion pictures is illuminated with noteworthy sponsor efforts in which pioneers like Porter took some part. The Lackawanna Railroad, the Northern Pacific and others got into the medium but not until 1911 does the record show an organized creative effort. In this year, International Harvester featured Be-



Romantic interlude in "Back to the Old Farm"

erly Bayne and a "stellar cast" in the amusing but well-pointed *Back to the Old Farm*, extolling the virtues of the mechanized farm to reverse the trend of farm boys to the city.

Another implement manufacturer has historical evidence of early efforts in film production. The predecessor companies, Best and Holt, from which the present Caterpillar Tractor Company has derived, were motion picture makers and Caterpillar's vault contains footage dating back to "around 1911." When the present company was formed in 1925, Dean Blomeyer of Caterpillar's sales promotion department reports that it "continued to use motion pictures and are more active today than we have ever been."

The first sound pictures of Caterpillar (35mm) utilized disc sound. The phono turntable was driven by the projector to keep the sound in

(CONTINUED ON PAGE SIXTY-NINE)

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### **professional film viewer**

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*Every film editor will appreciate a viewer that enables him to view his film from left to right—on a large, brilliantly illuminated screen.*

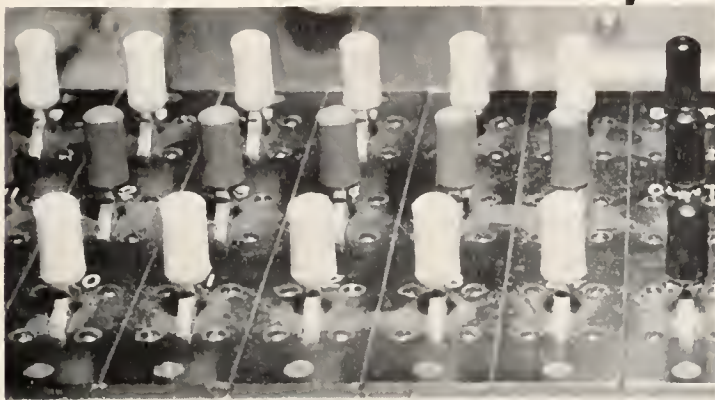
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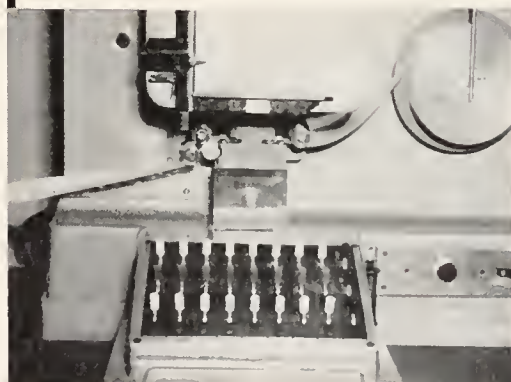
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# PRODUCERS

## SMPTE Honors Rose

### Victor Animatograph's President Is One of Industry's 30-Year Veterans

♦ For his more than 30 years of service to the audio-visual industry, SAM G. ROSE, president of Victor Animatograph Corporation recently received a Pioneer Award from the Society of Motion Picture and Television Engineers. As a member of this organization since 1918, Mr. Rose is one of 26 members of the original Society.

Regarding the award, Mr. Rose recalled the struggles for a standard in safety film.

"The extreme fire hazard of cellulose nitrate film made it impossible to use this type for anything other than theatrical where fireproof projection booths existed. Rigid fire and insurance regulations wouldn't permit it. Movies then were excluded from schools, churches and the home. To eliminate the inter-changeability of safety film with 35mm inflammable film, a separate standard size was desirable.

"As early as 1918, Victor proposed, before S.M.P.T.E., a non-inflammable (cellulose acetate) film standard for the non-theatrical world. We succeeded in getting the standard of 28mm adopted. This became possible following an agreement by the film manufacturers to use only cellulose acetate as the new 'safety standard'.

"But it was soon evident that 28mm film was becoming impractical because of the high cost of raw material. The fact, too, that the 'print' method was expensive was a contributing factor in the decision for a change.

"In 1923, 16mm was established as the new safety standard. With the introduction of the reversal process (reversing the exposed original eliminating prints) the quality of reproduction was superb, and, more important, cost was greatly reduced over 28mm prints. This economic factor was a great step forward.

"Looking back," Mr. Rose concludes, "it seems inconceivable that a proposal that developed the 16mm industry, as we know it today, could meet with as much opposition. Fortunately, the right way prevailed to the ultimate benefit of all."

## Protestant Chaplains Receive Film to Unify Worldwide Sunday Schools

♦ United States Protestant Armed Forces Chaplains, all over the world, can now make use of a new 13-minute motion picture recently released by the U.S. Navy called *The Unified Sunday School Curriculum*. The film, produced by Transfilm Incorporated, explains the method by which children of Armed Forces personnel can maintain their Sunday School curriculum despite repeated transfers to different bases.

A lack of world wide similarity of Armed Forces Sunday School curriculum has found most children of Sunday School age repeating lessons three and four times when transferred to areas where Chaplains inevitably established their own methods of teaching. Now, with the aid of the Protestant church-owned Publishers' Association in Nashville, Tenn., Chaplains throughout the world can avail themselves of a standard Sunday School curriculum. Such studies are available in eight different age groups including one for adults.

The major reason for unifying the curriculum is symbolized by the statement of an Air Force sergeant's son who, in a period of four months, made three moves to different areas. Each time, his studies dealt with Moses. After the third repetition of the series of lessons, the boy remarked, "I haven't anything against Moses, but there must be somebody else in the Bible for me to learn about."

\* \* \*

### Betzer Resigns Post as Sarra's Director of Film Planning

♦ The resignation, effective June 1, of Joseph G. Betzer as director of film planning for Sarra, Inc., Chicago has been announced by that studio. Mr. Betzer, who joined the organization in 1912 is entering the merchandising field. He has also been secretary of the American Association of Film Producers.

## TYPE TITLES

*Produced up to  
a standard—not  
down to a price*

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No matter how large or small a production, in black and white or color, 35mm or 16mm, Cineffects' varied services can make your present production the best ever.

For over 15 years, producers of commercial, educational, theatrical and television motion pictures have depended on the most modern facilities of our art, animation, and optical departments.

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**CI 60951**

# Something to sing about.....

We have just opened a New York Studio as part of our expansion program and now provide our clients with the nation's finest creative and production staffs dedicated to making better films for business.



*John Sutherland Productions, Inc.*

New York Studio  
404 Fourth Ave. • New York 16  
MUrray Hill 6-4590

Hollywood Studio  
201 N. Occidental Blvd. • Los Angeles 26  
DUnkirk 8-5121



# Sight & Sound

## Sinclair Film Joins Battle on Insects in "500,000 to One"

★ Bugs victorious—a threat often repeated by authors and scientists—are dealt with effectively in a new Sinclair Refining Company film which uses as its title the ratio of the insect population pitted against the human population: 500,000 to One.

A public service presentation, the 25-minute color film and a supplementary 31-page booklet were produced in association with the Department of Agriculture Bureau of Entomology honoring the 100th Anniversary of Professional Entomology in the United States.

Model war propaganda, 500,000 to One surveys the insect peril with atrocity statistics and close-up reconnaissance of man's ancient enemies in action. The foes' appalling potential ability to multiply, their tactics, their widespread areas of invasion, their adaptability to change and tenacity under fire are observed.

Ceaselessly, Bugdom devours man's food, shelter, clothing and, bearing disease, man himself. The

average annual U.S. "Bug Bill" is at least \$4,000,000,000.

The film warns of the imbalance in favor of insects created by the habits of civilization. Its blueprint for preserving the balance of power in favor of man includes recognizing the friendly underground troops among the insects.

### Ag Bureau Heads the Fight

The Bureau of Entomology and Plant Quarantine is termed the General Headquarters in the anti-pest struggle. Methods of mechanical, chemical, biological and quarantine warfare are outlined. Detailing these tactics, weapons and strategies, the mobilization message works in Sinclair's entomological laboratory ("Fly Farm") and red and green cans labelled Insect Spray, Surface Insecticide and Stock Spray.

Atlas Film Corporation, Chicago, produced 500,000 to One and it is accompanied by a booklet. Location shots were made in 23 states.

The film is available through: Public Relations, Sinclair Refining Co., 600 Fifth Ave., New York 20. Agricultural colleges have been sent prints and other copies have been forwarded to the Bureau of Entomology.

## Outdoor Themes a Tradition of Kiekhaefer Corp. Color Pictures

★ Boating for bear in Alaska, water skiing in Florida and an outboard marathon in Wisconsin are the summer adventures depicted in three new movies sponsored by the Kiekhaefer Corporation, Fond du Lac, Wisconsin.

Spurred on by the success of its 1953 award winner, *Keys to Adventure*, Kiekhaefer has its promotional motor wide open this year with:

*Cheechako*, titled with the Alaskan name for its greenhorn hero who learns about hunting vicious brown bear with Ralph Young, well known northern guide. Julian Gromer, world traveler and lecturer plays the greenhorn. Traveling in their 14 foot boat, the pair skirt icebergs, run rock-walled channels, loiter in trout and salmon streams, then head for the virgin forests of Admiralty Island to hunt bear with their camera.

Gromer graduates from the greenhorn tag in a daring encounter with a burly bruin. Earl Ohmer, Alaska game commissioner who suggests Dan Beard, authenticates information on United States fish and wildlife activities. The journey's sponsor-moral: you need a durable, ver-

satile craft for fun in a rugged country: film shows how Mercury outboard motors have helped to open up this country to vacationers

### Learn Water-Ski Technique

*Water Ski Antics*, sponsored in cooperation with the National Association of Engine and Boat Manufacturers, is said to be the first instructional film on the aqua-skidding sport. Champions demonstrating skiing styles as they skim taut, reined behind Mercury horsepowerd craft through the waters of Florida's Cypress Gardens.

*Winnebago Land Marathon*, spark plugs the speed of Mercury outboard motors as they perform in the 1953 Winnebago Land Outboard Marathon held at Neenah, Wisconsin, under the sponsorship of the Milwaukee Sentinel. Aerial shot frame the surf shearing demons en masse as they drone down Lake Winnebago and up the Fox River

### Ask Your Mercury Dealer

Kiekhaefer films on fishing, travel, boat jumping, and other white water adventures are available to club, church and civic groups. They are offered free loan from Mercury outboard motor distributors or dealers.



## MOTIVEFINDER

—like a "right arm" for the creative MP and TV Director

TEWE MOTIVEFINDER is a wizard that solves scores of set problems. This Director's Zoom-type Finder reveals the most suitable focal length, the proper camera position, the effects of dolly shots, etc. It is invaluable to a creative Director who likes to plan optical tricks and special effects. Combination Finder zooms from 25mm to 135mm for 35mm Motion Picture and zooms from 28mm to 150mm for TV. Complete with leather carrying case and neck band.

Only \$75

## Other Versatile Viewfinders—each a honey for the money!



ZOOM DIRECTOR'S FINDER for 16mm and 35mm. . . 16mm zooms from 13mm to 75mm, 35mm zooms from 25mm to 6". \$15.50



WATSON Director's type finder, pocket size, with mattes from 30mm to 100mm for 35mm cameras. Also for 16mm cameras. \$35



ZOOM Finder for Auricon Cine Voice . . . zooms from 15mm to 12". \$60  
Available for Filmo and Eyemo. \$39.50



ZOOM Finder for Cine Kodak Special . . . zooms from 15mm to 150mm, with parallax adjustment. \$75  
Template supplied for mounting Finder on magazine. Additional brackets for magazines available at \$7.50 per set.





# ORIGINALITY

**O**riginality is the forerunner of progress in every field of human endeavor, and through creative skill successfully attains its objective. In so doing, it avoids the stereotype, the formulated and the cliché manner of thinking.

**S**ound Masters, adhering to these principles, is so organized that it offers originality and creative thinking in both script treatment and production. Thus it assures its clients a film that will attain its objective with eminent success.



ESTABLISHED 1937

## SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES

SLIDE FILMS

TV SHORTS

COMMERCIALS

PLAZA 7-6600





## DIFFERENT FROM ANY OTHER

Just as thumbprints have distinctive characteristics, so do film duplicating services differ in important ways . . .

For example, because Color Reproduction Company has specialized exclusively in 16mm Kodachrome duplications, it offers unique advantages to 16mm film producers.

Producers can always count on *finest quality* duplications. Only technicians with many years of this specialized work handle film to be processed.

Producers can always count on *fast service*. 24 hour service on Work Prints and Answer Prints. Release Prints delivered on date promised!

Combine the *finest quality work*, *fast service* with *guaranteed satisfaction*, and a record of dependability that is unsurpassed in the industry . . . and you have the answer to why more and more 16mm producers use Color Reproduction Company!

# Color

## REPRODUCTION COMPANY

**7936 Santa Monica Blvd., Hollywood 46, California**

**Telephone: Hollywood 4-8225**

**FINEST  
QUALITY  
PRINTS**

**DEPENDABLE  
FAST  
SERVICE**

**ALL  
COLOR PRINTS  
GUARANTEED**

### "Passing Fancy," Safety Film Added to GM's Loan Library

♦ *Passing Fancy*, a 13-minute black and white picture, sponsored by General Motors, dramatically tells women that thinking ahead is required for safe passing on highways. This film and *ABC of Jet Propulsion* are the most recent additions to General Motors film library. *Passing Fancy* was produced by Robert Davis.

These two pictures have been added to a library of about 60 non-theatrical films. The company lends them without charge to such groups as schools, colleges, churches, civic and social organizations. Both are available for tv.

Last year GM films, prepared under the guidance of the public relations staff, were viewed by more than 13,000,000 persons in addition to those who saw them on tv. Most of the showings are before grade and high school students.

The free loan films may be obtained through GM's public relations department in Detroit. Groups in greater New York and Long Isl- and may secure the films from GM's New York office.

Another recent GM film addition to its nationally distributed library of sound films is *The ABC of Jet Propulsion*, an 18-minute color film.

### WANTED MOTION PICTURE DIRECTOR

For staff of a leading national producer of sponsored motion pictures. To direct pictures and assist sales and contact men in the presentation and sale of dramatic productions.

One who knows from actual experience all phases of film production from script to finished negative and has had extensive Hollywood experience and training.

Writing ability desirable but not essential.

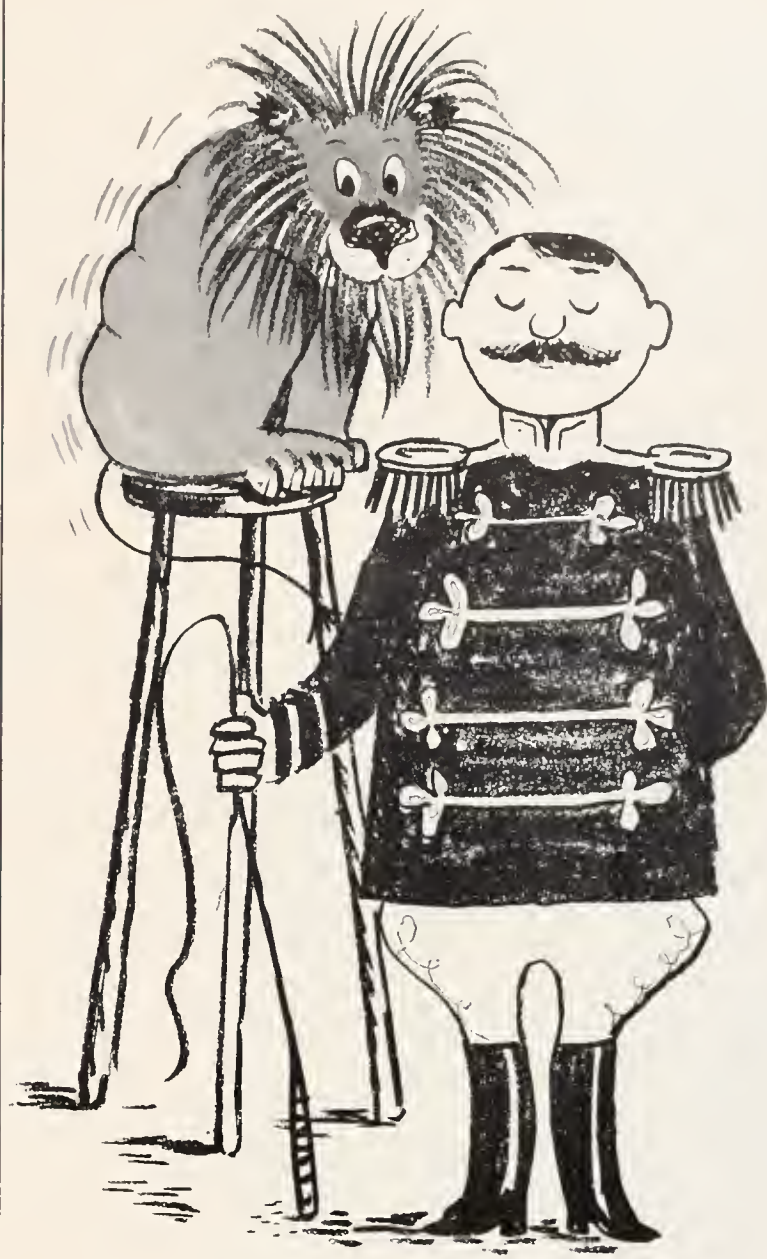
Submit outline showing experience, education, age, past earnings and your special qualifications.

Address inquiries to:

**Box 54-6B**

**BUSINESS SCREEN**

**7064 Sheridan Rd. Chicago 26**



## What a difference skill makes!

Columbia's slide film records are made with a *skill* that just can't be matched.

Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell *your* product.

Columbia works hand in hand with slide film producers everywhere, offering the *fastest* and most *complete* service in the business.

Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

**COLUMBIA TRANSCRIPTIONS** *A Division of Columbia Records Inc., originator of the modern long playing record*

**NEW YORK**—799 Seventh Avenue, CI 5-7300  
Gil McKean, Director. Al Shulman, Nat'l. Sales Mgr.

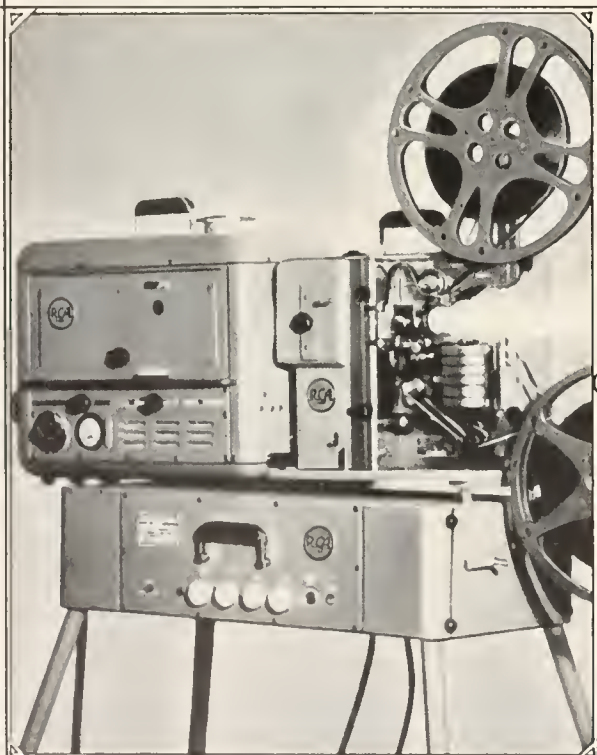
**CHICAGO**—410 North Michigan Avenue  
Whitehall 4-6000. Jerry Ellis, Manager

**HOLLYWOOD**—8723 Alden Drive  
CRestview 6-1034. Al Wheeler, Manager  
"Columbia" Reg. T. M. U. S. Pat. Off. Marks Registrada



# BIG SCREEN 16mm MOVIES

## ...with the **RCA** PORTO-ARC PROJECTOR



AUDIO-VISUAL PRODUCTS

**RADIO CORPORATION  
of AMERICA**

ENGINEERING PRODUCTS

CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

Now . . . for industry, business, and education . . . for indoor and outdoor events . . . here's powerful, new equipment for BIG-SCREEN 16mm showings.

RCA's TWO NEW PORTO-ARC Projectors now offer you the "Thread-Easy" film path and RCA sound . . . AND the power of RCA's new arc lamps.

The 10-ampere lamp delivers 750 lumens of light . . . gives brilliant pictures on screens up to 12 feet wide . . . requires no venting . . . and runs a complete two-hour show without changeover.

The 30-ampere lamp delivers 1600 lumens . . . projects theatre-quality pictures on screens up to 18 feet wide. One set of carbons projects a full 2000-foot reel.

COMPLETELY NEW DESIGN of the new RCA Porto-Arc Projectors has taken into account your demands for a truly portable arc projector. The RCA Porto-Arc is self-contained in five easy-to-handle cases—can be set up or prepared to travel in a few minutes.

CHECK with your RCA Audio-Visual Dealer on the New RCA Porto-Arc Projectors . . . or MAIL COUPON NOW.

Audio-Visual Products, Dept. F25  
Radio Corporation of America, Camden, N. J.  
In Canada: RCA VICTOR Company Limited, Montreal  
Please send me information on the new RCA 16mm Porto-Arc Projector.

Name \_\_\_\_\_ Title \_\_\_\_\_  
Organization \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

### Aetna Film on Canoe Safety Stars Olympic Champion Lysak

♦ Steve Lysak, an Olympic champion, performs instructively in *Paddle a Safe Canoe*, a new color film sponsored by Aetna Casualty and Surety Company.

A stalwart of the United States' winning two-man canoe team at the 1948 Olympics, Lysak also is a vice commodore of the American Canoe Association which cooperated with Aetna in the production.

Amateur canoeists from the Association comprise the cast of a series of demonstrations headed by Lysak. Shown are: how to board a canoe, safest paddling position, various paddling strokes, how to beach and store the craft ashore.

Slow motion defines the "shake-out" technique of bailing a canoe capsized in deep water, retrieving the craft.

Filmed at Lake Sebago, New York by Aetna's motion picture bureau, *Paddle a Safe Canoe* is one of a series of 26 educational safety pictures distributed on free loan through the Company's libraries in 50 major cities.

The films may be obtained from Aetna's public education department at Hartford, Conn., or by contacting local representatives.

\* \* \*

### 3rd Production Service Issue

♦ The Editors of **BUSINESS SCREEN** have announced the publication in August of the Annual Production Service Review, a special feature of this forthcoming edition. It will contain lab data, sound, music and other special sources.

### SCENARIO WRITER WANTED

We need an experienced, professional scenario writer, with knowledge of industry, willing to live in Pittsburgh, Cleveland or vicinity.

We do *NOT* need a director-writer, producer-writer, speech writer, proposal writer or outline writer, but a man who can set picture and sound down on paper in a way that will play.

We are an old, well-established, well-financed company, giving our customers the top quality of the industry, and we will pay top money to the right man. All our people know of this advertisement.

Write Box 54-6A

**BUSINESS SCREEN**

7064 Sheridan Rd., Chicago 26

# "selling"

## COMMERCIALS

When Sarra's specialists produce your TV commercials, you may be sure they'll be "selling" commercials, for Sarra's video and audio experts are advertising men first. They offer an unsurpassed combination of creative imagination and technical skill, and . . .

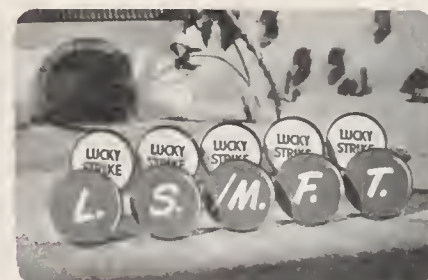
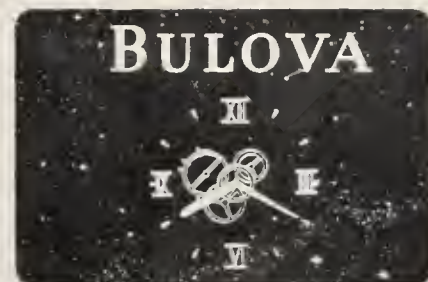
**They always shoot to Sell!**

SARRA COMMERCIALS ARE NOW SELLING  
SCORES OF FAMOUS PRODUCTS LIKE THESE:

Cats-Paw Heels — Cat-Tex Soles  
Salada Tea • Hoffman Beverages  
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**SPECIALISTS IN VISUAL SELLING**  
New York: 200 East 56th Street  
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**W**E ARE PROUD to have had the opportunity of producing this significant film for our client, General Petroleum Corporation and their able Film Counsellor, John J. Hennessy.

Since 1952, seven Cate and McGlone films have won a total of twelve national and international awards in such widely divergent fields as travel, transportation, traffic safety, sports, personnel recruitment and sales promotion.

Even more important than the awards, however, are the expressions of satisfaction from clients who have found that a Cate and McGlone production is one of the best and most economical means of selling a product, a service, or an idea.

## NOW SERVING:

N. W. AYER & SON • GENERAL PETROLEUM CORPORATION  
INTERNATIONAL HARVESTER COMPANY • SOCONY-VACUUM  
OIL COMPANY, INC. • STROMBERGER, LaVENE, McKENZIE  
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# CATE and MCGLONE

Films for Industry

1521 CROSS ROADS OF THE WORLD  
HOLLYWOOD 28, CALIFORNIA



## COLOR ON TELEVISION

★ Seeing the red, blue and green go-ahead signal for color tv glow strong in current weeks, a variety of sources were offering pertinent comment:

♦ General Electric in "Steps to Color": "Advertisers appreciate the value of color in merchandising. Their packaging, whether of soaps or automobiles, testifies to this. With widespread color television will come new advertisers whose products demand color in their advertising — paints, floor coverings, fabrics. National and local advertisers will want slide and motion picture spots."

♦ Stan Parlan, NBC color film consultant: "Although each film presents its own specific problems, there are certain general suggestions which can be offered on the making of color films for television. Use flat lighting with plenty of fill light in the shadow areas. Avoid large dark areas in the scene. Use plenty of closeups and avoid sustained long shots. The color system is extremely effective on closeups."

"Avoid the use of optical effects as much as possible. Use complementary colors in achieving color harmony and positive color separation between foreground objects and their backgrounds. The color print for broadcast should have a relatively low maximum density to achieve what might be described as a rather 'light' or 'thin' print."

♦ ZIV TV, West Coast tv show packager: "Shooting in color adds roughly 30% to costs."

♦ Television Magazine: "Agencies have already discovered that their experimental color film commercials, when integrated on a live color show, can have a much different color balance than that of the program itself. The commercial-to-program variance will be far more noticeable in color than it ever was in black and white."

(To which we might add a quote:) An *all-filmed show* will solve that problem handily.

\* \* \*

### National Engine & Boat Mfrs. Release Two Recreational Films

♦ The National Association of Engine and Boat Manufacturers has released the 4th and 5th of a series of films devoted to recreational boating. Titled *Fishing U.S.A.* and *Water Ski Antics*, the 13½ minute films are available in b w for TV and in color for group showings.

*Fishing U.S.A.* demonstrates the taking of lake trout, muskie, black bass, sailfish and salmon in five

sequences photographed at different places around the U.S. Funny animated passages form transitions between each expedition.

*Water Ski Antics* was shot in Florida's Cypress Gardens and shows a family learning to water ski.

Both the new films, and three previous releases (all produced by Victor Kayfetz Productions) are available from the National Association of Engine and Boat Manufacturers, 420 Lexington Avenue, New York 17.

\* \* \*

### Nation's TV Growth Reflected in Network Membership, Audience

♦ The current size and strength of television's growing web is indicated in the following recent statistics:

The 300th station, WKNY-TV, Kingston, N.Y., was connected to the Bell System's nationwide network of tv facilities via local installation provided by the New York Telephone Company. The interconnection brought the rollover on network tv service to 191 cities.

More than 51,000 channel miles of coaxial cable and radio relay facilities are being used to provide these cities with network television.

There are now about 376 tv stations on the air, located in some 250 cities and broadcasting to an estimated audience of 109,000,000. Sixty more stations are expected to be added to network facilities this year.



For 16mm. Film — 400' to 2000' Reels

Protect your films

Ship in FIBERBILT CASES

Sold at leading dealers

Only original  
Fiberbilt  
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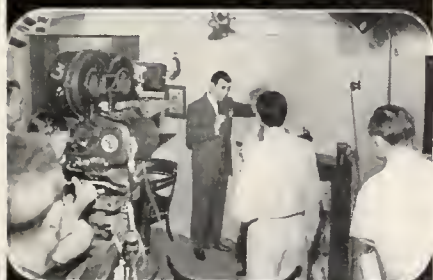
bear  
this  
TRADE  
MARK



On the set of "I Love Lucy," starring Lucille Ball and Desi Arnaz. The nation's Number 1 TV show for 1951, 1952 and 1953 is a pioneer of the technique of filming its program as a live show with audience. Desilu Productions uses three Mitchell 35mm BNC cameras in filming "I Love Lucy."



Joan Davis on the set of "I Married Joan," produced by P. J. Wolfson and appearing on NBC. Three Mitchell 35mm BNC cameras are used on this top TV show, which is in its 2nd year. Jim Backus plays the male lead.



Dennis Day, star of "The Dennis Day Show," a top-rated NBC program. Originally "live," this series is in its second year, and is now produced on film by Danmac Productions, using a Mitchell 35mm BNC camera.

## TO FILM A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films. That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing *success* into focus.

**MITCHELL** *The only truly Professional Motion Picture Camera*

# Mitchell Camera CORPORATION

666 West Harvard Street • Glendale 4, Calif. • Cable Address: MITCAMCO



85% of the professional motion pictures shown throughout the world are filmed with a Mitchell



16mm



35mm



"Lights"  
"Camera"  
"Action"

## and PROCESSED BY MOVIELAB

FOR THE FINEST FILM PROCESSING IN  
THE EAST — FILM MEN WHO KNOW  
SAY "IT'S MOVIELAB"

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

### ROUND THE CLOCK SERVICES

- Negative Developing • First Print Department
- Ultra Violet & Flash Patch Track Printing
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- Quality Control • Title Department
- 22 Cutting & Editing Rooms.

FOR COLOR

it's

*Rainbowlab* Inc.



**MOVIELAB FILM LABORATORIES, INC.**

619 West 54th Street, New York 19, N. Y. JUdson 6-0360

### Third Annual Production Services Review Next!

The August, 1951 issue of BUSINESS SCREEN will feature the highly-useful and authoritative

listings of film laboratories, sound, music, art, animation, script and other services.

### SPONSORED FILMS CLEARED FOR VIDEO

★ A wide variety of sponsored films are being made available for sustaining use on television.

The following check-list is a sampling of film titles currently offered by business and industrial organizations.

BUSINESS SCREEN will continue to list such films in future issues. For your quick information, the list simply states: sponsor, address, shipping and booking conditions, title, length.

These films are available without charge except for shipping or special distribution costs. Further details regarding clearances, etc., may be obtained from the sponsor or distributors noted below.

#### ARMOUR AND COMPANY:

Film Supervisor, Union Stock Yards, Chicago 9, Ill. Also available from Modern Talking Picture Service, Association Films, Inc. Loan Condition: stations pay return charges and insure films. Booking: one month in advance.

*ABC's of Beef Cookery*—13 min.  
*Better Bacon*—12 min.  
*Can You Carve*—14 min.  
*The Clean Look*—30 min.  
*Easy as Pie*—15 min.  
*Festival of Cheese Recipes*—20 min.  
*The Gentle Art of Meat Cookery*—23 min.

*Let's Talk Turkey*—22 min.  
*Margarine Makes Good*—22 min.  
*Pantry Meal Magic*—27 min.  
*Spring Chicken Year Round*—12 min.

#### GENERAL MOTORS CORPORATION:

Dept. of Public Relations—Film Section, General Motors Bldg., Detroit 2, Michigan. Loan Condition: user pays transportation to and from Detroit and insurance. Booking: as far in advance as possible.

*ABC's of Hand Tools*—33 min.  
*An American Miracle*—13 min.  
*Caught Napping*—10 min.  
*Diesel, The Modern Power*—21 min.  
*Doctor In Industry*—60 min.  
*The Easier Way*—13 min.  
*Experiment*—12 min.  
*Frozen Freshness*—30 min.  
*How To Get The Most Out Of Your Refrigerator*—30 min.  
*Man On Horseback*—10 min.  
*Micro Instrument Ball Bearings, Their Care And Handling*—22 min.

*On To Jupiter*—20 min.  
*On Two Wheels*—11 min.  
*Quality In The Making*—23 min.  
*Safety Patrol*—10 min.

*Strange Interview*—55 min.  
*To New Horizons*—24 min.  
*Where Mileage Begins*—19 min.

#### UNION PACIFIC RAILROAD:

Motion Picture Bureau, Union Pacific Bldg., Omaha 2, Nebraska. Booking: 2 to 3 weeks advance notice.

*ABC of Ski*—14 min.  
*Championship Skiing*—14 min.  
*Sun Valley Sovertime*—13 min.

#### OLIVER CORP.:

Merchandising Mgr., 400 W. Madison St., Chicago, Ill. Also available from regional branch offices.  
*Aces Of Power*—23 min.  
*Neighbors Of The Land*—23 min.

#### SOUTH BEND BAIT COMPANY:

Film Dept., 1103 High St., South Bend, Indiana. Booking: 4 to 6 weeks in advance.

*Action, Power And Strength*—45 min.  
*Big Tarpon On Bass Tackle*—30 min.  
*Canoeing For Trout*—12 min.  
*Fish Story*—30 min.

#### Bebell & Bebell Color Labs in Larger New York Quarters

♦ BEBELL & BEBELL COLOR LABORATORIES have moved from 2531 Church Avenue, Brooklyn, N.Y. to improved and larger quarters at 103 West 24th Street, New York City.

#### FOR SALE

(19) ILLUSTRAVOX (JUNIORS) MANUALLY OPERATED—SOUND SLIDE—EXCELLENT CONDITION—RECENTLY INSPECTED. CAN BE BOUGHT INDIVIDUALLY @ \$55.00 EACH. SUBSTANTIAL DISCOUNT FOR PURCHASE OF ENTIRE LOT. CONTACT:

#### The Mengel Company Furniture Division

4th & Colorado Streets  
Louisville 1, Kentucky  
Attn: Rob't G. O'Brien

Printers of Distinctive Hot-press  
**TYPE TITLES**

Since 1938

Write for FREE type book.

**Knight Title Service**

Telephone: WAtkins 4-6688

524 West 25th St. New York 1, N.Y.

## JOSHUA USED A TRUMPET

BUT

*no single instrument can crumble the walls*

*men build around their inner selves . . .*

*move them to new attitudes . . .*

*teach them new skills.*

The films we produce for our clients create deeper, more lasting results because they are part of coordinated communications programs. Conference training courses, case-history recordings, booklets, role playing . . . these are some of the many integrated keys we develop with our films to unlock the heart and mind.



**HENRY STRAUSS & CO., INC.**

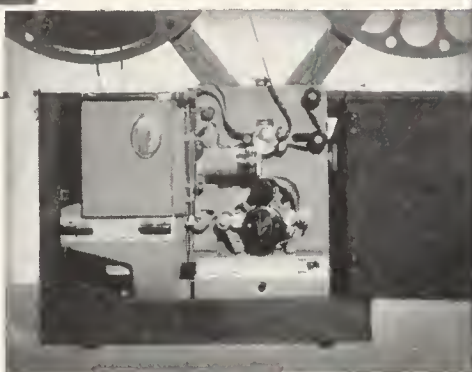
668 FIFTH AVENUE • NEW YORK 19 • NEW YORK  
PLAZA 1-3290



# The New Victor... **IS NEW**

**IT'S SMARTLY STYLED  
IT'S EASY AS 1-2-3 TO OPERATE**

The new Victor is efficient and beautiful. It's fashioned in forest green plastic fabric trimmed with satin chrome.



## Here's the newest in 16mm sound projector engineering

**NEW LUBRIMATIC OIL SYSTEM** — Reservoir for controlled lubrication.

**NEW AIR-CONDITIONED LAMP ENCLOSURE** — 20% cooler for longer lamp life.

**NEW HI-LITE OPTICAL SYSTEM** — 56% more light on screen with Mark II Shutter.

**NEW COMPENSATING FILM SHOES OF STAINLESS STEEL** — Automatically adjust to varying film thicknesses and splices.

**NEW SAPPHIRE-TIPPED PAWLS** — For indefinite durability.

**NEW AIR-CONDITIONED FILM GATE** — 17% cooler for longer film life.

**NEW FLAT FIELD LENS** — For outstanding sharp-to-the-corner picture clarity.

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ANOTHER OF A SERIES OF GREAT PROJECTS FROM VICTOR

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Branch Offices in New York and Chicago

QUALITY MOTION PICTURE EQUIPMENT SINCE 1910



## **EASIEST 3-SPOT THREADING . . .**

Over sound drum

Through film gate

On to single sprocket

## **EASIEST TO OPERATE**

(With finger-tip control panel, softly illuminated)

Start motor

Turn on lamp

Adjust sound

## **EASIEST ON YOUR FILMS — 3-SPOT SAFETY FILM TRIPS**

At sprocket

At upper loop

At lower loop

## **All-Electronic Orchestra Plays Stereo Music at Chicago Show**

♦ Trumpet—sax—clarinet cued in from simulated separate places when the All-Electronic Orchestra, a stereophonic experiment, played for visitors to the Electronic Parts show in Chicago recently.

Reproduction of sound-in-perspective, the latest approach to audio "presence," was achieved by use of the Dynacord, a professional tape recorder manufactured by Pentron Corporation, and University Loudspeaker Systems.

To effect the presence of an actual orchestra, by separating each musical instrument and physically placing each sound source in proper position, six separate channels of high fidelity recording were made on 1½-inch magnetic tape.

Recording was done under the direction of Bill Putnam, president of Universal Recording Company. Two mambo numbers, a slow blues, and a fast paced instrumental were chosen. Arranging and conducting was directed by David Carroll, musical director of Mercury Records.

The recording was made with High Output Magnetic Tape, at a tape speed of 15-inches per second, making possible a frequency response of 50 to 15000 cycles per second. Exact recording was a challenge because six separate recording heads were used. In addition, six Pentron Tape Preamplifiers and six power amplifiers were used.

When the All-Electronic Orchestra was presented at the Electronics Show in the Hilton Hotel, each of the six University Loudspeakers reproduced a separate musical instrument.

Pentron plans to present the All-Electronic Orchestra in other cities.

## **Partner Wanted**

Producer, Director and Cameraman, residing in New York City, with the best possible experience in commercial motion pictures. Just finished projects for some of the largest companies in the United States. Would like to get in touch with salesman and executive with commercial contacts with a view to forming a partnership to produce commercial films. Partner able to contribute capital preferred but not absolutely essential.

Write to Box 441

**BUSINESS SCREEN MAGAZINE**  
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"Theatre"  
INTO  
BUSINESS  
FILMS....**



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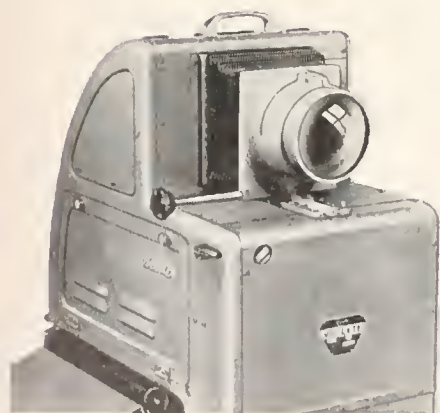
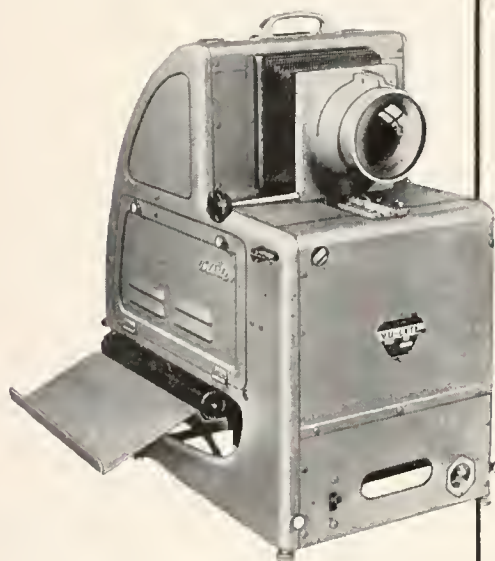
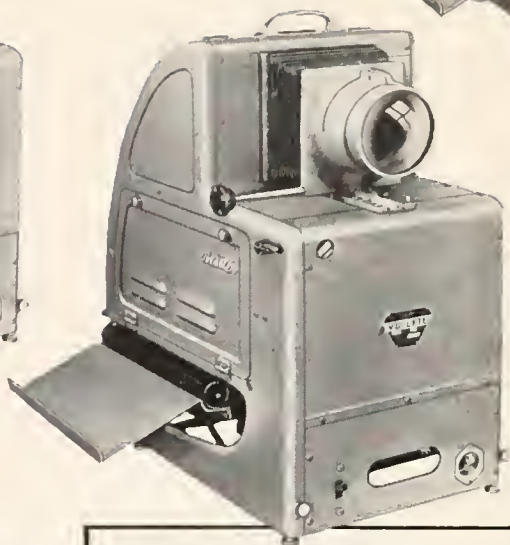
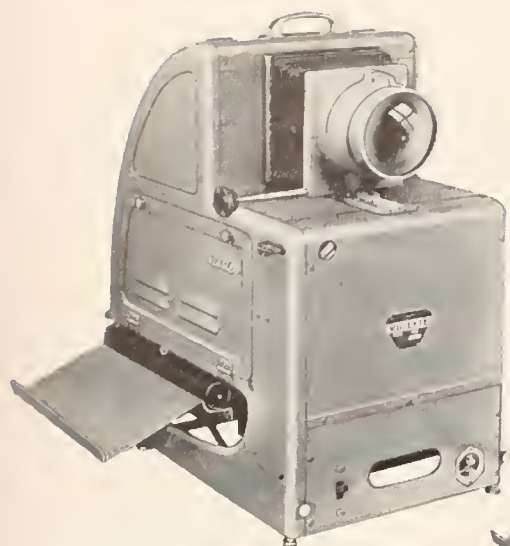
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**RKO PATHE** lends the rare touch of sound sense and good showmanship to every project it undertakes—from a single 8-second TV spot to a full-length feature in color.

**RKO PATHE** invites your inquiry for information as to the bonus values to be gained only from an organization equipped with the experience and physical facilities it takes to put more entertainment qualities—more "theatre"—into business films.

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EDUCATIONAL DIVISION, DEPT. B-6

CHARLES *Beseler* COMPANY  
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### "Basic Aircraft Riveting" Film by Boeing to Train Beginners

♦ Between the dream cloud designer and the transcontinental pilot stands the sweating riveter. Without the good riveter modern man would not fly so high, far and so safe for, thanks to the riveter, the airplane stays together.

The Boeing Airplane Company, which had sponsored earlier films, recently completed its own production of a film to train new employees to be riveters or riveters' assistants—"buckers."

The 23 minute film, *Basic Aircraft Riveting*, was produced as a low budget, single location effort.

The script was written in the manufacturing training department. Shooting and editing were done by the engineering photo unit. Direction of the live action was handled jointly by these departments. Riveters portrayed riveters.

The film instructs the student that is "new here" by rapid hammering basic directions needed for efficient riveting.

Boeing will sell a print outright for \$230. The film may be borrowed for previewing by contacting Mrs. Mary Harren, Dept. 404, E1-B10, Boeing Airplane Company, Seattle 14, Washington.

### Latest Jets Star in BIS Film Record of Farnborough Air Show

♦ Great Britain, jet age blue-blazer, celebrates aviation annually with the Farnborough Air Show, attended by enthusiasts from 90 countries.

*This Jet Age*, a 13½-minute British Information Services film, is bringing the show to thousands of fans unable to attend the original.

Among the stars of jet age achievement are the Vickers Viscount, the world's first turboprop airliner; the huge freighter, Blackburn Beverley, which carries over 20 tons of freight and can operate from small airfields with grass runways.

Also zooming across the screen are the Princess flying boat; the "Olympus" Canberra, which holds the world's height record (63,663 feet); the D.H. 110, now under development for the Royal Navy, and the Short Sea-Mew, a turboprop, anti-submarine aircraft which can take off from small escort carriers.

A spotlight thrill for birdman watchers, *This Jet Age* is offered for general audiences of all ages. A 16mm 1½ reeler, the film rents for \$2.50. The sale price is \$45.00. The main BIS office is at 30 Rockefeller Plaza, New York 20.

BUYERS READ BUSINESS SCREEN



Top Business Men who know  
Say:

# "Jerry Fairbanks Makes Great Movies!"



S. C. ALLYN  
PRESIDENT  
THE NATIONAL  
CASH REGISTER  
COMPANY

The National Cash Register Company  
Dayton 9, Ohio

February 3, 1954

OFFICE OF  
THE PRESIDENT

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
8052 Sunset Blvd.  
Hollywood 28, California

Dear Mr. Fairbanks:

While I don't think my brief appearance in the motion picture, "THE MAGIC WHEEL", you recently produced for this company need cause any great concern to either Clark Gable or Ronald Colman, I want you to know I enjoyed it and my visit to your studio.

May I say how impressed I was with the unusual sets you constructed to show our installations in various parts of the world. I was impressed also with the vast amount of equipment you brought to Dayton to shoot the factory portion of our picture. I understand lighting and photographing in Technicolor our two block-long assembly lines constituted a major operation.

Thank you for a pleasant association. Our picture is all we hoped it would be - and more!

Sincerely,

*S. C. Allyn*

"THE MAGIC WHEEL", produced for the National Cash Register Co., is another in the long list of major films made by Jerry Fairbanks Productions for many of the world's most important concerns. Filmed in Technicolor at our Hollywood studios and at NCR's Dayton factory with complete Fairbanks facilities and personnel, "THE MAGIC WHEEL" is a potent international salesman for National Cash Register in English, Spanish, French, and German versions. The studio that has its own patent MultiCam System of simultaneous photography and sound recording; its own private camera plane, sound and film libraries, experienced writers, animators and technical crews, can make your cash register ring, too!

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OF CALIFORNIA

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THEATRICAL, COMMERCIAL AND TELEVISION MOTION PICTURES





# Camera Eye

EDITORIAL NOTES AND COMMENT  
ABOUT PEOPLE AND PRODUCTION

★ The painter, the author and musician receive their due when their creative efforts are directly attributed to signed works but real genius in factual and sponsored film production is often obscured by the vagaries of fate (and sometimes by the sponsor's own public relations interests).

It is hard to conceive the equal of an *Out of the North*, sans the creative camera work of Madison; or the sweep of *Man With a Thousand Hands* without the imaginative "Cap" Palmer and the capable MacDougal. The familiar phrase "Script by Oreste Granducci" has come to be a hallmark of quality in sponsored films (yet we ourselves often miss it as the credit titles roll swiftly by into the opening sequence).

In such a reflective mood, we find ourselves guilty of oversight in the first degree on last month's review

of the topflight new production of the National Tuberculosis Association, *Within Man's Power*.

The hitherto unnamed (by us) director-producer of this unusual 50th anniversary film of the NTA



Nick Webster . . . director and producer for the NTA.

was Nicholas Webster, one of the directors of Cinerama and recently returned from a round-the-world assignment which included a year of film-making in Burma for Louis deRochemont. His film, *Seizure*, won first prize in the documentary

class at the 1951 Venice Film Festival.

In the 17 years since Webster left Hollywood to work in documentary films, he has worked in 47 states and in 18 foreign lands. Five other pictures have been accepted by the Edinburgh and Venice festivals.

Since returning from the Orient, he has directed a sequence of the new Cinerama in New England, traveled to Havana to film President Batista and has just returned from Hollywood where he supervised the final touches on *Within Man's Power*. But more than just an adventurous individual Webster sees his role in this medium and the scope of his efforts as further proof of the widening sphere of film-making in the whole non-theatrical field.

\* \* \*

## President of Paramount Pictures Gives View on Color Television

★ A remarkable and very illuminating statement on the development of color television was given the shareholders of Paramount Pictures Corporation by their president, Barney Balaban, on June 1. Mr. Balaban's views are worth quoting:

"The notion that color television pictures are limited to 12½ inch or 15-inch picture tubes is completely erroneous. The 12½ and 15-inch color tube is as obsolete as the 10-inch picture in black and white. 21-inch and 24-inch Chromatrons are now sufficiently developed to provide the popular-sized larger pictures, to which the public is accustomed, in high quality color.

"The prices presently being quoted for color TV receivers have no relationship to the mass product in prospect for the very near future. We believe that before the next year is over 21-inch sets will be selling for around \$500.

"Let one enterprising manufacturer offer the public a 21-inch or 24-inch color receiver at a cost substantially below present quotations—and the TV set market will explode. Competition will force every other TV set manufacturer to hop on the color 'band wagon' as soon as one manufacturer comes forward with a product that is good enough and cheap enough for the public to buy in quantity. That day will be soon," he concluded.

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# What in the (motion picture) world does Modern Talking Picture Service do???

The answer is so easy that we find that many people do not understand it fully.

MODERN has become the recognized leader in the broad promotion and general 16mm distribution of the sponsored film. It's no wonder that many people think only of that when they think of MODERN. The only thing that is exclusive about us is that we are exclusively devoted to sponsored film-free-distribution.

MODERN distributes sponsored films . . . *that's the answer*, plain and simple!

We mean that we handle *every kind* of sponsored film distribution — general 16mm, theatrical, roadshow, television. We also provide a regional library plan of distribution under which the sponsor does the promotion and we do the physical handling. You name it, we do it!

No matter what your film distribution objective is, MODERN can help you. You can call on our experience—over twenty years—to give you the right answer *for you*.

Call or write any of the offices listed below for advice or help . . . there will be no obligation.



**NEW YORK:** 45 Rockefeller Plaza • JUdson 6-3830  
**PHILADELPHIA:** 243 South Broad Street • KIngsley 5-2500  
**CHICAGO:** 140 East Ontario Street • DElaware 7-3252  
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# educational pictures by Audio...

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An educational film for schools including an historical review of time keeping devices.

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Presenting the development of steam power, beginning with James Watt and ending with the erection of a modern giant boiler.

**"YOU'RE THE DOCTOR"** 20 mins.  
The story of our hospitals and their importance as community investment.

**"THE IMPORTANCE OF GOALS"** 18 mins.  
**"MOTIVATING THE CLASS"** 20 mins.  
Five films correlated with Dr. Herbert Sorenson's textbook "Psychology in Education" for use in teacher training colleges.

**"STOP FIRES—SAVE JOBS"** 18 mins.  
A picture for workers in all factories, giving them valuable hints on how to prevent fires.

**"CLEAR TRACK AHEAD!"** 25 mins.  
The story of railroad progress in the building of America yesterday, today and tomorrow.

**"OUR MILKY WAY"** 10 mins.  
One reel in Technicolor on the value and importance of milk in everyone's daily diet.

AND MANY OTHERS for such sponsors as American Tel. & Tel., Elgin, Ethyl Corp., McGraw-Hill, National Board of Fire Underwriters U. S. Dept. of State AND MANY OTHERS



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Producer-Directors: L. S. Bennetts      Louis A. Hanousek      H. E. Mandel  
Alexander Gansell      Harald R. Lipman      Earl Peirce

# The Chamber of Commerce of the United States believes "IT'S EVERYBODY'S BUSINESS"

National Business Organization Sponsors a Motion Picture Program to Interpret  
Benefits and Development of the American Business System Through Local Groups

**W**ITHIN THE PAST YEAR, another powerful U.S. organization has turned to the motion picture medium to help its members accomplish a nationwide educational task.

Throughout the U.S. in coming months, local business leaders, industrial plant executives, heads of retail and trade concerns and community leaders who comprise the memberships of over 6,000 chambers of commerce and similar regional business groups will join with the Chamber of Commerce of the United States in presenting the Technicolor sound motion picture *It's Everybody's Business*.

They will also look with direct concern to another Chamber-sponsored film *Action Needed*, which is destined to spur the membership drives of both national and local groups.

Finally, they will loan and rent some of the twenty or more 16mm sound motion pictures selected by the U.S. Chamber's Visual Education Department as part of its program "Films to Explain American Business" (BUSINESS SCREEN, No. 7, Volume 14, 1953).

Key picture in this visual information campaign is *It's Everybody's Business*. This John Sutherland Production provides a 22-minute color animation exposition that makes clearly understandable and highly palatable, the growth and development of the American business system. As Harry A. Bullis, chairman of the board of General Mills says, "it tells a story that needs telling . . . with consummate wit, unusual ingenuity and good humor."

Aimed at all age groups and occupations, the film illustrates how the freedoms guaranteed by the Constitution have enabled Ameri-

can business and labor to outproduce the world. It helps to correct general misunderstandings about business by explaining how profits and individual investments create jobs; how competition keeps values high and prices low; how advertising benefits everyone, and how government should function in a free economy to the best interests of all.

*Everybody's Business* should get cooperation from all who are intended to benefit, including its audiences and those who distribute it. Showings will be arranged from prints rented by chambers of commerce, trade associations and individual business firms. Suitable for junior and senior high school classes in the fall, it will also interest PTA's, labor unions, farm and employee groups, fraternal organizations, women's clubs, service clubs, civic organizations and religious groups.

Prints may be rented at \$15 for a full 30-day period or less from the Education Department, Chamber of Commerce of the U.S., Washington 6, D. C. They are also available from any of six division offices of the Chamber at New York City, Atlanta, Chicago, Minneapolis, Dallas, and San Francisco. Prints may also be purchased outright for \$130 and many firms and trade

groups will acquire them for local sponsorship and loan.

*It's Everybody's Business* was produced for the National Chamber in cooperation with the E. I. du Pont de Nemours & Co., Inc. The



Clement D. Johnston of Roanoke, Va., business man and president of the Chamber of Commerce of the United States.

film was written and produced by John Sutherland.

Typical of comments made by preview guests was this statement by Marvin Hurley, executive vice-president of the Houston Chamber of Commerce:

"One of the major responsibilities of a chamber of commerce is to develop a favorable climate in which business can operate. *It's*

*Everybody's Business* is the best tool I've seen to do this job."

And George A. Cooper, secretary-treasurer of the Valve Manufacturers' Association expresses the trade groups viewpoint this way:

"It should be shown by trade associations all over the country . . . a 'natural' for annual conventions . . . dramatizes the vital role of competition . . . the place of government in a free economy."

Rounding out this program is the internal organization motion picture produced by Raphael G. Wolff Studios. This 16mm sound and color film, *Action Needed* shows clearly and dramatically how the work of the national chamber aids business and the people. Watch-dog on legislation, source of information and statistics, advisor on trade group procedures and practices . . . these are typical services.

To keep plant showings and local community screenings on a continuous, active basis, the Education Department and its Visual Education Department at headquarters has developed a series of discussion guides for a recommended list of free loan and rental films already in the field. These include such titles as *Big Idea*, *Inflation*, *The Legend of Dan and Gus*, etc.

This information is provided on a subscription basis, conveniently bound in a looseleaf manual and priced at only \$2.50 for the package.

Altogether this top-flight American business organization has made a formidable entry into the film field. Through the cooperation of all elements of the 16mm industry and business in general, this program to bring about better understanding of the American business system appears destined for success.

Benefits of our business system are shown in "It's Everybody's Business."

## A Business Screen Preface to This Program

**W**ITH ALMOST HALF THE PEOPLE in the world today living in Iron Curtain countries, their rights and freedoms shackled by dictatorial governments with no respect for human dignity, it's important and appropriate that our primary concern in the United States today should be the preservation of our precious freedoms.

The Chamber of Commerce of the United States has always placed paramount importance on the retention of our traditional individual and economic freedoms in a fully competitive system. These freedoms have enabled us to achieve greater spiritual and material advances than man has ever before experienced in all the centuries of his life upon earth.

Recognizing the proven effectiveness of motion pictures as a medium of communication, we are proud to be able to offer to the American people a moving dramatization of our freedoms in the film, *It's Everybody's Business*.

Clement D. Johnston, President

Chamber of Commerce of the United States

Below: a legislative scene in the motion picture "Action Needed."





The U.S. Chamber of Commerce Presents: "It's Everybody's Business"



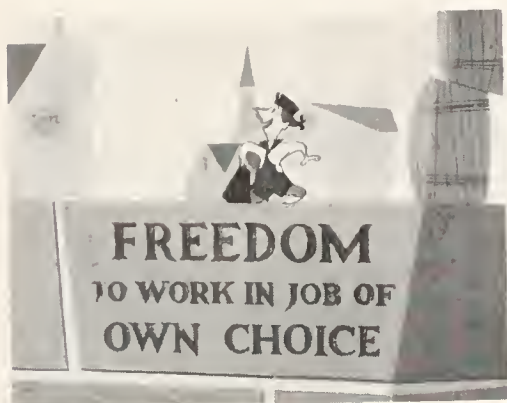
It wasn't so long ago in the history of man's voyage toward a better world that ships were carrying eager passengers toward the shores of a new nation that was just in the building.



Our forefathers were constructing the foundation of this nation . . . by interlocking, inseparably, the blocks of our political and economic freedom.



The way of life our forefathers established on this foundation of freedoms . . . drew people from the far corners of the earth . . . for the opportunity to build a better life.



Even young Jonathan, an unskilled lad from across the sea, hoped to find a job where he could progress according to his ability and enterprise.



Jonathan's earnings increased, it was about time for another raise . . . but sales and profit figures said "NO!" Jonathan figured he could run a business better than that, so he determined to open his own shop.



But starting a new business took money. Fortunately he was thrifty enough to keep a little nest egg . . . Well, the cost of the building took care of the nest egg.



Jonathan had big dreams of the wonderful rewards of being in business for himself . . .



But before he could buy what he wanted, his employee's wages had to be paid . . . he had to pay taxes . . . and his friends (who helped finance the business) had to be paid a return on their investment.



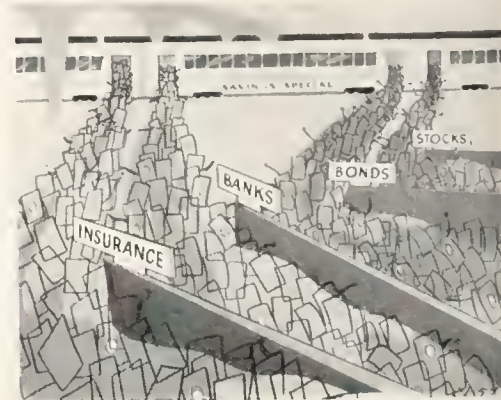
To meet competition, Jonathan had to plow part of his profits back into the business. If the customers approved the quality, style and price of his new designs, he might make his dreams come true.



With the passing years, the strong foundation of freedoms protected the dignity of the individual and his family . . . promised anyone with ability and enterprise the opportunity to participate in building . . .



People from all walks of life . . . workers, farmers, housewives . . . all of us . . . send our dollars to work in our business system . . . in the hope of earning dividends or interest on our investment.

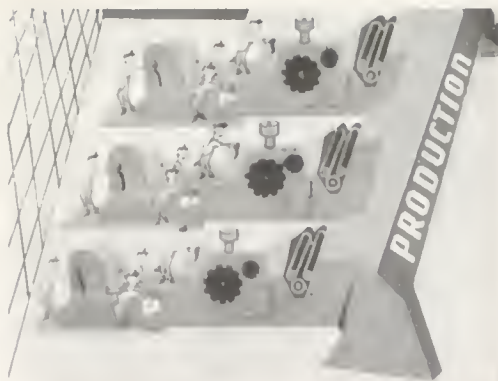


Anyone who has an insurance policy, a bank deposit or a share of stock is helping to finance our business system.





A constant stream of savings dollars must flow into big and small business each year.



The goods . . . which our savings help to produce . . .



. . . are distributed to Main Streets all over the country.



While the Main Street of today doesn't look much like Jonathan's time, the principles of our business system remain the same . . . for businessmen still compete with one another for the consumers' dollars . . .



It was only a little more than half a century ago that the average worker had only inefficient tools to help him turn out a product.



A half century later, we had invested enough in our business system to provide the average worker with efficient tools, enabling him to earn twice as much in a 40 hour week as the 1900 worker earned in 60 . . .



This shorter work week gives us all more leisure time . . . to enjoy a standard of living . . . beyond the wildest dreams of anyone who lived a half century ago . . .



Our business system has continued to provide a better life . . . for our increasing population.



Our taxes must be sufficient to pay for city streets, health, fire and police protection . . . state taxes help pay for highways, educational institutions . . . federal taxes pay for many other services . . .



But with our present tax load, we should avoid pressuring the government for any new services that aren't absolutely necessary.



As long as we keep the foundation of our business system strong, we shall be able to maintain and improve the way of life our forefathers conceived and established . . .



. . . a way of life which gave everyone the chance to progress according to his ability and enterprise. Our young people of today deserve the same opportunity to earn success and accomplishment . . .





Grocer welcomes salesman as new Johnson picture presents facts on food sales . . .



Young Kendall Granberry is a TV fan and his buying influence is part of the film story.

## Keys to a 15 Billion Dollar Market

Johnson Publishing Company Picture Tells "Secret of Selling the Negro"

**A**N ESTIMATED MARKET of 15 billion dollars is waiting.

This is the news of *The Secret of Selling the Negro*, a new color motion picture sponsored by the Johnson Publishing Company, Chicago publishers of *EBONY*, *JET*, *TAN* and *HUE* magazines, to increase their advertising sales and the measure of living of the people who read the advertisements.

### Magazines Reach Third of Market

The Johnson Publishing Company entered the Negro market in 1912 with *NEGRO DIGEST* which was replaced in 1951 by *JET*, a pictorial in pocket format. Its quick success led to sister publications: *EBONY*, in standard format in 1945, *TAN* in 1949 and *HUE* in 1953.

This family, aiming at various age and interest segments, currently reach, in combination, one third of the total Negro reader population. *JET* jumped from a first year 200,000 circulation to a current 425,000. *EBONY* alone, with a two and

one half million audience reaches one out of five in the Negro market.

The formula for this growth was to "show the brighter side." The publishers decided the Negro press, like its readers, had been too much on the defensive. Johnson publications in style and focus are up to the newstand minute.

While not omitting hard news, they star features showing the active genius and talent which characterize the new Negro. By staying off the soap box, the magazines were able to attract large, conservative companies as advertisers.

In one aspect, this bright journalism used a psychology of reader morale. In development it spelled a new psychology in race relations. Not only could the reader appreciate what his potential really was, but — by extension of the evidence — so also could the people who had not known him.

### Previous Slidefilm for Ad Promotion

In 1949, the Johnson Publishing Company experimented with a slidefilm, "*Gold in Your*

*Back Yard*, which was used to aid advertising salesmen. It dealt with the new Negro market theme. Its effect sold Editor and Publisher John H. Johnson on films.

With the vigor that brightens the magazines, the company launched a \$22,000 production at Sarra, Inc. in Chicago. Produced under the supervision of Sarra's Joseph G. Betzer and Harry W. Lange, the film was directed by Wayne A. Langston with artwork by George DeDecker. A probing 20-minute script was prepared by Helen A. Krupka.

*The Secret of Selling the Negro* is calculated to solve itself as the film unwinds before top sales management and their staffs throughout business and industry. Its first purpose is to introduce them to the people and purchase power that compose the new Negro market.

*The Secret . . .* is not whispered. The introduction is accomplished by U.S. Secretary of Commerce Sinclair Weeks, CBS Newscaster Robert Trout, and a good sized contingent of the U.S. population. From Trout's first news-



Today's prosperous Negro market is reflected in this happy birthday party scene from the new Johnson motion picture.

flash narration, hot from a teletype, to the myriad market place, the film is fast, fact-filled documentation.

Mr. Weeks faces sales-alert executives and tells them how the buying power of this new market is strengthened by an increased earning ability and a new prosperity, a power that "cannot help but have a tremendous effect on our national economy and on business in general."

### Broad Overview of These Consumers

The camera ranges across the life of hundreds of Negroes, professional people, office workers, students, housewives, people of all ages and interests. It shows how the new Negro family lives, how it makes its living, *how* and *why* it buys its goods and services. Sales psychologists underscore the market's habits, motivations. The film, like its magazine relatives, pushes the bright positive and plays it cool with name promotion. In the words of the company's advertising manager, L. W. Jefferies, it works for "race relations by accident."

The company's ad salesmen will carry this film into their prospect's office. It's showing will be followed by a question and answer period to resolve the introduction. A companion booklet will enlarge on techniques of market presentation, offering do's and don'ts on selling to the Negro. After the film has made the executive circuit, it will be used for wider sales audiences.

CBS newscaster Robert Trout (seated center) and John H. Johnson, editor and publisher (seated right), are principals in this market film, shown during production scene at Sarra, Inc. Chicago studios.







## ...a Timeless Saga of Earth's History

IS BROUGHT TO THE SCREEN IN A NEW 28-MINUTE COLOR MOTION PICTURE

**A** MOTION PICTURE without a star, without a cast, without a single living being has just been produced for the various members of the Socony-Vacuum family. The 28-minute sound-color film, *In the Beginning* is the most recent public relations picture to be placed in the film libraries for consumer distribution. Outgrowth of discussions between National Park Service, Socony-Vacuum, and General Petroleum officials at the Grand Canyon during the 1950 and 1951 Mobilgas Economy Runs, the film was finally taken on by General Petroleum Corporation in early 1952.

The original story idea proposed by Dr. Harold C. Bryant, Superintendent of Grand Canyon National Park, and Louis Schellbach, Park Naturalist, was simply for a short film to reproduce in motion pictures the popular daily lectures on the Canyon called the "Yavapai Story," given by Schellbach or one of the other Ranger Naturalists at Yavapai Point. From this jutting promontory of the South Rim of the Canyon, the various rock strata and other significant points of interest were pointed out and their background history told.

### A Re-Creation of Prehistoric Eras

General Petroleum's Public Relations Director, W. B. Curtis, and John J. Hennessy, who supervises the Company's film production, decided to go considerably beyond the Yavapai Story. They developed a story theme based on an attempt to re-create the cosmic importance of the facts revealed in the Canyon's walls, a theme that would be as challenging to man's imagination and intellect as were the beauty and magnificence displayed there so lavishly.

For in this open Book of the Ages was written the history of the formation of the Earth's crust—a story originally conceived . . . "in the fire of the volcano—in the Rock of the Ages—in the tides of the oceans—in the endless flow of the rivers—and the whirling spaces of the

Universe—when Man was still some three billion years away—in that long-ago beginning."

To take that beginning, re-create it as though there had been cameras turning then by using color photography of comparable scenes existing today, and thus to present the significant Eras of the Earth's history just as they must have occurred and looked through the Ages—that became the project!

### Challenges Scope of Visual Medium

It was a challenge which was to call for photography seldom seen in a sponsored film, or in any other kind of motion picture. Volcanos to represent the world of three billion years ago; vast and lonely plains with no sign of life of any sort, bush nor tree nor bird; glaciers whose gigantic movements would make the Ice Ages live again in film; and throughout some kind of spectacular camera wizardry that would convey a continuous concept of the endless and seemingly infinite passage of time that has no parallel in our normal daily sensibilities.

With this basic theme in mind a writer was necessary who could transform into almost Biblical overtones the combination of somewhat prosaic geology and cosmic happening that would run interleaved throughout. Charles L. Tedford, a Warner veteran of many years writing shorts and documentaries, was selected. And the producing firm of Cate and McGlone, already working on the Mobilgas Economy Run picture, caught the spark of enthusiasm that seemed to be inherent in the subject and were chosen as the producers.

### Careful Research to Document Facts

Curtis conducted several research meetings at the Canyon; others were held in Flagstaff with Edwin D. McKee, then head of the Department of Geology of the University of Ari-

(CONTINUED ON THE FOLLOWING PAGE)

## The Sponsor Expresses an Enlightened Viewpoint

**A**T THE start we had a number of what we thought were sound business reasons for the production of a picture about the geological history of the Grand Canyon area.

Our company, because of running the Mobilgas Economy Run to the Grand Canyon for two years, has a natural interest in the Grand Canyon.

The Grand Canyon and the Santa Fe Railway are closely associated in the public mind. Our company has supplied practically all of the fuels used on the Coast Lines of the Santa Fe since 1912.

So we thought that the picture might encourage more interest in and travel to the Grand Canyon, which would be good for our business and also for the business of a valued customer of ours.

We had the idea that if we could work into the picture some of the romance of geology, we might interest students in pursuing an activity upon which we are dependent.

Finally, we expected that some place in the picture we might appropriately mention the benefits motorists visiting the Canyon would enjoy if they used Mobilgas and Mobiloil.

It hasn't worked out that way. Apparently we have produced something in which a commercial tinge would be as inappropriate as putting a Mobilgas pump in a picture by Raphael or da Vinci.

I suppose that we now must say that the picture has been produced in the public interest. I am not disappointed in this result. I am very proud of this picture and of the people who made it.

**Robert L. Minckler, President  
General Petroleum Corporation**

COLOR PHOTOGRAPHS BY LOUIS SCHELLBACH





## "in the beginning..."

(CONTINUED FROM THE PRECEDING PAGE)  
zona, and considered to be the leading geological authority on the Grand Canyon region.

In the meantime, Ted Phillips, former world-traveling cameraman for Burton Holmes and a master of spectacular color work, had begun to cover the river at flood time. To the footage thus taken, he also added several magnificent sequences on the Canyon with the Colorado River in flood taken earlier when he had gone down the river and through the Canyon with Norm Nevills.

For months cameras covered the Canyon and the surrounding area from every aspect. Cate and Phillips chased sand storms at Kanab, seascapes, sun-sets, and stop-motion clouds from California beaches to the sheer cliffs of Toroweap. McGlone and Hennessy, with a single engine Stinson as a camera plane, worked the Canyon from the air, down four thousand feet below the rim and into the Inner Gorge where the rocks are among the oldest known to Man. The whole area as far south as the cinder cones and the San Francisco Peaks was covered by air.

Out on the desert or high on the Rims, other cameras waited for clouds, searched for lifeless vistas or sought in slow-moving rivers for algae



A fossil trilobite, one of marine animals that lived in the Grand Canyon area for millions of years.

that resembled the fossils of Earth's first recognizable life. One expedition by launch up through Lake Mead and into the lower reaches of Grand Canyon ended with Phillips and Hennessy drifting motorless through the desolate canyons from Sunset to sunrise.

Mule back, airplane, boat and foot to Phantom Ranch and Badger Rapids, Lake Mead and the San Francisco Peaks, under water and in the air, for the star and the shooting stage were the same, the Earth itself.

The story line being developed for the film was flexible—and constantly changing: at first,

the old Indian legends about the origin of the Canyon and of the Earth seemed to be a logical framework upon which to build the picture. Another approach suggested evolved around the traditional Canyon mules, the long-eared taxis. Another blended the Ranger and the Havasupai and the Geologist. But it became evident early in the planning that there was no room for mere man or his creatures in the story of the Ages—man was too newly come to the scene to be featured here.

Personal contacts with Yale's Peabody Museum, the Chicago Museum of Natural History, the Museum of Northern Arizona, the Buffalo Museum, and the American Museum of Natural History added greatly to the research files. Eventually the story and the film began to emerge, after months of editing and re-editing, as an amazingly authentic representation of what the Earth actually looked like through the billions of years of geologic time, as far as Man is able to determine from the evidence that the Geologist evaluates.

Only one painting, of dinosaurs, was photographed, and only one diorama of the trilobites and other undersea life. All other scenes in the film were photographed "live" as they occur today, such as the awesome erupting volcano shots made by Phillips in Mexico.

In late 1953 the story of the Earth was ready for its final checks, and, though the Bible had used it first (and many others since) only one title was ever considered: *In the Beginning*. Several showings were made before various General Petroleum and Socony groups, including many company geologists, and Ed McKee gave it a final screening. A number of suggestions which came from these pre-viewing audiences were then incorporated into the final version.

In early 1954, two years after the project began, *In the Beginning* was premiered at the Grand Canyon on the occasion of Dr. Bryant's retirement as Superintendent, and the first print of the film was presented to him with a special dedicatory title. Clarence S. Beesemyer, Consultant and former Executive Vice-President of General Petroleum, acted as host to Dr. Bryant, Governor Pyle of Arizona, E. D. McKee and the many other guests who came to the Canyon for the occasion.

As a company film, *In the Beginning* will be distributed by Modern Talking Picture Service for the General Petroleum and Socony-Vacuum film libraries. Magnolia's distribution will be handled directly. The film has already been commended by the Southern California Film Council (which normally evaluates only theatrical films) and has received one of the only two awards that Council has ever made to a business-sponsored motion picture.

Earth's history is inscribed in the geological formations of the Grand Canyon . . . illuminated in its majestic panorama of color.











Award recipients at Boston were (l. to r.) Hugh H. Sharpe, representing Oil Industry Information Committee; John E. Colburn, exec. vice-pres. Colburn Film Services; Rev. Walter Flaherty, Radio and TV Apostolate, Archdiocese of Boston; Martin Bovey, president, Martin Bovey Films; David Doyle, v.p. Bay State Film Productions; Alan F. Lydiard, festival chairman; Martin Bovey, Jr., Martin Bovey Films; Walter Neff, asst. to president, United Air Lines; and Sherman A. Willson, sup. films, Wayne University.

## Top Honors to 10 Pictures at Boston

**Fourth Annual Boston Film Festival Audiences Cite 51 Pictures as Outstanding; Announce Two Pioneer Awards**

**B**OSTON FESTIVAL JURIES were generous in their praise of this year's crop of outstanding motion pictures as a total of 51 films received first and second place awards as well as nearly 30 Awards of Merit going to films selected for final showings. Alan F. Lydiard, John Hancock Mutual Life Insurance Company executive, was chairman of the Fourth Annual Boston event, sponsored by the Boston Film Council. Edward W. Palmer, New England Telephone & Telegraph Co., presided over the annual awards dinner as president of the Council.

Newly-created Pioneer Awards were presented to Lang S. Thompson, vice-president of Wilding Picture Productions, Inc. and to Robert F. Leonard, district sales manager, Ford Division, Ford Motor Company, for the first 16mm Cinemascope production, *Introduction of New Models for 1954*. The General Motors Corporation and Raphael G. Wolff Productions also received similar Pioneer Awards for the 3-D color film production, *This is Progress* which helped introduce the new GM models earlier this year.

**Below:** Lang Thompson, v.p. Wilding Picture Productions receives Pioneer Award for Ford Cinemascope film from Alan Lydiard. (Right) Robert F. Leonard, district sales manager, Ford, receives Pioneer Award on behalf of the sponsor.



The competition's six classifications were: Adult Education, Arts, Classroom, Religious, Industry—Public Relations, and Sales Promotion.

Among the eight first award winners were three business and industry sponsored pictures:

Champion of the "Industry" group was *Farm Petroleum Safety*, sponsored by the American Petroleum Institute and produced by Colburn Film Service, Inc. First Award scholar in the Adult Education group was *To Conserve Our Heritage*, sponsored by Minneapolis-Moline Company, produced by Martin Bovey Films.

Number one in Sales Promotion was *World in a Week—California*, a United Air Lines picture produced by Cate and McGlone.

Two first awards in the religious group went to: *Solemn Pontifical Mass*, sponsored by the Archdiocese of Boston Radio and TV Apostolate, produced by Bay State Film Productions, Inc.; and *Men of the Wilderness*, produced for syndication by Cathedral Films, Inc.

The first awards in the Classroom contest were



won by *Wonders of Plant Growth* and *Wonders of the Desert* produced by Churchill-Wexler Film Productions for syndication.

*Hats for You*, produced by and for Wayne University took top place in the Arts section.

Three sponsored winners of the nine second awards included: (Industry) *In the Beginning*, sponsored by General Petroleum Corporation and produced by Cate and McGlone; (Religion)



Council president Edward W. Palmer, New England Telephone & Telegraph Co., welcomes guests at the annual awards dinner climaxing festival.

*Village of the Poor*, sponsored by the Broadcasting and Film Commission of the National Council of Churches of Christ, produced by Alan Shilin Productions, Inc.; (Sales Promotion) *Convertibility Features of the R7V-1 c-12 c Super Constellation*, sponsored by Lockheed Aircraft Corporation.

Thirty-four Awards of Merit were divided among sponsored, syndicated, government and university produced films.

More than 200 attended the Festival and balloted on the films. Most of them went to the noon luncheon to hear Joseph McKeon, manager of Film Library, New York and assistant to the film manager of General Motors Corp.

This year's Film Festival Chairman was Alan F. Lydiard, Film Council Vice President and director of photography for the John Hancock Mutual Life Insurance Company. The new slate of officers and category chairmen named at the Festival were: Film Council President, Edward W. Palmer, New England Telephone & Telegraph; Muriel Javelin, Secretary, Boston Public Library; Emile F. LeVin, Treasurer, United States Department of Justice.

The selection Preview Committee on Adult Education was Miss Charlotte G. Warshaw, Anti-Defamation League of B'nai Brith; Susan N. Coleman of the Museum of Fine Arts, Chairman for the Arts section; Harold Pfeiffer, Radio Corp. of America, Chairman for Industry; Paul C. Cleaves, Weymouth Public Schools, Chairman for Classroom Films and Rabbi Ephraim Greenberg, Temple Beth El, Rev. Walter L. Flaherty, Radio and Television Apostolate Archdiocese of Boston, and Rev. Warren G. Hunt, Boston Council of Churches, Chairmen of Religious films.

George E. Roghaar, Bell & Howell Company distributor and president of New England Film Service, Inc., was Chairman of the Exhibits. ■



# 16 Get "Oscars" at Cleveland Festival

130 Titles Screened at Seventh Annual Event With Films Showing Two Consecutive Days; Wagner Addresses Banquet



Above: Joseph McKeon, representing General Motors, receives special festival award for "This Is Progress" from Ed Palmer.



3-D equipment used for "This Is Progress" showing is viewed by (l. to r.) Mr. Palmer, Mr. McKeon and R. VanNiman, R.C.A. equipment executive, Camden, N.Y.



Registration for the Fourth Annual Boston Festival brought early throngs to hotel.



Audio-visual equipment exhibits were another feature for visitors to the festival. There were ten companies represented.

THE PRESENTATION of 16 shining statuettes, emblematic of the highest honors accorded by audience juries during two successive days of screenings at the Seventh Annual Cleveland Festival, was the concluding event at the annual awards banquet in that city on Thursday evening, June 17. Presentation of the awards was made by Arthur F. Spaeth, film critic of the CLEVELAND NEWS. Lowell O. Mellen, president, Training Within Industry, Inc., served as master of ceremonies.

Over 300 participated in the film selections during the festival. 136 titles were offered during the program with heaviest entries in the "teaching and classroom" group where 80 different films were pre-screened to bring the final 11 pictures before the festival jury.

Helen Harp, Ohio Bell Telephone Company film supervisor, was chairman of this year's festival, aided by Elizabeth Hunady, Cleveland Public Library film bureau, as general screening chairman. Margaret D. Saylor is the retiring president of the Cleveland Film Council, sponsors of the annual event.

## "Overcoming Objections" Best Sales Film

Seven business-sponsored motion pictures received Cleveland "Oscars" for top honors. In the category of "sales training" films, *Overcoming Objections*, a 30-minute film produced for the Dartnell Corporation by The Jam Handy Organization, was first choice of that jury.

Two films shared first place in the "public relations" film class. These were *The Studebaker Story*, a 29-minute color film for that auto maker, produced by Screen Gems, Inc. and *Telephone Goes to Camp*, an 11-minute picture sponsored by the American Telephone & Telegraph Co., produced by John Sutherland Productions.

In the class of "industrial and general safety" pictures, *The Gamblers*, a 20-minute color film of the Caterpillar Tractor Co. won first place. It was produced by the Calvin Company.

Under "medical and nursing education" a 25-minute color film, *Patent Ductus Arteriosus* won an "Oscar" for E. R. Squibb & Sons, the sponsor, and for its maker, Sturgis-Grant Productions.

## Sinclair Picture First in "Gardening"

The "gardens and gardening" film group was headed by "Oscar" winner *500,000 to One*, a 10-minute color picture on insect control sponsored by the Sinclair Refining Company and produced by the Atlas Film Corporation.

The final sponsored film winner was *Dynamic Measurement*, 26-minute color picture for the Consolidated Engineering Corp., produced by Jack L. Copeland & Associates. This was entered in the "industrial research" film category.

An unprecedented honor was paid to Wilding Picture Productions, Inc., for the pioneering effort of that company in the first commercial 16mm Cinemascope production of the Ford

Motor Company's *Introduction of New Models for 1954*. This film was ineligible for competition but a special showing was held on the evening of June 17 and the producer awarded a certificate of Special Recognition of Achievement.

Winners in non-sponsored or non-commercial groups included *Man to Man*, which earned an "Oscar" for Affiliated Film Producers, creator of the picture for the Mental Health Film Board. This was the winner in the field of "general health" films.

## Britannica Films Gets Two "Oscars"

Encyclopaedia Britannica Films, Inc., received two Festival "Oscars" with winners in the industrial relations group (*Competition and Big Business*) and in the "arts and crafts" group (*Painting Trees With Eliot O'Hara*). Both of these pictures are distributed on a rental and outright print sale basis by the producer-distributor.

In the group of "music" films, Coronet won an "Oscar" for *Beethoven and his Music*. Family Films, Inc. received the top award in the "human relations" category for *That They May Hear* and in the "teaching and classroom" group. Young America Films received an "Oscar" for *A Citizen Participates*, produced by the Centron Corp.

## Other Award-Winning Pictures Noted

Best "travel" film in the festival was Paul Hoeller's production of *East Africa*; the "experimental" film group was topped by Jasper Wood's *Street Car* and the outstanding religious film selected was *Escape to Egypt*, produced by Cathedral Films.

Dr. Paul A. Wagner, president of the Film Council of America, was the featured speaker at the annual award banquet. Dr. Wagner called attention to "6,000 producers of 16mm films with a production last year of over 4,500 titles." Undoubtedly, he included a majority of the sponsors of 16mm motion pictures in this sweeping statement. He urged a "frontal attack on the popularization of our field."

\* \* \*

EDITOR'S NOTE: Pictures receiving 1954 awards and showings are reviewed alphabetically on pages 48, 49.

Helen Harp, chairman of the 7th Annual Cleveland Film Festival and film supervisor, Ohio Bell Telephone Co., Cleveland.





# Films of the Month:

Recent and Noteworthy  
Business-Sponsored Motion Pictures



## Ford's Tribute to "The American Farmer"

Sponsor: Ford Motor Company.

Title: *The American Farmer*, 30 min., color, produced by MPO Productions, Inc.

★ Ford Motor Company continues, year after year, to make the sort of movies that win awards. It might be that the company decided several years ago that it wasn't going to try to sell automobiles in public relations films, thus charming award juries with great expanses of non-commercialism. Or, it might be that the subject matter of Ford films is so fascinating—deep sea fishermen, cowboys and Indians. It has also been held that Ford is plumb determined at any cost to convince everyone on its good taste in all its dealings with the public.

Whatever the reason, the chain of good productions has not been broken in the latest entry—*The American Farmer*. Though the subject wouldn't seem as exciting as others in the *Americans At Home* series, life on the farm, as seen in the film, is far from dull.

The picture shows a 16 year old New York boy who goes up-state to work on a farm for the summer. As he learns the ropes about farming—the hard work, the gambles with the weather—he also sees how science and mechanization have completely changed our agriculture. As farmer Ed Blazey, his employer, tells him, long ago 85% of the American people were engaged in growing food to feed the nation. Today, only 15% are farmers, yet we eat better than ever.

*The American Farmer* was written by Ralph Schoolman and Joseph March, and directed by Sidney Meyers. It won a first prize at the Golden Reel Film Festival in Chicago early this year.

### Other "Case Histories"

♦ Staff analysis of other outstanding new business films appear on pages 16 and 52 of this issue.

## "The Mailed Fist" & ACF

Sponsor: American Car & Foundry Corp.

Title: *The Mailed Fist*, 13 min., b/w, produced by Marathon TV Newsreel.

★ This is another in Marathon's series of public service films designed primarily for television, but with regular non-theatrical distribution to follow. As in previous films, the sponsor's name is kept quietly in the background while the action and commentary concentrates on the company's work for Army Ordnance.

The film points out that production for peacetime industrial use is a basic factor in preparedness for defense. Producers of heavy machinery and equipment for industry, such as A.C.F. (busses, tank and passenger railroad cars, plane fuselages, etc.) are always ready to convert immediately to all-out ordnance work, meanwhile constantly maintaining stock piles of such basic weapons as shells, tanks and cannons, including 280mm guns—the "atomic cannon."

Scenes show these in production, and in action at ordnance testing grounds. Most impressive is a sequence, photographed with an ultra-fast camera, that shows Nike, the Army's newest supersonic anti-aircraft guided missile, seeking and striking a four-engine bomber.

The quiet, sincere voice of George Hicks adds a lot to the film, as does the dramatic, tailor-made score of Corelli-Jacobs.

*The Mailed Fist* was accepted so quickly by television that over 150 stations played it within three weeks after it was released. That many more have requested it for future scheduling. In keeping with a good policy of not publicizing blue-sky, ultra-million audience figures, ACF and Marathon are content to know that a whale of a lot of people must have seen it.

Big bomb construction at ACF



On location at Certain-teed's Richmond (California) roofing plant.



Slating a studio scene for "A Case of Protection" reviewed in space below.

## Certain-teed's Case for Quality Roofing

Sponsor: Certain-teed Products Corporation.

Title: *A Case of Protection*, 20 min., color, sound film, produced by Pearson & Luce Productions.

★ An undercover man is the logical choice of a hero for this dramatized exposition of roofing products. In a modest detective story format, the narrator-lead, Frank Wilcox, uses his skill as a special investigator to solve his personal "case of protection."

The Certain-teed Products Corporation cased its sales pitch this way to wake people up to the sponsor's idea that shingles—of a certain sort—were the solution to the often ignored mystery of roof decay.

A house or building is no better than its roof, the film tells dealers, contractors and home owners. Why

Certain-teed roofing products provide the best shelter is the mystery solved by the special investigator.

A curious night watchman plays Watson as the modern Sherlock, working late at his desk, explains odd bits of evidence which prove Certain-teed points.

As the investigator tells what he is looking for to protect his own home, the film illustrates his deductions with sequences showing raw material sources, manufacturing processes. The sponsor's specialty—Millerizing—is treated in animation.

Shingle types, testing methods and color blends displayed on many homes and buildings help cinch the sleuth's case.

Prints of this film are available from the sponsor at Ardmore, Pennsylvania and Richmond, California.

## Daily Management of the Salesman's Time

Sponsor: Dun & Bradstreet, Inc.

Title: *Of Time and Salesmen*, 32 min., b/w, produced by Wilding Picture Productions, Inc.

★ This new picture is probably the first film to be made dealing with day by day management of the salesman's selling time. Although a sales firm in its own right—promoting the use of D&B's reference books—it will have some application for sales training generally, and will be offered for showings free of charge to sales managers, service and educational groups from any of Dun & Bradstreet's many offices throughout the country.

The theme is sales planning to make each call count. The story is told through a young salesman who finds himself running hopelessly behind schedule because of time he loses calling on "leads" who have liquidated, moved away, changed

their lines, or become dead ends because of any number of reasons he did not know about in advance.

At the hotel, he meets a seasoned old pro who listens to his tale of frustration with understanding, and offers to show him how to make his time pay. "Each call I make, costs my company \$17," says the older salesman, "and I can't afford to miss very many."

After several coaching sessions, the young salesman learns how to plan his calls, using the five basic tools of the trade—catalog, road map, telephone directory, customer and prospect lists, and, of course, the Dun & Bradstreet State Guide. He regains his morale and sales begin to climb.

The film employs fantasy and through a symbolic dancing figure turns time from master to servant of the young salesman.



## GM Releases the "ABC of Jet Propulsion"

Sponsor: General Motors Corporation.

Title: *ABC of Jet Propulsion*, 13 min., color, produced by Sound Masters, Inc.

\* *ABC of Jet Propulsion* is the fourth in a series of "ABC" lessons on how engines operate. It outlines the principles of jet engines, gas turbines and rockets.

From the old jet-push idea expressed by the double action of air spurring from a toy balloon, the film moves to modern applications.

Ancient the new metals and engineering these applications demand, the film describes the typical aviation jet engine as having parts working at 900 miles an hour and operating at temperatures above 1,500 degrees. The blast engine consumes enough air every 10 seconds to fill an ordinary home.

The film explains why man will have to take a rocket-jet on his first trip to the moon.

In cartoon animation, the ABC series primarily are for school use. They all have been produced by Sound Masters, Inc. Sticklers for accuracy, GM brains spend over a year on each of these brief pictures.

A contingent of automotive engineers confer with the New York pro-



Animation explains jet principles

ducers. The dimensions of all drawings are checked and rechecked for complete exactness. This care pursues every step: black and white story board, public relations, technical check, b/w work print, complete check, revision, color story board, first version color print.

Once, a whole series of drawings were rejected because the proportions of a cylinder head were not exact. Engineers from GM's Allison division labored on *ABC of Jet Propulsion* during the past year. Expert heads wagged "try again" until even the jet exhaust color blew true.

The film is on free loan from GM's public relations departments in Detroit and New York. 

## Matson Lines Premiere "Destination Hawaii"

Sponsor: Matson Lines.

Title: *Destination Hawaii*, 30 min., color, produced by Alfred T. Palmer Productions.

\* Green and golden in the trade winds of the Pacific, the Territory of Hawaii seems to many a faraway tropical fantasy where leis are dropped on visiting necks and children of the sun eat poi, twang guitars and dance the hula. So it is.

But it also is a collection of prosperous mounds upon which has been built a modern civilization. How this combination developed is told in *Destination Hawaii*.

### Aimed at Freight Trade

Sponsor Matson steers the film toward the shipping public on the mainland and in Hawaii to repeat to the commercially interested that Matson freight carriers have played and continue to play a major role in developing this over ocean market.

Previews were held in the principal cities where Matson Lines maintains either a freight office or

an agency—New York, Chicago, Los Angeles, San Francisco, Portland, Seattle, Honolulu, Kahului, Hilo and Lihue.

Ocean — and other — shippers, transportation executives and government officials were invited to the preview parties. More than 1,600 accepted invitations to the film showings.

### Tourists Aid the Economy

*Destination Hawaii* goes ashore to see the Territory's main industries, its sugar canes, pineapple fields and coffee plantations. It looks over (often Matson borne) wallet-bearing tourists who not only buy the scenic beauty but help create new urban demands which the freighters serve.

Alfred T. Palmer Productions, San Francisco, began reeling *Destination Hawaii* in mid-January of 1954. The film was previewed at a Matson annual stockholders' meeting on March 26th. Locations included principal ports on the mainland and in Hawaii. 

# RENAISSANCE in Religious Films for Protestantism

Dramatic Story of the Bible, Success of "Martin Luther"  
Followed by New Methodist and Presbyterian Programs

THE SECOND ASSEMBLY of the World Council of Churches, representing over 158 Anglican, Orthodox and Protestant denominational bodies in 43 countries throughout the world, opens in Evanston, Illinois, on August 15. On the eve of this important gathering, the 29 major U.S. churches with a total membership of over 30,000,000 Americans who are members of the World Council, may well reflect on the current Protestant renaissance in religious films.

Within this past year, Protestant America has seen the overwhelming boxoffice triumph of *Martin Luther*. It has witnessed the arrival on these shores of a British-produced film, *John Wesley*. The recent premieres of the broad-gauged American Bible Society film thesis *Our Bible—How It Came to Us* have been greeted with enthusiasm. The Presbyterian Church in the U.S.A. has launched a drive for greater individual participation in its affairs through the program centered around a film, *Stranger in the House*.

As the Lutherans, Methodists and Presbyterians rally around these denominational efforts, the interdenominational work of the Broadcasting and Film Commission of the National Council of Churches of Christ in the U.S.A. continues to help unite the common efforts of Protestantism in many areas of lay education, especially in the field of missionary study. Most recent of the Commission's work is the motion picture on India, *Village of the Poor*, which aids the church-wide program of study on India and Pakistan.

Not to be overlooked in this broad effort, affecting millions of Americans in church, club and other community group audiences where the 16mm sound projector has become a vital force for better understanding of Christian ideals and the fellowship of man, are such programs as Moody's "Sermons from Science" films and the annual Audio-Visual Workshops held at Green Lake, Wisconsin.

Altogether, these important new films (and those of other denominations unnamed) are the substance of a genuine renaissance in religious interpretation and lay education through which the Protestant Church will reach into the minds and hearts of Americans, both young and adult. 

A scene from the J. Arthur Rank production of "John Wesley."







In this scene from "John Wesley" King George II ponders a weighty decision. The Quaker, Beaumont, reports the persecution of John and Charles Wesley. The king's decision "I shall give an order to all my justices, that so long as I am on the throne neither the Wesleys nor any man shall be persecuted for their conscience' sake."

## The Life of John Wesley

The Radio and Film Commission of the Methodist Church Shows a Biographical Color Picture About the Founder of Methodism

**Sponsor:** The Radio and Film Commission of The Methodist Church.

**Title:** *John Wesley*. 77 min. color, produced by the sponsor in co-operation with J. Arthur Rank and Religious Films, Ltd.

★ Church organizations, in recent years, have produced motion pictures of a remarkably high quality. This film has been designed to take its place with the notable output of the Lutherans, the Congregational-Christian group, the Jesuit Society and others. 500 of the 10,000 Methodist churches in the U.S. will hold "premiere" showings because each contributed \$100 to the production budget. It will be available to the rest in the fall.

### A Major Color Feature

*John Wesley* is a "big" picture. It has speaking actors by the score, hundreds of elaborately costumed extras, handsome sets and many fine location scenes. It could easily have cost \$750,000 if made in Hollywood at prevailing rates.

Actually, it was made in England, at cost (about \$200,000) by J. Arthur Rank, the film producer and outstanding Methodist layman.

John Wesley's life does not offer the dramatic possibilities of Luther's but the film makes him seem real and understandable. It is not a complete biographical picture but episodic in form. It shows his inward struggle to achieve a satisfying personal religious experience, and his outward

struggle through which he communicated that experience to others so effectively as to help change the moral climate of England and America.

### Stresses Spiritual Aspects

The film delineates his concern for personal religious discipline through methodical habits of study and devotions, and his wide social concern which led him to found schools and orphanages, clinics and social services, Sunday schools and organized societies for religious development, the lay preaching movement and evangelical revival which swept England and colonial America.

The Methodist Church, the largest Protestant denomination in America, made the film for use in the churches as a teaching film. Through local arrangements only, it may be shown in many theatres, though no organized effort to promote this will be carried on.

### Revitalizes Personal Faith

Despite the film's obvious technical faults, it should nevertheless serve to make vivid for people today the tremendous contribution of the 18th century founder of the Methodist movement, to give wider present-day expression to the "heart-warming" and soul-satisfying personal religious faith, the uncompromising social applications of the Christian gospel, and the thorough-going educational approach which have been at the heart of Methodism's wide influence and success.

## "Stranger in the House"

A Motivating Force Behind the Program of the Presbyterian Church

**STEWARDSHIP**, the full participation of the church member in Christian life and practices, is the current goal of the Presbyterian Church in the U.S.A., exemplified in its 1955 Stewardship Advance Program, the Challenge of Christian Living.

The motivational punch behind this broad program, affecting 8,500 Presbyterian churches, is carried by the new stewardship motion picture *Stranger in the House*, produced by The Jam Handy Organization. This inspiring film is but one phase of a "package program" which includes a turn-over chart and a proposal form which invites personal response to the 1955 Benevolence Program. The picture itself also contains a six-minute trailer by Dr. Eugene Carson Blake, Stated Clerk of the General Assembly of the Presbyterian Church.

### Today's Increasing Needs

In the trailer sequence, Dr. Blake builds on motivating principles laid out in the film and spells out the need for the Church to increase its Benevolence giving in 1955 from \$13,000,000 to \$18,000,000, to enable the Church to meet today's needs.

The story of *Stranger in the House* begins with the arrival in the quiet mid-western town of Evandale of Gary Walker (Glen Langan) and his new "home" with the Caldwell family as their star boarder. Mrs. Caldwell (Frieda Inescort), a widow, transforms what might be a

mere boarding house for Gary into a Christian home environment. Gramps (played by Victor Moore) and Vic (B. G. Norman), Mrs. Caldwell's 12-year old son, share leading roles with Will White (Marshall Thompson), a missionary and Burt, the cab driver, (Harvey Dunn).

### These Fundamental Truths

As a result of a year with the Caldwell's, Gary comes to recognize in their lives and actions that the Christian motivation which is theirs can also be his. The picture comes to a conclusion in his commitment to Christ in a simple but moving confession. This photoplay has three fundamental Christian truths embedded in the story.

(1) Christ is the joy of all life. (2) The Church is God's instrument for salvation. (3) The greatest joy in life is to give freely of one's self and possessions in willing service to God.

### Visit 8,500 Churches

Promotional use of this film started in May with the training of 1,200 teams of visitors who will visit the key officers in each of the 8,500 Presbyterian churches in June. These visitors to the local church officers carry the "package program" noted.

Arthur M. Byers, Jr., secretary for audio-visuals in the Presbyterian Church, reports early and enthusiastic response from evaluation cards received at advance film showings in all parts of the country.

The warmth and spirit of the Caldwell family is so engaging in "Stranger in the House" that Glenn Langan, the stranger, unwittingly feels at home. The film will be seen by 3 million.





# "Martin Luther"

Lutheran Church Productions Sets Benchmark in Religious Films

THE LUTHERAN CHURCH in America has a long record of successful use of the motion picture medium. The Missouri Synod pioneered with *The Power of God* in 1911, followed by *Reaching From Heaven*. The Lutheran Laymen's League made five features over a period of six years and a dozen or more films were produced for mission work and Sunday School teacher training. The Lutheran TV film program has been shown weekly over nearly 100 stations, on a free public service basis.

But the monumental project of Lutheranism has been its bold sponsorship of the nearly half-million dollar production, *Martin Luther*. Louis de Rochemont Associates pro-

Houston, New Orleans, Denver and Philadelphia. *VARIETY* estimated that "Martin Luther's U.S. and Canada gross will reach \$3,500,000."

As theatrical distribution continues in the months ahead (plans for 16mm church showings having been deferred by the film's continued boxoffice draw) *Martin Luther* has proved its point.

Behind this courageous effort is Lutheran Church Productions, Inc., formed after joint consultation by the National Lutheran Council and the Missouri Synod. Its chairman, Dr. Paul C. Empie and executive secretary, Henry Endress, have the able assistance of Melvin Schlake, assistant executive secretary. To this



The title role of "Martin Luther" is played with integrity and sincerity by Niall MacGinnis, shown at center above.



Luther: "No man can command my conscience!"

duced this authentic drama of the Father of the Great Reformation in the castles, monasteries, market squares and churches of West Germany. The production, supervised by Lothar Wolff, is not only an artistic triumph but a highly intelligent interpretation of "the classic intellectual and theological clash of the sixteenth century German preacher with the Holy Roman Church."

Just over a full year has elapsed since the world premiere of *Luther* in Minneapolis on May 1, 1953. The boxoffice strength of the picture was first revealed there as 75,000 paid admissions rolled up in three weeks at the Lyceum. Lutheran and other Protestant church supporters helped amass similar records in St. Louis, New York, Chicago, Birmingham, Boston, Washington, D.C.,

corporation and the Lutheran churches in America which it represents are accruing sizeable revenues which will make possible additional film productions to advance the work of the church.

There has been Roman Catholic opposition to the film's critical thesis and its banning by the Quebec censor was probably the most noteworthy single act of protest. Many months of showings, however, have shown far less antagonism than predicted. Certainly, Catholics have enjoyed a virtual public relations monopoly of religious themes in Hollywood through such films as *Going My Way*, *Song of Bernadette*, *Miracle of Our Lady of Fatima*, etc.

The positive aspects of *Martin Luther* lie in its faithful adherence to historical fact, its carefully de-

lineated details of costume and architecture and the superb acting of Niall MacGinnis, as Luther, and the supporting players. It is Irving Pichel's sharply-etched direction that makes this personal document of the history of Luther's challenge so believable and responsive.

The film follows Luther's career as an Augustinian monk, his elevation to the priesthood and his subsequent inner struggle with the meaning of faith. The passage in St. Paul's epistle to the Romans which determined his life's course "The just shall live by faith" leads to his clash with the emissaries of Pope Leo X who are selling indulgences for pieces of silver.

As the picture mounts toward crisis, Luther nails his famous 95 theses to the cathedral door at Wittenberg. The debate at Leipsig and Luther's defiance of the Pope at Worms are followed by his two-year refuge under the protection of the

scholarly-inclined and expansive Saxon Duke Frederick. The film ends with the defiance by Protestant princes of the authority of Charles V and the Holy Roman Empire.

Will Lutheran Church Productions find another combination of theme and production genius to approach this triumph? *Luther* now belongs among the timeless "classics" of filmdom. The selection of Louis de Rochemont, the craftsmanship of Wolff and Pichel, the music of Mark Lothar and the tight, scholarly script of Allan Sloane—these are the elements of its artistic and intellectual success.

As of today the decision to make *Martin Luther* has given Protestantism a benchmark of quality for other denominations to reflect upon. They will find guidance in its financial rewards but even more so in the impact which it has undeniably made upon the millions of persons who have already seen it.

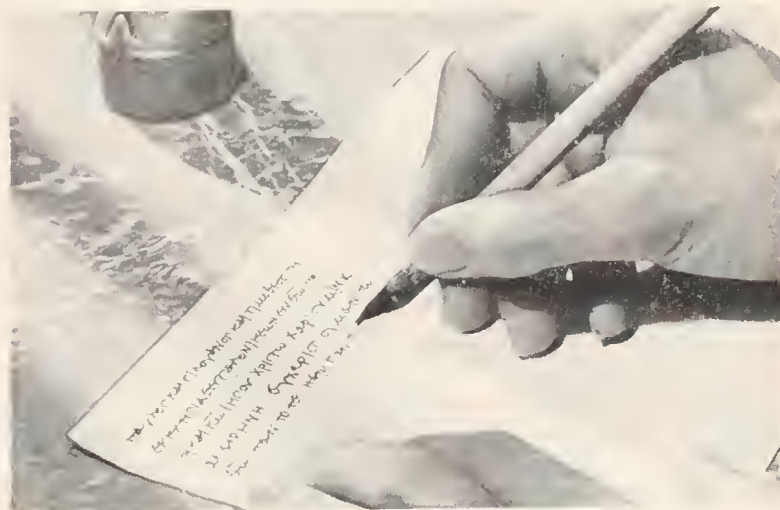
*Luther* (shown at left below) delineates his beliefs in the famous debate with the Roman Catholic clergy in this scene from the motion picture.







"And Jesus came to Nazareth where he had been brought up; and, as his custom was, he went into the synagogue on the Sabbath day and stood up to read. And there was delivered unto him the book of the Prophet Isaiah."



"The letters of the Apostle Paul—probably the earliest part of the New Testament—came into the keeping of the churches which treasured them greatly."



ABOVE: "With the passage of time, differing accounts and traditions began to appear. Theophilus, a Greek Christian, puzzled by the varying accounts of Jesus' life, prevailed upon Luke—companion of Paul—to draw together the differing traditions . . ."

BELOW: "Luke set himself to the task. He worked from the book of Mark, the first of the gospels, a swiftly-written account of the life of Jesus according to Mark."



## Our Bible: How It Came to Us

ONE OF THE MOST EXTENSIVE religious film projects in recent years has just been completed for the American Bible Society by Caravel Films, Inc. Titled *Our Bible—How It Came To Us*, the motion picture is 33 minutes long, uses 300 actors—a good many with speaking parts—and has 65 elaborate sets.

In preparation for the picture, the

American Bible Society did much research on historical settings in the transmission of the Bible and consultations were held with leading Biblical scholars, historians and numerous church leaders. It is expected to prove a landmark in encouraging the reading of Holy Scriptures. Release of the film coincides with the observance this



"While these Gospel narratives were beginning to circulate among the churches, still another man wrote a Gospel. In a different, yet glorious manner, he recorded his memories and insights. It is from him that we have the Gospel according to John."



ABOVE: "The Emperor Constantine, in the 4th Century, called upon the greatest Christian scholar and historian of the time—Eusebius of Caesarea and ordered him to assemble an edition of the complete Bible in Greek and to have 50 copies made."

BELOW: "Pope Damasus commissioned Jerome to make an authoritative version in the Latin language. It took him more than twenty years to complete his famous translation, known today as the Latin Vulgate . . ."





year by Bible societies all over the world of the 150th anniversary of the founding of the first Bible society in Britain and the 500th anniversary of the completion of the first printing of the Bible by Johann Gutenberg.

*Our Bible—How It Came To Us* differs to some extent from other recent religious films in that its main purpose is to be educational rather than to propound a dramatic version of the founding of a denomination. This is not to say that the

film is not *dramatic*, for it is—many scenes are thrilling, but the story proceeds at different levels of tension and accuracy is never slighted in favor of dramatic license. Its purpose is clearly to motivate reading of the Bible and to show the great sacrifices that have been made to bring the Book to all of us. ♦ For details regarding the lease and or outright purchase of prints of *Our Bible* write Mr. Henry H. Ragatz, American Bible Society, 410 Fourth Avenue, New York City.



"DIGNITARY: 'We cannot have every clerk and farmer going to the Scripture of God to look and try therein whether the church believe aright or not!' William Tyndale: 'The people have a right to know whatsoever is promised in the Scripture to them that believe and obey God. That is right, holy, just!'"



"The need and desire of the people for a vernacular Bible became so great that soon many notable scholars and churchmen were moved to champion this cause and to challenge the authority of the Church. In England, one of the most brilliant of these was John Wiclif—to whom we owe the first complete English translation.



"Miles Coverdale, a fellow scholar, completed Tyndale's work. The church finally yielded to the overwhelming desire of the people for acceptance of the Bible in their own language, and Coverdale was appointed to prepare a new edition to be placed in every parish 'with the King's most Gracious License.'"



ABOVE: "In the year 1516, Erasmus issued the first printed Greek New Testament. In a parallel column was his own Latin translation . . . 'and I would desire that women, too, should read the Gospels and Paul's letters!'"

BELOW: "Martin Luther claimed the right to interpret the Bible for himself, against any interpretation or rules made by his superiors. Outlawed by the Emperor, he threw his energies into a new translation of the Bible into German."



ABOVE: "And by this order, King James set into motion a work that was to produce the greatest translation of the Bible in any language."

BELOW: "And so the great task was done. It took some years of effort on the part of the most notable group of scholars that had ever assembled to work jointly on a single project. Far more copies of the King James' Version have been printed than of any book in the world's history."





## Wire for the Fabric of U.S. Construction

Sponsor: Wire Reinforcement Institute, Inc.

Title: *The Builders*, 31 min., color, produced by Industrial Motion Pictures, Inc.

★ Much of the body of material civilization is made of concrete. How the continent-wide limbs and towering bulks of this body were made to stand and endure is the story of *The Builders*.

It is a story the Wire Reinforcement Institute understandably is eager to tell. The members of this Washington, D. C., trade association jointly manufacture and produce over 95% of the welded wire fabric used in this country for reinforcement of highways, buildings and concrete pipe.

*The Builders* shapes its story around the men whose ideas welded



Short span, lightweight concrete floor construction (reinforced with welded wire fabric) shown in film.

*The Builders* spans the prime inspirations of man's expanding architecture through arch, truss and lintel to the intricate consolidation which is the skyscraper. An air giant rushing down a runway, towers, poised sky high, roads, bridges, swimming pool apron, farm units, home foundations are seen made as mortar - stained boots, shovels, troughs pack white solidarity against a wire threading.

Writers Bill Ellis and Frank Siedel (Editorial Services, Inc.) reinforced their script with extensive first-hand research into industrial architecture around Cleveland, Ohio. Requiring over 13,000 miles of travel, the film integrates construction scenes in 13 states. Bob Altman of the Calvin Company directed the professional cast headed by John Seymour of Broadway and tv.

The Wire Reinforcement Institute wants to tell this story to a broad U.S. audience. *The Builders* will thus be circulated nationally through the regional film exchanges of Modern Talking Picture Service, Inc. at transportation costs. It is also cleared for television use.



Story of John Perry, inventor of welded wire fabric, is told in film.

to make modern construction possible. It uses the simple image of an impatient architectural student deadlocked with a text-bound professor—and his rescue by a far-seeing dean—to place its biography in a progressive context: contemporary man must continue with bold ideas if he means to continue to build.

## The Electrotpe Industry Shows Its Wares

Sponsor: International Association of Electrotypers and Stereotypers, Inc.

Title: *The Electrotpe*, 27½ min., color, produced by Farrell & Gage Films, Inc.

★ More than 200 independent electrotypers and stereotypers, affiliated

with the IAE&S, have cooperated in the production of this documentary movie showing the multiple stages in the production of an electrotpe. While equipment and procedure varies from plant to plant, the electrotpe process is essentially the same as recorded in the film.

Scenes show some of the 30 basic steps in the actual production of an electrotpe, but first, the historical background of printing is explored quite extensively from Egypt hieroglyphs to the illuminated manuscripts of the middle ages to Gutenberg. The film covers the invention

(Left)—checking the electrotpe mold.

of the electrotyping process in 1840 and cites its use in modern printing as not only a necessity for many types of printing, but as the best possible insurance for the printer and for users of printed matter in all types of letterpress printing.

As benefits a subject devoted to the graphic arts, *The Electrotpe* is an exceedingly handsome film with

## Resins' Role in "A New World of Chemistry"

Sponsor: Reichhold Chemicals, Inc.

Title: *A New World of Chemistry*, 30 min., color, produced by Science Pictures, Inc.

★ Just three years ago, Reichhold Chemicals, Inc. was practically unknown to the general public, and, in fact, little known to a great many businessmen. Yet, RCI is one of the world's leading chemical companies with sales last year of \$100,000,000 and with 13 plants operating in the U.S., three in Canada and 21 in other parts of the world. It specializes in resins and allied products.

The reason for this seeming anonymity of such an industrial giant is that (1) Reichhold sells no products directly to the public; (2) the company had done practically no advertising and very little in public relations to inform the public or general industry about its activities; and (3) it is one of the unusual large concerns in American industry that is privately held, being owned by Henry H. Reichhold, who founded the company as a young man in Detroit in 1925.

### Serves Widening Market

For many years, RCI had been active in only one major industry—the paint business (or, the “protective coatings” industry, as it prefers to be called in order to include other coatings—lacquer, varnish, etc.—other than paint), to which Reichhold sold over 90% of its output of resins. But in recent years, the company has found itself ready to serve a great many industries whose eyes had been opened to the value of resins and plasticizers.

In order to let people know what RCI does, and to make its name more widely known in industry, Reichhold has lately embarked on a large scale—and successful—public relations campaign, and one important part of this is the new film, *A New World of Chemistry*.

This picture, almost entirely institutional in nature (just one brief mention of Reichhold in passing) is designed to show what resins are

meticulous color rendition and fine attention to pictorial detail. However, it is quite technical and its use is suggested primarily for audiences of printers, buyers of printing and students of graphic arts, although a b/w television version is also being prepared. Both will be available from the IAE&S, 701 Leader Bldg., Cleveland 14, Ohio.

doing in modern industrial processes. Animated scenes show how resins are manufactured in theory, and later sequences demonstrate the actual large scale processes in detail and in live action. In the finished form, resins become an important part of the baked enamel finishes on cars, they are impregnated in cotton and rayon cloth for shrink resistance, in paper for wet strength, in printing inks for quick drying, in plywood bonds for strength, and lately in glass-reinforced bodies for automobiles, such as the Chevrolet Corvette. In fact, Reichhold believes the application of resins in new products has just “scratched the surface” although pointing out that most resin-impregnated surfaces don't scratch.

### Two Versions of the Film

RCI's film will be made in two versions—one for the general public, schools, TV, etc., and another with a bit more “sell” for use as an industrial sales tool on behalf of resins. It was first shown last month at premieres in each of the 20 U.S. cities in which the company has plants, sales offices or warehouses. These premiere showings, all on the same night, were attended by RCI employees, customers and local press representatives and were planned to let “plant city” people know more about the big new industry—synthetic resins—which they are a part of, directly, or indirectly.

Henry H. Reichhold, founder in 1925 of the chemical concern which bears his name, is the sponsor of this new film.







## “So Small My Island”

The People of Japan and Their Scenic Land in  
a Memorable Film by Pan-American Airways

*Above: pictorial beauty of “a Torii gate on the inland sea,” and (left above) a Bugaku dancer whose “steps summon down the spirits.”*

PAN AMERICAN WORLD AIRWAYS is one of the oldest hands in the business of bringing forth travel films. The company has had its cameras poked at postcard scenes almost everywhere in the world and the results have been good. If you want to look at Hammerfest or Punta Arenas, Sydney or Nome, PAA can show it to you, and make it look as inviting as your vacation dreams.

Recently, however, Pan American's thinking has undergone a shift away from simple scenic visualization of the countries it serves. The company felt that what it wanted was a bridge between the full-scale social study documentaries and the familiar travelogue that would do fuller justice to the nature of a country—its people, as well as its scenery.

### A New Kind of Travelogue

What has evolved from this is the first of a new kind of travelogue on which both PAA's Director of Visual Sales and Training, Frank Howe, and the film's producer, Henry Strauss Productions, have admittedly sweated copious amounts of blood for over a year.

The new film is called *So Small My Island* (29½ min., color) and it is about Japan, or, even more properly, about the Japanese people.

From the beginning, the planners faced these two basic problems:

... How to make a film that would appeal to audiences primarily interested in Japan's scenic beauty as well as to those who might wish to gain a deeper understanding of the country's way of life.

... How to give the film a visual feeling that would be authentically Japanese without seeming too alien for the general American audience to appreciate.

\* \* \*

To meet these difficult goals re-

quired eight months of intensive research into Japanese history, geography, sociology, and even folklore. This research was by no means purely academic. Much of it was done on the spot and suggestions were sought from many Japanese sources.

### A Blend of Viewpoints

To further guarantee that *So Small My Island* would take the shape its producers had dreamed for it, a Japanese crew was assembled as an addition to the basic production unit. This team ranged the island for weeks, under the supervision of Howe and Strauss. Tens of thousands of feet were shot in industrial cities and fishing villages; at shrines and temples; parades and festivals. Cameras were aimed not only at preset scenes but at any “target of opportunity” that offered promise of a clarifying insight into Japanese life. Much of the sound was recorded live; and background music, added later, was, like the film, a blend of traditional Japanese with Western themes.

### Your Visit Isn't “Typical”

What emerged after months of editing is a picture that goes far beyond the casual visitor's viewpoint of the island. There is a good deal of strikingly beautiful “geography”, but it is “Japanese geography”, seen as a Japanese would see it. And the essence of the film is how that geography has shaped the life of the people and how they in turn have altered and adapted it to meet both their physical and spiritual needs.

The lens-eye view of the film is that of a visitor to Japan, which, in itself, is not exactly a new “plot,” but resemblance to the typical ends right there. The visitor is played by

(CONTINUED ON PAGE 52)

*“... It's an alloy,  
this country. It's  
people have forged their  
mettle of equal parts ...  
the old ... and the new.  
Together they make up  
the true Japan ... that's  
your yardstick ...  
Modern as they are on  
the outside ... inside  
they remain inseparable  
from their past.”*



*Below: “... you've learned your yardstick from the people, going about their daily business...in shirtsleeves or kimonos...sandals or wedgies.”*







## Business-Sponsored Pictures Honored in 1954 Award Competition

**C**ONSSENSUS SELECTIONS of outstanding business-sponsored motion pictures and films of special interest to business and industry are listed for the first time by the Editors of BUSINESS SCREEN as a new approach to national awards. Nine 1954 competitive events in the U.S. and two foreign film festivals (Edinburgh and Venice) are included in this review.

Distinguished jurists and national leaders who participated in the Freedoms Foundation medal awards, the leadership jury who annually select pictures as members of the National Committee on Films for Safety, the judges of National Visual Sales Presentation awards and of the motion picture classification in the annual "Better Copy Contest" of the Public Utilities Advertising Association, and the Editors of SCHOLASTIC TEACHER magazine are among those whose selections are listed.

### Nominated Films Listed

Traditional film festivals at Boston, Cleveland and Stamford, Conn., where audience juries select outstanding pictures, are other contributors. Films selected by the hard-working *nominating committees* for screening at these festivals (Boston and Cleveland) are also listed. Boston presents Awards of Merit to pictures *shown* but not receiving first or second place honors. The \* indicates films receiving this certificate of merit.

Only the winners of Golden Reel Awards at the recent American Film Assembly are included since the pre-selection of films exhibited was not on a merit basis. Films selected by the Film Council of America for *showing* at the forthcoming Edinburgh and Venice Film Festivals are designated.

### Sponsor Is Ultimate Judge

Certainly there were other excellent sponsored films which were not entered in these competitive events. *Purpose* is, after all, the principal criterion for judgment of any sponsored film and film festival juries tend to favor *appearance*, general

*public interest* content, and similar factors less important to the sponsor than a *good training job accomplished*, sales results and many other *internal factors* wherein the sponsor himself is better qualified to judge the success of his film.

### Helps Promote the Medium

But these judges and juries have spoken. Their contribution to this field is of real public relations value to all who serve and use this powerful medium. The honor they do these films is shared by all who sponsor, create, process and distribute them.

Only a few of the many pictures created for outright sale to schools and churches and awarded honors in classroom or religious sections of the film festivals are included. Our primary interest is in those films which serve business and were created for business use.

### Here Are Consensus Titles

**Airhead.** Sponsor: Sikorsky Aircraft. Producer: Marathon TV Newsreel, Inc. 1954 exhibition: Cleveland, Edinburgh, Venice.

**Action Needed.** Sponsor: U.S. Chamber of Commerce. Producer: Raphael G. Wolff Studios. 1954 exhibition: Venice.

**A Is For Atom.** Sponsor: General Electric Co. Producer: John Sutherland Productions. 1954 exhibition: Freedoms Foundation (medal award); Golden Reel Award; Scholastic Magazine Award; Stamford (first award); Edinburgh, Venice.

**All America Roses.** Sponsor: All America Rose Selections. Producer: D.P.M. Productions, Inc., 1954 exhibition: Cleveland.

\* indicates Merit Award at Boston

**All But a Few.** Sponsor: Shriners' Hospital for Crippled Children. Producer: Raphael G. Wolff Studios. 1954 exhibition: Freedoms Foundation (medal award); Venice.

**American Farmer.** Sponsor: Ford Motor Co. Producer: MPO Productions, Inc. 1954 exhibition: Cleveland, Golden Reel Award; Edinburgh, Venice.

**American Frontier.** Sponsor: American Petroleum Institute. Producer: Affiliated Films. 1954 exhibition: Boston\*, Edinburgh, Venice.

**The American Road.** Sponsor: Ford Motor Co. Producer: MPO Productions, Inc. 1954 exhibition: Freedoms Foundation (medal award); Golden Reel Award; Scholastic Magazine Award.

**And Earth Shall Give Back Life.** Sponsor: E. R. Squibb & Sons. Producer: Louis de Rochemont. 1954 exhibition: Scholastic Magazine Award.

**At This Moment.** Sponsor: Westinghouse Airbrake Co. Producer: The Jam Handy Organization. 1954 exhibition: Edinburgh, Venice.

**Arts and Crafts of the Southwest Indians.** Sponsor: Santa Fe Railway. Producer: Ernest Kleinberg. 1954 exhibition: Scholastic Magazine Award.

**The Atom Goes To Sea.** Sponsor: General Electric Co. 1954 exhibition: Edinburgh, Venice.

**Atomic Research: Areas and Development.** Distributor: (Sale and rental): Coronet Films. 1954 exhibition: Venice.

**Atomisation.** Sponsor: Shell Oil Co. 1954 exhibition: Cleveland.

**The Baltimore Plan.** Sponsor: The Twentieth Century Fund. Distributor (sale and rental): Encyclopaedia Britannica Films, Inc. 1954 exhibition: Freedoms Foundation (medal award); Scholastic Magazine Award.

**The Big Vacation.** Sponsor: American Airlines. Producer: Dynamic Films, Inc. 1954 exhibition: Cleveland.

**Birds of the Prairie.** Sponsor: Minneapolis-Moline Co. Producer: Martin Bovey Films. 1954 exhibition: Cleveland.

**Boston: City of Yesterday and Tomorrow.** Sponsor: Greater Boston Chamber of Commerce. Producer:

Martin Bovey Films. 1954 exhibition: Boston\*, Cleveland, Edinburgh, Venice.

**Bounty of the Forest.** Sponsor: Western Pine Assn. Producer: Gene K. Walker Productions. 1954 exhibition: Boston\*.

**Building A Rural Community Center.** Sponsor: Rural Research Institute, Inc. Producer: Owen Murphy Productions, Inc. 1954 exhibition: Edinburgh.

**A Call for a Man.** Sponsor: U.S. Army. Producer: MPO Productions, Inc. 1954 exhibition: Cleveland.

**Canadian Pattern.** Sponsor: Canadian Pacific Railroad. Producer: Associated Screen News, Ltd. 1954 Exhibition: Cleveland, Edinburgh.

**Catfishin' is for Saturdays.** Sponsor: Georgia Chamber of Commerce. Producer: Fordel Films, Inc. 1954 Exhibition: Cleveland.

**Cheechako . . . Tale of Alaska.** Sponsor: Kiekhaefer Corp. Producer: Jack Camp. 1954 exhibition: Edinburgh.

**Chuck Hansen—One Guy.** Sponsor: National Conference of Christians & Jews. Producer: D.P.M. Productions. 1954 exhibition: Freedoms Foundation (medal award).

**Clear Iron.** Sponsor: The Budd Co. Producer: Marathon TV Newsreel, Inc. 1954 exhibition: Edinburgh.

**Competition and Big Business.** Distributor (sale and rental): Encyclopaedia Britannica Films, Inc. and the Twentieth Century Fund. 1954 Exhibition: Cleveland ("Oscar").

**Convertibility Features of the R7V 1/c-12/c Super Constellation.** Sponsor: Lockheed Aircraft Corp. 1954 exhibition: Boston\*.

**Dearborn Holiday.** Sponsor: Ford Motor Co. 1954 exhibition: Boston\*.

**Decision for Chemistry.** Sponsor: Monsanto Chemical Co. Producer: MPO Productions, Inc. 1954 exhibition: Cleveland, Scholastic Magazine Award; Edinburgh, Venice.

**Deep Roots.** Sponsor: Champion Paper and Fibre Co. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Cleveland.

**Dynamic Measurement.** Sponsor: Consolidated Engineering Corp. Producer: Jack L. Copeland & Associates. 1954 exhibition: Cleveland ("Oscar").

**Design for Selling.** Sponsor: Johnson & Johnson. Producer: Henry Strauss & Co., Inc. 1954 exhibition: Cleveland.

**Escape from Limbo.** Sponsor: Pennsylvania Railroad Co. Producer: Unifilms, Inc. 1954 exhibition: National Committee on Films for Safety (plaque award); Cleveland, Edinburgh, Venice.

**Farm Petroleum Safety.** Sponsor: American Petroleum Institute. Producer: Colburn Film Service. 1954 exhibition: Boston (first award); Golden Reel Award.

**500,000 to One.** Sponsor: Sinclair Refining Co. Producer: Atlas Film Corp. 1954 exhibition: Cleveland ("Oscar").

### These 1951 Exhibitions and Competitive Events Supplied Data for the Consensus-Award Listings

Leadership Judging  
Freedoms Foundation Awards  
The National Committee  
on Films for Safety  
National Visual Sales  
Presentation Awards  
"Better Copy Contest"  
Public Utilities Adv. Assn.  
Scholastic Magazine Awards

Public Film Festivals—  
4th Annual Boston Festival  
7th Annual Cleveland Festival  
Stamford Film Festival  
Golden Reel Awards  
American Film Assembly  
Edinburgh Film Festival  
Venice Exhibition of  
Cinematographic Art





Above: the Business Screen 'Seal of Excellence' has been created for outstanding business-sponsored motion pictures to be selected by noted authorities.

**Our United States Flag.** Sponsor: Dettra Flag Co. Producer: The DeFrenes Company. 1954 exhibition: Freedoms Foundation (medal award).

**Out of the Darkness.** Sponsor: The General Electric Co. Producer: The March of Time. 1954 exhibition: National Visual Sales Presentation (second award); Stamford (first award); Edinburgh, Venice.

**Overcoming Objections.** Distributor (sale and rental): The Dartnell Corp. Producer: The Jam Handy Organization. 1954 exhibition: Cleveland ("Oscar").

**Paddle a Safe Canoe.** Sponsor: Aetna Casualty & Surety Co. Producer: Aetna. 1954 exhibition: Venice.

**Paper in the Making.** Sponsor: International Paper Co. Producer: Raphael G. Wolff Studios. 1954 exhibition: Venice.

**Paper Works.** Sponsor: The Champion Paper and Fibre Co. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Boston\*.

**Patent Ductus Arteriosus.** Sponsor: E. R. Squibb & Sons. Producer: Sturgis-Grant Productions, Inc. 1954 exhibition: Cleveland ("Oscar"); Golden Reel Award.

**Peter and the Whiffle Hound.** Sponsor: Liberty Mutual Insurance Co. Producer: Dekko Film Productions, Inc. 1954 exhibition: Boston\*, National Committee on Films for Safety (plaque award); Venice.

**Pioneer of Progress.** Sponsor: American Iron & Steel Institute. Producer: Warner Pathe News. 1954 exhibition: Freedoms Foundation (medal award).

**Play It Safe.** Sponsor: Peninsula Grinding Wheel Sales Corp. 1954 exhibition: Boston\*.

**Quality in Photographic Lenses.** Sponsor: Eastman Kodak. 1954 exhibition: Golden Reel Award.

**The Real McCoy.** Sponsor: Gulf Refining Co. Producer: The Calvin Company. 1954 exhibition: Cleveland.

\* indicates Merit Award at Boston

(CONTINUED ON THE NEXT PAGE)

**The Fossil Story.** Sponsor: Shell Oil Co. Producer: New World Productions. 1954 exhibition: Boston\*, Scholastic Magazine Award.

**Freedom Valley.** Sponsor: Philadelphia Electric Co. Producer: Louis W. Kellman Productions. 1954 exhibition: Public Utilities Adv. Assn. (first award).

**Future Farmers of America Silver Anniversary.** Sponsor: Firestone Tire & Rubber Co. Producer: Owen Murphy Productions, Inc. 1954 exhibition: Edinburgh, Venice.

**The Gamblers.** Sponsor: Caterpillar Tractor Co. Producer: The Calvin Co. 1954 exhibition: Cleveland ("Oscar"); National Committee on Films for Safety Award.

**Garden Wise.** Sponsor: Monsanto Chemical Co. Producer: MPO Productions, Inc. 1954 exhibition: Cleveland.

**Glass Center of Corning.** Sponsor: Corning Glass Works. Producer: Paul Hance Productions. 1954 exhibition: Scholastic Magazine Award.

**Good Business.** Sponsor: Champion Paper Co. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Freedoms Foundation (medal award).

**Mrs. Hazard's House.** Sponsor: Prudential Insurance Co. Producer: King Horton Productions. 1954 exhibition: Cleveland.

**Highway by the Sea.** Sponsor: Ford Motor Co. Producer: Dynamic Films, Inc. 1954 exhibition: Edinburgh, Venice.

\* indicates Merit Award at Boston

**The Hope of Tomorrow.** Sponsor: Ford Motor Co. 1954 exhibition: Freedoms Foundation (medal award).

**The House on Cedar Hill.** Sponsor: Frederick Douglas Memorial Assn. and the National Assn. of Colored Women. 1954 exhibition: Freedoms Foundation (medal award).

**Hunting with a Camera.** Sponsor: Canadian Government Travel Bureau. Producer: Stephen Greenlees Films. 1954 exhibition: Scholastic Magazine Award.

**Inside Cackle Corner.** Sponsor: Harding College. Producer: John Sutherland Productions. 1954 exhibition: Freedoms Foundation (medal award).

**International Communism.** Sponsor: Office of Armed Forces Department of Information and Education. 1954 exhibition: Freedoms Foundation (medal award).

**In the Beginning.** Sponsor: General Petroleum Corp. Socony-Vacuum Oil Co. Producer: Cate & McGlone. 1954 exhibition: Boston (second award); Cleveland, Edinburgh, Venice.

**Introduction of 1951 Models.** Sponsor: Ford Motor Co. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Boston (pioneer award), Cleveland (certificate of achievement).

**Invitation to New York.** Sponsor: American Airlines. Producer: Dynamic Films, Inc. 1954 exhibition: Edinburgh, Venice.

**Land of Everyday Miracles.** Sponsor: Standard Brands. Producer: Warner Pathe News. 1954 exhibition: Cleveland.

**Living Insurance.** Sponsor: American Cancer Society. 1954 exhibition: Cleveland.

**Leather in Your Life.** Sponsor: Leather Industries of America. Producer: Dynamic Films, Inc. 1954 exhibition: Stamford (award).

**Living City.** Distributor (sale and rental): Encyclopaedia Britannica Films, Inc. 1954 exhibition: Academy Award Nomination; Boston\*; Cleveland.

**Living Insurance.** Sponsor: American Cancer Society. 1954 exhibition: Cleveland.

**Log of a Captain.** Sponsor: Pan American World Airways. Producer: Henry Strauss Productions. 1954 exhibition: Cleveland.

**Look Who's Driving.** Sponsor: Aetna Casualty and Surety Co. Producer: United Productions of America. 1954 exhibition: National Committee on Films for Safety (plaque award); Edinburgh, Venice.

**Man to Man.** Sponsor: Governments of Alaska, New York and Michigan, Mental Health Film Board. Producer: Affiliated Film Producers. 1954 exhibition: Cleveland ("Oscar"); Edinburgh, Venice.

**Man With a Thousand Hands.** Sponsor: International Harvester Co. Producer: A unit of Associated Screen News, Ltd., Canada, with the assistance of Pat Dowling Pictures and Charles Palmer. 1954 exhibition: Stamford (first award); Edinburgh, Venice.

**Massachusetts Morning.** Sponsor: The Massachusetts Society for the Prevention of Cruelty to Children. Producer: Dekko Film Productions, Inc. 1954 exhibition: Boston\*.

**Midwest Holiday.** Sponsor: Standard Oil Co. (Ind). Producer: Wilding Picture Productions, Inc. 1954 exhibition: Freedoms Foundation (medal award).

**Molly Grows Up.** Sponsor: Personal Products. Producer: Photo & Sound Productions, Inc. Medical Arts Productions. 1954 exhibition: Cleveland, Edinburgh, Venice.

**Of Time and Salesmen.** Sponsor: Dun & Bradstreet. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Cleveland.

**Oklahoma and Its Natural Resources.** Sponsor: Sinclair Refining Co. Producer: Frederick K. Rockett Co. 1954 exhibition: Scholastic Magazine Award; Stamford (award).

**One Out of Seven.** Sponsor: Ford Motor Co. Producer: Wilding Picture Productions, Inc. 1954 exhibition: Edinburgh, Venice.

**Once Upon a Penny.** Sponsor: Philadelphia Saving Fund. 1954 exhibition: Venice.

**Opportunities Unlimited.** Sponsor: National Assn. of Manufacturers. Producer: Arthur Lodge Productions, Inc. 1954 exhibition: Cleveland, Freedoms Foundation (medal award).

**The Other Woman in Your Life.** Sponsor: Kraft Food Co. Producer: Raphael G. Wolff Studios. 1954 exhibition: Cleveland.

Audience juries at Cleveland Film Festival were provided with this film evaluation form for selecting "Oscar" winners.

#### EVALUATION SHEET

TITLE \_\_\_\_\_ LENGTH \_\_\_\_\_

REVIEWER \_\_\_\_\_ REVIEW DATE \_\_\_\_\_

| TECHNICAL                                                    | TOP SCORE | FILM SCORE |
|--------------------------------------------------------------|-----------|------------|
| PHOTOGRAPHIC QUALITY - (Focus - lighting - use of camera)    | 15        |            |
| EDITING QUALITY (Well constructed sequences - bridges, etc.) | 10        |            |
| NARRATIVE QUALITY (Is word story well written?)              | 10        |            |
| MUSIC (Does it match action and avoid fighting the voice?)   | 5         |            |
| VOICE (Does it match the picture subject?)                   | 5         |            |
| SOUND TRACK (Is it quiet - undistorted - rich?)              | 5         |            |
| GENERAL                                                      |           |            |
| Good presentation of film message                            | 10        |            |
| Interest sustained and well balanced                         | 10        |            |
| Acceptability of propaganda or absence of                    | 10        |            |
| Informative value                                            | 10        |            |
| Good public relations                                        | 10        |            |
| TOTAL                                                        | 100       |            |

Producer and/or Sponsor \_\_\_\_\_

COMMENTS:



## Films Selected in 1954 Award Competition:

(CONTINUED FROM PRECEDING PAGE)

**Resistance Welding of Stainless Steel.** Sponsor: Allegheny Ludlum Steel Corp. Producer: Mode-Art Pictures, Inc. 1954 exhibition: Cleveland.

**Safety Is No Accident.** Sponsor: Markel Service, Inc. Producer: Victor Kayfetz Productions, Inc. 1954 exhibition: Cleveland.

**The Safety Pin.** Sponsor: Deere & Co. Producer: Reid H. Ray Film Industries, Inc. 1954 exhibition: Cleveland.

**Seeing Is Believing.** Sponsor: Caterpillar Tractor Co. Producer: The Calvin Company. 1954 exhibition: Cleveland.

**Song of the Feathered Serpent.** Sponsor: P. Lorillard Co. Producer: Alan Shilin Productions, Inc. 1954 exhibition: Boston\*, Edinburgh, Venice.

**So Small My Island.** Sponsor: Pan American Airlines. Producer: Henry Strauss & Co. 1954 exhibition: Edinburgh.

**Speaking of Wire Rope.** Sponsor: United States Steel Corp. Producer: Roland Reed Productions. 1954 exhibition: Cleveland.

**The Story of Packaging.** Sponsor: Continental Can Co. Producer: Transfilm, Inc. 1954 exhibition: Freedoms Foundation (medal award).

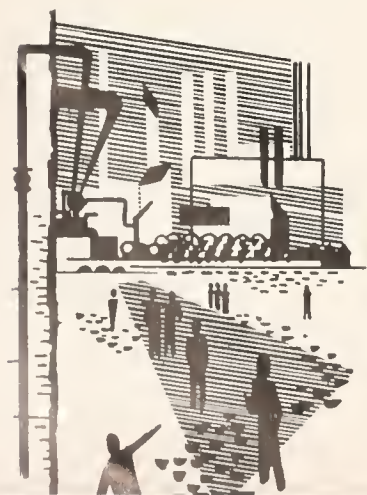
**The Studebaker Story.** Sponsor: The Studebaker Corp. Producer: Screen Gems, Inc. 1954 exhibition: Cleveland; Freedoms Foundation (medal award); National Visual Sales Presentation (third award).

**The Talking Car.** Sponsor: American Auto Assn. Producer: Frederick K. Rockett Company. 1954 exhibition: Boston\*, Cleveland, National Committee on Films for Safety\*, Stamford\*.

**Technique for Tomorrow.** Sponsor: Ford Motor Co. Producer: MPO Productions, Inc. 1954 exhibition: Edinburgh, Venice.

**The Telephone Goes to Camp.** Sponsor: American Telephone and Telegraph Co. Producer: John Sutherland Productions, Inc. 1954 exhibition: Cleveland ("Oscar").

\* Indicates Merit Award at Boston.



**This Is Progress.** Sponsor: General Motors Corp. Producer: Raphael G. Wolff Studios. 1954 exhibition: National Visual Sales Presentation (first award). Boston (pioneer award). Venice. (3-D film).

**To Conserve Our Heritage.** Sponsor: Minneapolis-Moline Co. Producer: Martin Bovey Films. 1954 exhibition: Boston (first award); Freedoms Foundation (medal award); Edinburgh, Venice.

**Toward a Generation of Safer Drivers.** Sponsor: Aetna Casualty & Surety Co. Producer: Aetna. 1954 exhibition: Edinburgh.

**Train We Must.** Sponsor: National Board of Fire Underwriters. Producer: Audio Productions, Inc. 1954 exhibition: Cleveland.

**Transistor.** Sponsor: American Telephone & Telegraph Co. Producer: Transfilm, Inc. 1954 exhibition: Cleveland.

**Using Bank Credit.** Sponsor: American Banker's Assn. Producer: Caravel Films, Inc. 1954 exhibition: Scholastic Magazine Award.

**Via Port of New York.** Sponsor: The Port of New York Authority. Producer: The Princeton Film Center. 1954 exhibition: Boston\*, Edinburgh, Venice.

**Waterfowl in the Spring.** Sponsor: Minneapolis-Moline Co. Producer: Martin Bovey Films. 1954 exhibition: Boston\*.

**Water Wisdom.** Sponsor: Tennessee Valley Authority. Producer: Southern Educational Film Production Service. 1954 exhibition: Cleveland, National Committee on Films for Safety Awards\*.

**Weirton, U.S.A.** Sponsor: Weirton Steel Co. Producer: RKO Pathe, Inc. 1954 exhibition: Freedoms Foundation (medal award).

**Welcome to Washington.** Sponsor: Esso Standard Oil Co. Producer: John Bransby. 1954 exhibition: Freedoms Foundation (medal award).

**What's a Silicon?** Sponsor: Dow-Corning Corp. Producer: Doane Productions. 1954 exhibition: Cleveland.

**Who Are the People of America?** Distributor: Coronet Films. 1954 exhibition: Freedoms Foundation (medal award).

**White Thunder.** Sponsor: Ford Motor Co. Producer: MPO Productions, Inc. 1954 exhibition: Cleveland, Edinburgh, Venice.

**Wings to Haiti.** Sponsor: Pan American Airlines. Producer: Jean Oser. 1954 exhibition: Cleveland.

**Within Man's Power.** Sponsor: National Tuberculosis Assn. 1954 exhibition: Venice.

**World in a Week—California.** Sponsor: United Air Lines. Producer: Cate & McGlone. 1954 exhibition: Boston (first award); Edinburgh, Venice.

## Georgia Business Campaigns for Schools

STATE CHAMBER OF COMMERCE EMULATES NATIONAL PROGRAM

**Sponsor:** The Georgia State Chamber of Commerce.

**Title:** "Catfishin" Is For Saturdays. 15 min., color, produced by Fordel Films, Inc.

★ Georgia, now undergoing agricultural, economic and social changes that have revitalized the state in the past decade, is determined to pay more attention to its educational system than it ever has in the past. As recently as five years ago, Georgia ranked a poor 41st among the states in expenditure per pupil for education — outranking only some of its nearby South-Eastern neighbors.

### Industry Takes a Hand

But with the rise in the state's economy has come a recognition that only a well-educated people can continue this progress, and Georgia's industry, as represented by its State Chamber of Commerce, has begun a campaign to persuade the parents of Georgia to take an active interest in their local schools and to participate in P.T.A. activities.

An important part in this campaign has been played by a new film, "Catfishin" Is For Saturdays, which has already been seen by an estimated one million Georgians (through local civic groups, P.T.A., and TV showings). As the film points out, "Neither fathers, mothers nor students can afford to be truants" in the building and utilization of a good school system.

Putting across its message quietly but effectively, the film avoids "preaching" to parents. The script, by Oeveste Granducci, is built around a truant schoolboy who decides to skip school and go catfishing. Down by the river he comes across a strangely-dressed man who turns out to be General Oglethorpe, the founder of Georgia. While leading Jimmy back to school, General Oglethorpe explains to him some of the material values of education, and also points out the need for good schools, good teachers, and school-conscious parents. The film has the effect of stressing more the individual parents' responsibility to the child rather than to a vague sense of community feeling. Young Georgians are qualified to vote at 18 (alone among the states), and Georgia is banking heavily on its young people for the future.

### The Need is Greater

"Catfishin" Is For Saturdays was made before the recent Supreme Court decision on segregated schools. What effect this will have on the future of Georgia's public school system is a moot point. The film is segregated into scenes primarily of white schools, parents and children, but with other sequences depicting Negro school activities.

"Catfishin" Is For Saturdays was filmed on location by a Fordel production staff, using mobile sound equipment for on-the-spot sound recording.

## An Editorial Memo to Mr. Robert Young

Dear Sir:

The postcard below was sent thousands of business and educational film users by the former administration of the New York Central. This needless gesture, terminating a useful training and information activity, should be reviewed. You will set an example of alert public relations and the road will benefit by a well-directed visual education program.

466 Lexington Avenue, New York 17, N. Y.

Thank you for your recent inquiry concerning New York Central motion pictures.

The New York Central has discontinued supplying motion pictures. We regret that we are, therefore, unable to comply with your request.

Your interest in the railroad is greatly appreciated.

Public Relations Department  
NEW YORK CENTRAL SYSTEM





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Pressure equipment at Be y Welles for Hot Spray Lacquer equipment used in finish operations on surface grinders.

## Facts About Lacquer Reviewed for Industry

Sponsor: Hercules Powder Company.

Title: *Flight to Lacquer*, 20 min., color, produced by Farrell & Gage Films, Inc.

★ This film was designed to do a straight selling job, not to Hercules' customers but to the customers' customers. Hercules, which in essence takes pine stumps and cotton and makes turpene chemicals from them, sells nothing to the public, but supplies hundreds of industries with essential raw materials. One of the more important of these is the lacquer business. To promote the use of its nitrocellulose chemicals by the industry, Hercules has maintained a lacquer promotion campaign for the past five years.

Several years ago, as a part of this campaign, the company brought out a little 12-minute, b w film which has been used to illustrate some of the basic facts about lacquer. *Flight to Lacquer*, the new film, broadens the scope of the older picture and tells the story a little more elaborately. It was photographed at many points from coast to coast, and is a first-class production job.

*Flight to Lacquer* details six case histories in which nitrocellulose lacquer finishing systems have solved serious problems for manufacturers. Among them are Ford Motor Company's replacement of a baked-on enamel for the M-13 tank with a high speed two-coat lacquer, thus saving \$1,000,000 for American taxpayers. Douglas Aircraft now uses one coat of hot-sprayed lacquer, permitting new planes to fly away just two hours after entering the "paint" shop. Other sequences show how modern lacquer application methods are used in furniture, bus, piano, truck and machine tool industries.

Hercules invites its customers to use *Flight to Lacquer* for showings before company sales meetings,

## what's new in sponsored pictures

technical groups or anywhere else it will benefit them. The film is available from any Hercules sales or technical service representative.

### Ciga Hotels Take You on a Holiday in Italy

Sponsor: Ciga Hotels of Italy.

Title: *Holiday in Italy with Ciga*, 30 min., color, produced by Coleman Productions.

★ Most of the places the tourist visits in Italy he finds the best hotel in town—the "grand" hotel—is run by a company called Ciga. To make sure prospective visitors from the U.S. know this in advance, Ciga is distributing a pleasant travel film which shows a lot of scenes a typical Italian holiday might cover.

It starts out with seven minutes

on Rome, where the young American couple are staying at the famed Excelsior Hotel and visit the usual postcard scenes—the Vatican, Forum, Colosseum, etc. On to the Excelsior in Naples, they visit Pompeii, Amalfi and Capri.

In the North, after brief stops in Genoa and Milan, the film goes on to see Stresa on Lake Maggiore, and winds up with a good look at Venice, where the Ciga people have some four big hostels.

### "The Lonely Night" New Film on Psychiatry

★ Irving Jacoby and Willard Van Dyke (Affiliated Films, Inc.) have produced a new film on psychiatry, *The Lonely Night*, under the supervision of the Mental Health Film Board. Presenting two case histories

of contrasting family environment, the film shows how the love and guidance of one family help the children become happy and well-adjusted while in another family a little girl, despite the devotion of her father, is haunted by fears and grows up with insecurity.

Many of the subsequent scenes take place in a psychiatrist's office as he works carefully to cure her.

The intent of *The Lonely Night* is to correct misconceptions about mental illness and demonstrate typical methods of elemental therapy.

### "so small my island"

(CONTINUED FROM PAGE 47)

the camera, itself, though it should be pointed out that this is not done blatantly for striking cinematic effect, but quietly and very naturally. And the narration of the visitor is not that of the wide-eyed honeymooners usually found in these films. This narrator is a thoughtful man, whose understanding of Japan grows as the film progresses.

At first baffled by Tokyo—so very much like Chicago or Rome or Rio or any other large city—he begins to see the characteristics of the people as he gets away from the city.

The film doesn't make much effort to say where the visitor does go—never says: "This is Yokohama" or "Here is the south coast of Hokkaido."

It takes him instead to see people working at farming and fishing, at contemplating the infinite of a flower arrangement, or the long, intricate Japanese drama.

The impression finally left with the visitor is of the complex balance in Japan between the Geisha and the bobby-soxer, between the Shinto priest and the ardent baseball fan of the new Japan.

Henry Strauss took a small crew of American film production people to Japan to make the picture, and with this nucleus and a good-sized staff of Japanese technicians shot tens of thousands of feet of film for many weeks. Live sound was recorded on the spot. With so much raw material to work with, editing and re-editing went on for months until a final version was ready.

Pan American may well feel very proud of the final result. There is little doubt that the film will be a standard to shoot at for years to come. The big airline which operates, in effect, within the boundaries of other countries at their invitation, has taken a tremendous step to help create better understanding between these countries and the American people.

## 5 AWARDS FOR CROWNING EXCELLENCE in Business Film Production

"THE TALKING CAR" sponsored by the American Automobile Association.

2 AWARDS presented by National Safety Council and Stamford Film Festival.

"OKLAHOMA AND ITS NATURAL RESOURCES" sponsored by the Sinclair Refining Co.

2 AWARDS Presented by Stamford Film Festival and Scholastic Teachers Magazine.

"DRIVE RIGHT" sponsored by the U. S. Navy.

1 AWARD presented by National Safety Council.

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## How movies lighten the load for Lightnin<sup>®</sup> Mixer salesmen

When you sell heavy equipment like an industrial mixing machine, you can't carry the product around in your brief case. In the case of LIGHTNIN MIXERS, some of which weigh a ton or more, selling problems are further complicated because every mixer is made to solve a specific fluid-mixing problem. Selling the engineering principles involved is a prerequisite to selling the equipment itself.

So the Mixing Equipment Company, makers of LIGHTNIN MIXERS, let movies do the demonstrating. Their 16mm. film, "Fluid Mixing," dramatizes—in color and sound—the efficiency of modern mixer design.

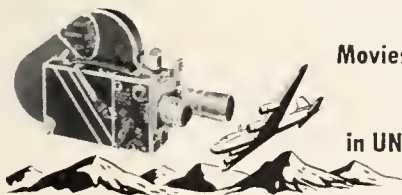
*"THE BIGGEST BENEFIT from our movie program," a Mixing Equipment representative says, "is that all important buying influences in a customer company can be concentrated in a single presentation. One recent showing, for example, pulled in an audience of 250 engineers. That's a lot of buying influence. And it represents a tremendous saving in selling costs, too."*

The movie has also proved ideal for training new representatives. And thousands of future prospects are now learning about Mixing Equipment through showings to engineering classes at many colleges.

Kodascope Pageant Sound Projectors

are used by company representatives to show the film. They like Pageants because maintenance problems in the field are eliminated by the exclusive pre-lubrication feature. They find Pageants are easy to set up and operate, too. And the projector's amazingly faithful sound reproduction is mighty important when showing the film to a large audience.

For dramatic selling that's convenient, economical, and effective, use movies shown with 16mm. Pageant Projectors. Pageant prices start at a remarkably low \$375 (subject to change without notice). Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.



**Movies help keep people  
on the move ...  
in UNITED MAINLINERS**

To interest travelers in seeing California by air, United Airlines recently made a 16mm. Kodachrome movie, "A World in a Week—California."

It's an unusual movie with a built-in birdman's-eye view. Many unique shots in the film were taken by two remote-controlled 16mm. Cine-Kodak Special II Cameras mounted in aluminum boxes on the plane's tail.

During the past few months, the film has been shown to hundreds of schools, clubs, and travel-minded groups. Already United has noticed an increase in bookings.

This is the sixth traffic-boosting United Airlines film to be made with Cine-Kodak Special II Cameras. Perhaps you, too, have a selling or public-relations story that can be told more dramatically and effectively in movies.

### EASTMAN KODAK COMPANY

6-47

Dept. 8-V, Rochester 4, N.Y.

Please send me the name of the nearest Kodak Audio-Visual Dealer and complete information on equipment checked:

- ☐ Kodascope 16mm. Pageant Sound Projectors  
☐ Cine-Kodak Special II Camera

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POSITION \_\_\_\_\_

COMPANY \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

(Zone)

STATE \_\_\_\_\_

**Kodak**  
TRADE MARK



## Kodak Announces Appointments in Production Section Regrouping

♦ Two new managers and a supervisor moved into place as two major sections expanded into three at Eastman Kodak Company's Kodak Park works:

A. RALPH ECKBERG is managing the engineering, construction, maintenance and utilities organization.

JOHN H. FOLWELL is managing the manufacturing services organization.

RICHARD BAYBUTT is supervising the chemical manufacturing division.

**Jobiogs:** Eckberg joined Kodak as staff engineer in '21; transferred to EC&M division as chief planner in '25; appointed superintendent in '45, assistant mgr. in '51. Folwell joined as chemical engineer in '28, in three years was supervisor; in '44 he became responsible for production and development of packaged chemicals; since '47 has served as superintendent. English-born Baybutt came to Kodak in 1910 in reel and assembly; made assistant foreman of the acid plant in '18; has been assistant superintendent of the chemical div. since '30.

\* \* \*

## Cinema Laboratories Association Elects Holslag as Vice-President

♦ RUSSELL C. HOLSLAG, vice president of Precision Film Laboratories was elected veep of the Association of Cinema Laboratories and Kern Moyse, president of Peerless Film Processing Corporation was elected to the board of directors. The Association now has 26 member firms.

\* \* \*

## S.O.S. Cinema Supply Corp. Names Dominick Capano Vice-President

♦ DOMINICK J. CAPANO has been elected vice president of S.O.S. Cinema Supply Corp., in charge of TV Studio and Film Production sales. Mr. Capano has been with S.O.S. since 1936. Another recent promotion is that of William H. Allen who has been named Production Manager of S.O.S. after 19 years in the electrical, electronic and mechanical divisions of the company.

## WANTED TO BUY

One print of "Closing the Sale" (1952) by Jam Handy for Dartnell.

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BUSINESS SCREEN

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# BUSINESS SCREEN EXECUTIVE

## Robin Lewis Named Supervisor of Quality Control at Pathe Labs.

♦ STAFF CHANGES at Pathe Laboratories, Inc., New York:

WILLIAM P. HOWARD, who will be an east coast salesman assisting Kurt Kanis, coast sales mgr., in planning and pushing present and future sales programs. Prior to this he served as a customers' contact man at Pathe.

ROBIN R. LEWIS, named supervisor of quality control, who will coordinate the chemical and control departments. Purpose: to maintain the highest level of quality in processing film. In the motion pix biz for 16 years, Lewis' most recent job was assisting the operating head of the Army Signal Corps Lab in Long Island City. He's a captain in the Signal Corps Reserve.

## Reeves Soundcraft Sets Graham as West Coast Division Sales Chief

♦ WAYNE GRAHAM has been appointed West Coast divisional sales manager for REEVES SOUNDRAFT CORP. He will maintain offices at 1429 North Vista St., Hollywood 46.

For the last three years Mr. Graham has been general manager of Radio Recorders Equipment Co. in Hollywood, dealing with professional people in radio, recording studios and amplification equipment.

\* \* \*

## Elsa Aylward to Filmack Studios

♦ ELSA AYLWARD is the new assistant advertising manager of Filmack Studios, Chicago. She's known in the audio-visual field as the former advertising manager of the DeVry Corporation.



Malcolm G. Townsley

## Malcolm G. Townsley Elected Bell & Howell Engineering Veep

♦ MALCOLM G. TOWNSLEY has been elected vice president in charge of the engineering division of Bell & Howell Company. He succeeds C. E. Phillimore, who has been named vice president of European technical affairs with headquarters in London.

A 23-year veteran with the company, Townsley was made assistant vice president of engineering in 1919. In 1953, he also was appointed director of research to head a newly organized long-range program of engineering development and research.

Mr. Townsley is a member of the board of governors and chairman of the technical committee on 8 and 16mm motion pictures of the Society of Motion Picture & Television Engineers; a member of the Optical Society of America and the American Ordnance Association.

\* \* \*

## Technicolor, Inc. Elects Two as Directors in New Board Lineup

♦ WILLIAM G. RABE and JAMES BRUCE have been elected to the board of directors of TECHNICOLOR, INC. Their other offices: Rabe is a director of the Manufacturers Trust Company, New York and chairman of its trust committee; Bruce formerly was U.S. minister to the Argentine and author of "Those Perplexing Argentines." He holds directorships in National Dairy Products, Chemical Bank and Trust, Republic Steel, American Airlines.

\* \* \*

## D'Arcy Joins Federal Mfg. Corp.

♦ An announcement at prestime discloses that E. W. D'ARCY, former v.p. and chief engineer of the DeVry Corp. has joined Federal Manufacturing & Engineering Corp., Brooklyn, N. Y.



**Alerting:**

# Film Libraries

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Every summer, film libraries all over the country entrust their prints to us for **PEERLESS-SERVICING** which includes:

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Adjustable wood BABY TRIPOD

—for Prof. Jr. friction  
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Has substantial shoe and spur  
Measures from floor to flange

25" extended —17"

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### FAMOUS

"controlled  
action"

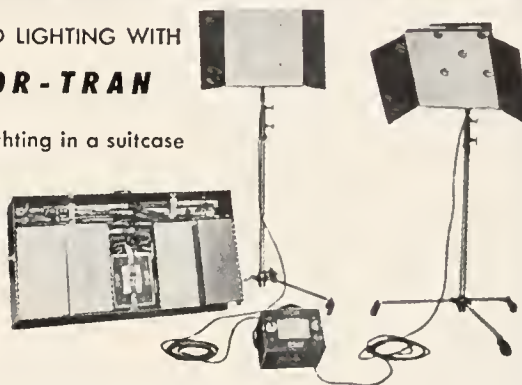
SMALL **GYRO**  
TRIPOD

Two speeds—slow and fast  
—for both panning and tilting.  
Helps you capture fine scenic views  
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cially recommended for 16mm Mitchell,  
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and similar cameras. **\$600**

### PACKAGED LIGHTING WITH

### COLOR-TRAN

—studio lighting in a suitcase

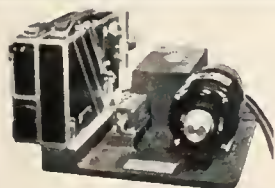


Imagine being able to use two 5000 watt units  
on a 30 amp. fuse — COLOR-TRAN will do it!  
Kit contains 2 light heads, 2 Superior stands and  
proper size COLOR-TRAN converter to match.  
Packed in compact case.

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Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
or for single frames. Camera  
mounts without special tools.

**\$450**

Also available — Stop Motion  
Motors for 16mm—35mm B & H,  
Mitchell and other professional  
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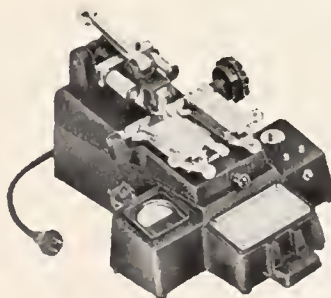
### ELECTRIC FOOTAGE TIMER

Dual model for both 16mm  
and 35mm. Large white num-  
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rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
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90 feet per minute . . . or both  
in synchronization. **\$95**

Single model, either 16mm or  
35mm **\$45**

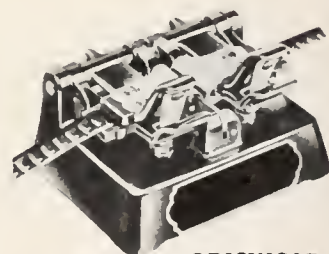
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GIVES PERMANENT SPlice  
IN 10 SECONDS!



Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
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**T**HE APPAREL BUSINESS is one of the largest industries in the United States. In specialized retail apparel stores the annual volume of business runs well over \$10 billion annually, and combined with department, mail order and variety store sales of clothing, it can be estimated that \$20 billion worth of apparel is sold annually. Yet, despite the bigness of the industry as a whole, there are few giants which dominate. It is one of the most decentralized and competitive industries in the country.

This state of affairs is important in considering the rather meager use of films by the industry in comparison to its place in the national economy. Probably any one of the major petroleum or automobile companies does more with films each year than the whole clothing industry together. Nevertheless, some interesting applications are being made, and a few companies have found visual media to be so resultful that regular programs are undertaken.

#### Handmacher-Vogel Using Films for 6th Year in Sales Field

★ A good example is the annual series of films sponsored by the Handmacher-Vogel Co., the largest manufacturer of women's suits (some 3½ million a year). This company has been using films with much success for the past six years.

Typically, this year, the company has a film on the new collection of Weather-Vane suits. It is designed to not only encourage the sale of suits to the 800 stores which handle the line, but to spur sales people into greater enthusiasm about the collection.

The current film has a double use in that it can be and often is, shown to store customers as a fashion show.

Fashion films, such as this, have a short life and can be considered "dead" in about six months. Handmacher-Vogel's problem is to arrange for the widest distribution of information on each year's spring collection of Weather-Vane suits in the short period between October 15 and the end of March.

Out of these 165 days really only 60 are of any use for direct sales promotion or in-store training purposes because of the seasonal nature of the business. During the pre-Christmas shopping season, for example, no stores will take time for their sales people to see movies about spring suits.

Despite the popularity of past H-V films, the company and its agency, Carl Reimers, Inc., find that it is necessary to spend about \$5000 each year to promote the

A BUSINESS SCREEN INDUSTRY SURVEY ON AUDIO-VISUALS

## Films in the Apparel Business

**Despite Meager Use of Picture Medium, the Sprawling U. S. Apparel Business Is Providing Many Useful Ideas**

film, publicize it and arrange to get it shown.

For each "store exposure" Handmacher-Vogel spends from \$10 to \$25 just for promotion.

But this specialized annual film has regularly paid off. After one H-V film fashion show, 109 Weather-Vane suits were sold in one store on the same day.

Other stores have reported that the film doubled or tripled business in Weather-Vane suits.

Handmacher-Vogel spends about \$50,000 for production of the annual fashion show film. This year's opus, called *You Look Wonderful*,

is a 17 minute film in Eastman color, produced by Coleman Productions (which has made all H-V films for several years). It is a musical short, with a plot of sorts, featuring the Norman Paris Trio and a lot of girls traipsing about in their Weather-Vane suits and singing about "Dear Mr. Handmacher." Girls will probably like it fine.

Also this year, Handmacher-Vogel has another film, and quite a good one, called *Handmacher Highlights*, 13 minutes, color, which describes the design, manufacture, advertising and distribution of the company's suits.

#### Warner Brothers Gives Facts on Figures to Women's Groups

★ Warner Brothers Company, a leading manufacturer of bras, girdles and foundation garments, has utilized films in telling women about the importance of figure grooming. Three pictures are now in distribution, all produced by Herbert Kerkow, Inc. Primarily aimed at the teen-age market, the three films, *Figures Are Fashion*, *Facts About Your Figure* and *Fashion Forum* have been quite popular in school home economics classes for several years. All are tastefully produced and seem to have done an outstanding sales promotion job.

Vyvyan Donner, whose voice is well known as woman's editor of Fox-Movietone News, recently produced a film described as "an inexpensive merchandising technique for increasing department store sales in the competitive medium-priced fashion group."

Titled *The Carolyn Fashion-In-The-News Film* (20 minutes, color), the picture presents medium-priced Spring fashions to women consumers in a rather unique manner and as an added highlight, features some well-known show people, such as George London of the Metropolitan Opera Company and Toni Arden, Columbia recording artist.

Miss Donner recently said this about her new film project. "Through films such as these, department stores, particularly those operating on minimum budgets, can effectively present a professional fashion show in color to their consumer audience at a very low cost. The film also provides department stores with the solution of effectively furnishing women's organizations with entertaining material."

Tied-in on the motion picture promotion with Carolyn Fashions (suits, coats, sportswear) and the local sponsoring department stores (Arnold Constable, in New York, is typical) are: coordinated accessories from G. Howard Hodge and Emme (millinery); Leather Industries of America (shoes, gloves, bags and belts); La Tausca (pearls); National Association of Hosiery Manufacturers (stockings); and the film also includes furniture by Continental American.

\* \* \*

#### Lane Bryant's Anniversary Film

★ Lane Bryant, the national specialty chain, has recently engaged Cornell Films, Inc., in New York, to make a film celebrating the 50th Anniversary of the first maternity dress. The story will tell of the remarkable progress of women gen-

(CONTINUED ON PAGE 58)

*"Close... Isn't... Closed!"*

**CLOSING THE SALE—IS WHAT COUNTS  
COMING CLOSE—IS NOT ENOUGH . . .**

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**"STICK UNTIL IT'S CLOSED!"**

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## FILMS ON APPAREL:

(CONTINUED FROM PAGE 56)

erally over the last 50 years and particularly of her mode of dress. The theme will center on her emancipation from the rigidly restrictive fashions of yesteryear's home-made maternity wear to milady's present fine full-fashioned freedom.

### Other Apparel Pictures

Other firms which have been active recently in films on women's fashions are B. Blumenthal & Co., which has a French-made picture on buttons for women's garments; Berkshire Knitting Mills, which has an eye-catching title in *The Love-liest Legs in the World*; and matching that might be Jantzen Foundations' *Forever Uplift*.

One of the larger manufacturers of men's clothing, Eagle Clothes, Inc., recently brought out a new 27-minute color film to give the general public and retailers a better insight into the complex operations involved in the manufacture of men's quality clothing.

Photographed in Eagle's brand new factory in Brooklyn, the picture details the many operations involved in making men's clothing, such as the 1,200 workers in the Eagle factory at various production phases and close-ups of skilled craftsmen executing hand-tailoring operations. There is also a running educational story line for the consumer who buys men's clothing telling him what to look for in design, style, fit and fabrics.

Since the Eagle Clothes factory is unique in design and production, being an adaptation of the straight-line manufacturing processes of heavy industry, the film stresses modern clothing production and quality control techniques. It also shows modern conveniences for workers, which have won the Eagle plant special citations from the Amalgamated Clothing Workers' Union. Movies, U.S.A., 729 Seventh Avenue, New York, is distributing *Suited For Today*.

Bronzini, Ltd., a New York retailer and manufacturer of fabulous ties at fabulous prices, showed a film to its exclusive haberdashery customers last year to demonstrate the dramatic approach to cravat retailing.

Also booking from Movies, U.S.A., are two pictures sponsored by the Frank H. Lee Company, makers of Lee, and of Disney hats. The newer of these films, *The Mark of a Man*, 28 minutes, color, produced by Patheoscope Productions, stresses the "poise and assurance" a man can enjoy by wearing the right hat. 



Above: a scene from one of the several E. I. du Pont de Nemours' motion pictures on fashionable fabrics which are in widespread use in the apparel industry. The use of films for fashion and other consumer promotion through club and retail store showings is a growing trend during recent years as the Business Screen survey notes.



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## "The First Job—Conservation" Wins Columbus Award of Merit

♦ By explaining conservation to an 11-year-old boy—in a 16mm sound and color film—the Davey Tree Expert Company made this subject interesting enough to win an Award of Merit from the recent Second Annual Film Festival held by the Film Council of Greater Columbus, Ohio.

Presenting the award to *The First Job—Conservation*, Chairman George F. Jenny said, "Here is a film that our (educational films) committee found most interesting and full of human interest. That little boy 'Doc' and his ambition to become a forest ranger makes this film very warm. In subject matter and treatment, we feel it does a fine job."

A forest ranger's explanations to the boy get across the increasing importance of conservation of water, soil, crops and trees. The work required to "keep nature in balance," the film forester adds, also is shared by farmers, county agricultural agents, flood controllers, land erosion groups and tree planters.

The film was produced by Austin Productions, Inc., in cooperation with the Muskingum Watershed Conservancy District and the Ohio Department of Natural Resources.

It is available on free loan from the Davey Tree Expert Company at Kent, Ohio or through the producer at Lima, Ohio. Prints are available for tv.

\* \* \*

## Isaac, Rebecca, Judah Touro Recalled in Prize Hebrew Films

★ The Old Testament and the New World are bridged by a motion picture and a slidefilm—both prize-winners—produced to vivify the Jewish heritage for child and adult study groups.

For sponsorship of the motion picture *Isaac and Rebecca* and the slidefilm *Judah Touro*, the Union of American Hebrew Congregations recently received awards in New York from the National Council on Jewish Audio-Visual Materials. The Council is sponsored by the American Association for Jewish Education.

*Isaac and Rebecca* is a 20-minute, 16mm sound film on a biblical theme. It was produced in Israel and is distributed by Cornell Films, New York.

*Judah Touro*, subtitled *Friend of Man*, is a 36-frame biography of a Rhode Island and Louisiana philanthropist for whom synagogues and hospitals are named. Initially part of the celebration of the Tercenary of American Jewish Life, it



was written by Dr. Bertram W. Korn, rabbi of Philadelphia's Kene-seth Israel temple.

The sponsoring Union's audio-visual program was praised by Harry Brandt, president of the Independent Theater Owners' Association who presented the awards. He asserted that a new era in religious education is being ushered in through the new media being developed by the Union and other agencies.

The Jewish Education Committee of New York won honorable mention for its slidefilm *Torah In Jewish Life* and the firm of Alexark and Norsim, Los Angeles, won honorable mention for a slidefilm called *Ceremonial Objects of Judaism*.

The National Council consists of representatives from 31 national Jewish communal and educational agencies interested in the development of audio-visual materials.

\* \* \*

#### Martin Bovey Lenses New Minneapolis-Moline Picture

♦ *Canada From Sea to Sea* is the tentative title of a 27-minute travel film being produced for Minneapolis-Moline Company of Minneapolis, Minnesota by Martin Bovey Films of Chelmsford, Mass.

The film will depict in color the people, industry and scenic aspects of the Dominion. It will be shown by the company to its dealers and then will be available to schools, clubs and tv stations on free loan, through the Minneapolis Moline film library.

The release date is set for January, 1956.

*To Conserve Our Heritage*, another Bovey film for Minneapolis-Moline, recently received a first award at the Boston Film Festival.

#### California Texas Oil Explains Operations to Indonesian Workers

♦ The California Texas Oil Co., Ltd. is using a new film called *Minjak Tanah* (which means "Earth Oil" in English) to explain to its Indonesian employees in Sumatra the workings of the company's oil production there. The film, photographed in Indonesia by local photographers, was edited and put together by Farrell & Gage Films, Inc. The Indonesian narration was spoken by an Indonesian representative to the United Nations in New York.

\* \* \*

#### Pilot Training Film by Kling

♦ *Operational Use of the Periscopic Sexton*, a motion slidefilm for training has been completed for the United States Navy by Kling Studios, Chicago. The Navy will use the film for training of pilots and navigators.

All still photography was shot in Maryland at the Patapsco River Naval Station. Motion photography was handled by Kling.

Production was under the supervision of Grant Atkinson, director of the slidefilm division of Kling Studios.

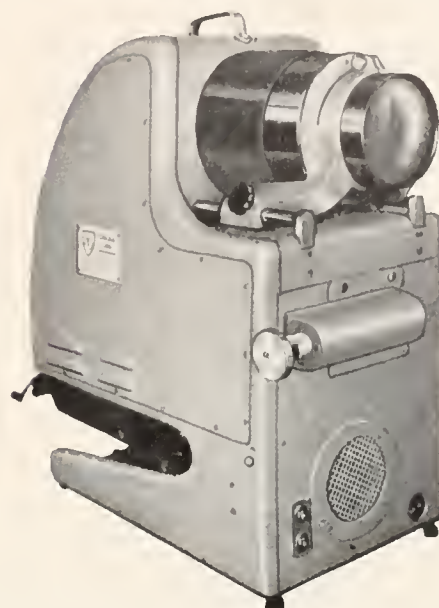
\* \* \*

#### Sturm Doing 12 Navy Subjects

♦ Five 12-minute slide motion training films for the United States Navy will be produced by Bill Sturm Studios, Inc. In subject matter the films will be electrical, mechanical and electronic.

Narrated, the films will teach the Navy's newest system of material history records. This bookkeeping system is designed to aid shipboard engineering officers in keeping track of equipment, surveys, repairs and replacements made aboard a vessel.

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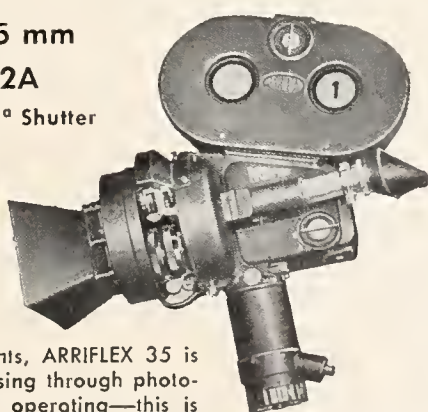
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# In the PICTURE PARADE

## G.E.'s "Atom Goes to Sea" Documents A-Sub Development

★ The reality of atomic submarines comes to the surface from the depths of official report and pulp conjecture in *The Atom Goes to Sea*, a recently-launched General Electric sound motion picture for theatrical and (later) non-theatrical release.

In production for 18 months, the 10-minute black and white reeler is a progress report on an unfinished naval project. As security allows, the film will be updated in content to match project progress.

Thus far, the film report is able to tell how an atom-sub operates. It explains the principles of nuclear propulsion and the operation of the propulsion system. Clarified in animation are engineering problems and reasons why the navy selected submarines as the first atomic powered vessels.

General Electric's engineering and industrial genius is displayed in live action scenes at the Knolls Atomic Power Laboratory in Schenectady and the West Milton, N.Y. submarine reactor test site.

This sponsor link shows the company's vital contribution as riding toward consummation with the completion of the "Sea Wolf" which will use G.E.'s reactor. The "Sea Wolf" will be officially labeled USSN-575.

The 35mm theatrical version of *The Atom Goes to Sea* is now available to commercial theatres throughout the country. Prints of the 16mm non-theatrical version will be available in G.E. Apparatus District film libraries August 1 for preview showings to company executives and the press. It will become available for general borrowing on September 1.

## McCarthy-Murrow TV Shows in New Freedom House Film

♦ FREEDOM HOUSE, the New York foundation established by Wendell Willkie and others in 1941, has released a documentary film summarizing the televised controversy between Senator Joseph R. McCarthy and CBS commentator Edward R. Murrow. The 45 minute b/w film will be made available to group audiences through Association Films, Inc. Barred from use of the film, according to Freedom House spokesman, will be "any organization or group which is identified as Communist or Communist-front."

## NEWS ABOUT FILMS AND PRODUCTION TECHNIQUES

### Western Auto Supply Slidefilm

#### Preps Salesmen with Live Ammo

♦ *Sell the Wiz in Wizard*, a 25-minute color and sound slidefilm, is helping Western Auto Supply Company to prepare approximately 10,000 salesmen for an aggressive sales counter-attack in the home-appliance competition.

The slidefilm, produced for the Kansas City, Mo., firm by Sarra, Inc., Chicago, will reach about 5,000 of the company's own sales employees and about the same number of Western Auto Associate Store owners and employees.

Supervised by Robert A. Caldwell, promotion manager of Western Auto's merchandising division,

the trainer tells its audience how to sell Wizard washing machines and dryers.

*Sell the Wiz in Wizard* strengthens its sales facts and facility with direct comparisons between the sponsor's Wizards and competitive machines. It utilizes "audience participation" sequences by posing a sales problem then stopping climactically, enabling the audience to join in establishing the solution.

When the sales people have spoken their personal conclusions, the film proceeds with its solution—arousing further post-film discussion.

This film follows *It Pays to Push Country Club*, an all-color sound slidefilm on selling auto seat covers.

## Subterranean Explosions Captured in Gardner-Denver Mine Film

♦ Cavern-shuddering mine explosions echo authentically from the sound track of *CaCO3*, a new motion picture produced by the photographic department of the Gardner-Denver Company, Quincy, Ill.

Technical difficulties of recording natural underground sounds discourage most film makers from attempting synchronous recording of underground noise on location.

To register actual quarry operations, Gardner-Denver built special electrical generating equipment for sufficient current and went down the shaft with their photo and recording gear.

*CaCO3*, named for calcium carbonate, guides viewers through 38 acres of the Black White underground quarry. It advances to where two men operating a giant drilling rig armed with four rock drills, bore the 15-foot holes in which dynamite is layed.

When the holes are loaded, the scene is rent with color and roar.

The film rolls out with the broken rock as it goes to the processing plant for crushing and refining. Tooth-paste, paint and other market goods made from refined limestone, close the mining story.

*CaCO3* was plotted and edited to demonstrate one of the applications of Gardner-Denver rock drills. The 16mm film runs about 23 minutes and is one of several mining and construction pictures produced and distributed by the company.

Copies are available from Gardner-Denver Company for showing to engineering societies, civic organizations, churches, schools and other interested groups.

\* \* \*

## Voting Reform is Visualized in Pre-Election Visual Slidepix

♦ Advocates of a change in the representational structure of the state of Illinois are sponsoring a 15-minute sound and color slidefilm to tell their story to voters.

Produced by Sarra, Inc., Chicago, for the Illinois Committee for Constitutional Revision, the film will detail the so-called Blue Ballot Reapportionment Amendment.

This amendment will be offered the state's voters in November. It provides for election of legislators according to both population and area.

Written by Helen A. Krupka of Sarra's creative staff, the new film is designed for statewide showings to civic organizations, women's clubs, PTA associations and similar groups.

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# Bucyrus-Erie Film Quotes the Men who Use Firm's Excavators

♦ Testimony from the satisfied customer is one of the oldest and most persuasive forms of advertising. This form is vivified in *These Users' Views*, a new 25-minute color motion picture sponsored by Bucyrus-Erie Company.

The South Milwaukee firm manufactures a variety of general excavators, cranes, special purpose powered shovels and drills.

Cued in by quotations from pleased owners and operators, several of Bucyrus-Erie's domestic dinosaurs are put through their gorging paces. Some 30 different excavating, loading and material handling jobs give active witness to the product-testimony of the Users.

The dig, load and removal models appear in order of size from the 3½ cu. yd. 10-B to the 4 cu. yd. 38-B. Each model verifies the verbal compliments by performing on jobs proper to its size: The 10-B crane plays jack-straws with pulpwood logs; the 38-B shovel loads rock, bears heavy timber, chews out a highway bed, places concrete for a huge building.

User comment and straight narration call audience attention to the particular machine advantages. Owners cite features responsible for outstanding output records and cost savings; operators commend performance characteristics.

The film describes Bucyrus-Erie distributors as ready to help solve customer problems. *These Users' Views* is available from the company publicity department, in South Milwaukee.

\* \* \*

# "Your Baby's Formula," Pictures Heating Method for Mothers

♦ Terminal heating—a new method of preparing baby formula, is explained in an 11-minute color film, *Your Baby's Formula*, sponsored by Pet Evaporated Milk.

Without product mention, the film demonstrates the "hospital approved" preparation to maternity ward and other special audiences.

Audience tests conducted by producers of the film, showed 90 to 97% retention of basic points. The film compresses subject matter formerly requiring a 30-minute live presentation.

Harry Heineman, director of the research department of Pet Milk Company, co-produced the film with Five Star Productions, and Kathleen Landry, public health nurse of New Orleans, was technical advisor. Gail Bonney and Patrick McGeehan are featured.

# Mitchell Mfg. Company Picture Presents Air Conditioner Line

♦ How to depict magical effects on Eastman color negative film without the use of opticals is a problem solved in *Mr. Peebles Gets the Point*, a new product presentation-sales training film produced for Mitchell Manufacturing Company by Kling Studios.

Twenty-five minutes in length, the film uses a semi-fantasy approach to present the complete new line of Mitchell Room Air Conditioners for 1954 and to dramatically demonstrate dealer-salesman selling techniques.

In planning the production of the motion picture against a close deadline which would not allow time for processing of opticals in the Eastman color negative, the production staff under Fred A. Niles, made use of their "optrix" technique. The system allows such effects as instantaneous changes of costuming and making new Mitchell models appear out of nowhere.

The story line, as developed by Mitchell's Advertising Manager, Howard Hass and Kling's creative director, Art Lewis, tells of an unsuccessful appliance salesman who suddenly finds magical powers in his index finger. These powers serve as a shortcut to teaching him successful selling techniques.

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## MANHATTAN NOTES

### Three Exec Staff Appointments Announced by United World

♦ Three staff appointments at United World Films, Inc., have been announced by JAMES M. FRANEY, president of the New York firm.

JAMES CHETWOOD BEATTY is director of advertising, sales promotion and public relations.

WILLIAM B. LAUB is business consultant.

STANLEY FELLERMAN is director of publicity.

Mr. Beatty's responsibilities embrace all divisions and departments of United World Films, including home movies, entertainment, television, government, education, religious and free film service. He formerly was associated with the advertising departments of Prentiss-Hall, Inc., book publishers and THE NEW YORK TIMES.

Mr. Laub, former ad-sales-pr director, has 29 years of experience in commercial production, as writer and director for such firms as Audio Productions and Jam Handy. He now will deal directly with business and industrial firms advising them on uses of the motion picture as a promotional and educational medium.

Mr. Fellerman formerly was with Interstate Television Corp. and Cohn-Hall-Marx Co. During the Korean War, he served two years in the Army Signal Corp. His new duties include all publicity for Castle Home Movies and United's other film services.

### Travel Time at RKO-Pathe

♦ RKO-PATHE sales and production people have spent the past month traveling. New film projects have taken Executive Vice-President Jay Bonafield; Sidney Kramer, General Sales Manager; Alan Hartman, Assistant Sales Manager; Directors Larry O'Reilly and Harry Smith; Writers Earle Luby and Jerome Brondfield; and Musical Supervisor Herman Fuchs to Chicago, Detroit, Philadelphia and "Newsponsorville," Connecticut. Things are looking up for the "old pros" on upper Madison Avenue.

### Bayz Joins Robert Lawrence

♦ Robert Lawrence Productions, Inc., has taken on a new Creative Supervisor—GABRIEL BAYZ, formerly script editor and film supervisor with B.B.D.&O., Donalhue & Coe and Paramount Pictures. BOB LAWRENCE, who runs one of the biggest TV commercial production outfits in the country, makes no bones about his interest in the "full-length" commercial field. Some big news is forecast in the near future.

# People who make Pictures

### Experienced New York Group Forms Pelican Films, Incorporated

♦ PELICAN FILMS, INC. is the new motion picture company formed by Thomas J. Dunford, Jack Zander and Elliott Baker. It will produce both animation and live action films.

Mr. Dunford, formerly an executive v.p. of Depicto Films, is the firm's president in charge of production. Mr. Zander, a director of animation at Transfilm since 1943, will head Pelican's animation staff. Mr. Baker, who will handle scenario and direction, was recently an associate producer with Depicto. Offices and complete animation studios have been opened at 41 West 47th Street in New York City.

### Mel Gold Productions Opened by Former Ad, TV Executive

♦ MELVIN L. GOLD, former Director of Advertising, Publicity and Television for National Screen Service, has resigned to form his own firm, Mel Gold Productions, 1639 Broadway, New York. The new company will produce TV commercials, film programs, industrial motion pictures and will also package live TV shows.

### Boyers Heads Transfilm PR

♦ DAVE OSBORN has departed from his post as Pubrel Director at Transfilm, Inc. The new man in the slot is Albert Boyers, formerly with Robert S. Taplinger Associates and the Greater New York Fund.

### Frank J. Shea Named to Direct Industrial Sales for Sutherland

♦ FRANK J. SHEA has been appointed director of industrial sales for John Sutherland Productions, Inc., New York.

For 13 years, Shea directed television and commercial sales for The March of Time and headed the development of its industrial film department.

He also sparked The March of Time ventures into TV with *Crusade in Europe* and *Crusade in the Pacific*—both award winners. As TV sales chief, he was responsible for the syndication of MOT's tv series on a nationwide basis.

John Sutherland Productions, Inc. recently increased its studio facilities in New York for both live-action and animation productions.

## MIDWESTERN SCENE



Robert I. Pearce

### Regan Film Productions Names Pearce as New Salesman-Writer

♦ ROBERT I. PEARCE will dual-purpose for Regan Film Productions as a salesman-writer. He comes to the Detroit firm from years as manager of sales training for Crosley Division, Avco Manufacturing Corporation, Cincinnati, Ohio. There he produced the sales training program and staged major convention shows produced by Crosley. Earlier, he headed the speech and drama dept. at Hiram College.

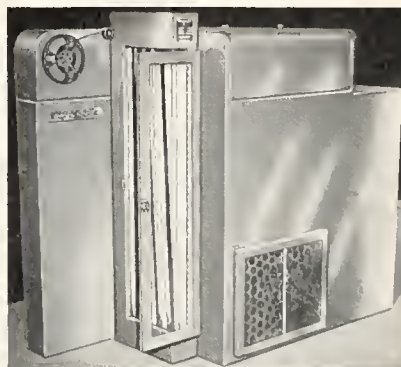
### Stan Vainrib Joins Academy Films, Chicago, as Vice-President

♦ STAN VAINRIB is the new veeep of Academy Productions, Inc., Chicago. He'll head production planning and general sales for the industrial and tv filmers. Previously with Storer Broadcasting Company in Birmingham, Ala., he's been active in radio, tv, films and the agency field for the past 15 years. Earlier employers: WIND, WJJD and Meyerhoff and Grant ad agencies in Chicago.

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# S.O.S. CINEMA SUPPLY CORP.

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WESTERN ROUNDUP

**John Wolfe, Sutton & Zimmer Combine in San Francisco**  
♦ Expanded services and facilities are resulting from the recent association of John Wolfe and Company of San Francisco with Sutton and Zimmer. The firm calls itself "the first complete radio-TV advertising production service including sound, cinematography, art and animation all at one permanent location."

A second large sound stage has been added for TV film and industrial movies. A complete GE kitchen has been added to accommodate food-products clients at the studios.

NORTH OF THE BORDER

**MacKay, Tash Managing Ontario Div. for Associated Screen News**  
♦ S. ALEXANDER MACKEY has been appointed manager and ROY TASH assistant manager of the Ontario division of ASSOCIATED SCREEN NEWS LIMITED, Montreal.

Mr. MacKay replaces J. J. Chisholm, who moved to head office in Montreal. He is the writer-producer of numerous films and slidefilms on educational subjects.

After serving in World War II as a Royal Navy staff officer in visual training at naval headquarters, Ottawa, Mr. MacKay became educational director of Associated Screen News. He has championed the use of audio-visual teaching methods in schools and colleges. Over 20,000 prints of his *Canadian Careers* slidefilms are in use in secondary schools in Canada.

**Sparling Cited for Service**  
♦ GORDON SPARLING, director of productions, Associated Screen Studios, Montreal, received a Special Award certificate at the recent sixth annual Canadian Film Awards . . . "In recognition of more than 25 years of devoted and enlightened contribution to the motion picture making industry in Canada; and in appreciation of the distinguished services rendered."

**Kling Claims Eastman's Tri-X Adds Flexibility, Cuts Cost**

♦ Tri-X film stock, a new Eastman product recently was credited with making more versatile and economical sponsored film production possible according to Fred A. Niles, vice-president of Kling Film Enterprises, Chicago.

Designed to give proper exposure in shooting with minimum light, both 35mm and 16mm Tri-X stock has been subjected to a series of tests by Kling cameramen over a period of a month.

In making these tests, the cameramen shot footage in situations where extensive lighting would constitute a major requirement if normal film stock was used. Extensive footage was shot in subways, in transportation terminals and on streets at dusk and during the night, all with no additional lighting.

"In terms of economy," Niles pointed out, "using normal stock, we recently completed footage on a job which called for scenes in a Chicago bus terminal. To achieve quality in the filming of those sequences, a large amount of lighting equipment has to be moved to the terminal, set ups had to be made, and special arrangements for power accomplished.

"Considerable expense, which had to be relayed to the client, was involved. Later, using Tri-X stock and no lighting, footage was shot in the identical situations and under the same circumstances. The results with Tri-X were as good, if not better, than those achieved under extensive lighting when using normal 35mm stock."

Kling is moving into the use of Tri-X film stock in all future production.

**Blake Films Groucho's Tour**

♦ Groucho Marx is driving a new De Soto from London to Paris to Rome in company with TV producer George Blake for the purpose of filming a series of television commercials to be used on *You Bet Your Life*. The agency is B.B.D. & O.

**COLOR SLIDEFILMS FOR INDUSTRY**  
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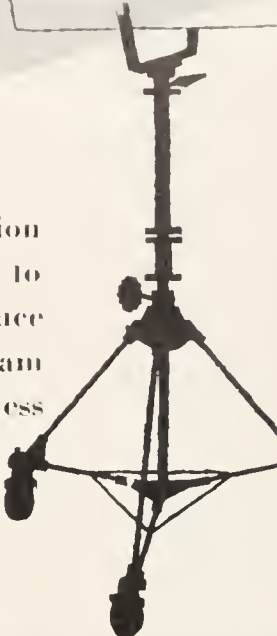
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a creative and production organization, available to research, plan and produce your film and live program for maximum effectiveness

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**Holland's Bulb Growers Present  
Tale of Floral Cooperation**

♦ A new 16mm color film titled *Nations United for Spring Beauty* is now available for all group showings, including schools. Previously, it has been available to adult audiences only.

The two-reel, 20-minute picture, with English narration, is sponsored by the Associated Bulb Growers of Holland.

Every year, thousands of crates of healthy flower bulbs reach this country from The Netherlands where bulbs are big business. This film is the story of the research, labor and inspection that produce the tulips, daffodils, hyacinths and other bulb flowers for which Holland is renowned.

It's the law that no bulb, seed flower, tree or shrub may enter the United States without clearance by plant quarantine inspectors from the Bureau of Entomology of the United States Department of Agriculture. Before 1951 this inspection was carried out on our shores. Now the inspectors, invited by the Dutch Bulb Exporters Association, make their inspection in the fields, bulb sheds, packing houses and loading docks. This system and the inspections conducted by the Dutch themselves ensures quicker delivery, better bulbs.

The film is available free of charge (except for transportation both ways) from Films of the Nations, 62 West 45th street, New York 36, N. Y. Inquiries will be referred immediately to the nearest regional distributor. *Nations United for Spring Beauty* is also cleared for television use.

• • •

**"Nurse, Please!" Aims to Recruit  
Students for Practical Nursing**

♦ Medicine's continuing cry for personnel was echoed recently with *Nurse, Please!*—a two-reel color film, sponsored by the National Association for Practical Nurse Education.

Dr. Leonard A. Scheele, Surgeon General of the United States Public Health Service, appears in an introduction to the dramatization.

Produced by Trident Films of New York City, the film is being offered in black and white and color prints on rental or purchase basis. Rental fees are \$3.00 for black/white; \$4.50 for color. The purchase price is \$40.00 for black/white, \$140.00 for a color print.

Inquiries should be addressed to Miss Hilda M. Torrop, Executive Director, National Association for Practical Nurse Education, 654 Madison Avenue, New York 21.

**selected films for 16mm programs**

**"The Magic Pathway," Color Pix,  
Examines Eye Specialist's Work**

♦ An eye-to-eye view of motion picture use for depicting small, complex structure and scientific skills appears in *The Magic Pathway*, a new 16mm color film sponsored by Better Vision Institute, Inc., New York City.

The documentary's purpose is to give the public a clear idea of what a doctor is up to when he points his spotlight into a patient's eye. What does he look for? How does he determine the need for lenses—and which lenses may be needed?

The studios camera pays strict attention while the eye-specialist conducts a visual examination. It attends the specialist's classes and shares in his education and training

in the use of precise ophthalmic instruments. It picks up a cartoon explanation of the eye's structure and its teamwork with the brain to produce vision.

A Westbrook Van Voorhis narration and a musical background help build intensity and bridge sequences. Models wearing many glamorous styles of glasses provide a promotional glimmer.

Produced by Proser-Barnes Productions as a companion piece to *Wonderland of Vision* which now is in its third year and has been shown to a million and a half viewers, the new film aims for a big audience.

*The Magic Pathway* can be booked through Movies U. S. A., 729 Seventh Ave., New York 19.

**"Beaver Valley," Prize Disney  
Film to 16mm Screens in Sept.**

♦ Favorites from Walt Disney's Technicolor ark will be available to non-theatrical users September 1, according to Carl Nater, 16mm department chief of Walt Disney Productions.

First reel down the gangplank is *Beaver Valley*, second True-Life Adventure of the studio's well-known nature series.

Right along come three "Cartoon Parades." Parade 4 includes *Good Scouts*, *Squatters' Rights* and *Hawaiian Holiday*, all starring the irrepressible Donald Duck.

Other pen characters cavort instructively in a Parade 5 trio: *How to Play Football*, *How to Swim* and *How to Ride a Horse*.

*Little Hiawatha*, *Elmer Elephant* and the *Tortoise and the Hare* form Parade 6 which drums in the direction of school and church audiences.

*Beaver Valley* was chosen for general 16mm release because it was named in more requests from schools and churches than any of the other True-Life Adventures. It has won national and international awards.

All these titles are available through film libraries licensed to handle Disney releases. A request to Walt Disney Productions, 16mm Division, Burbank, California, will bring a complete catalog of all 16mm subjects without charge.

**New Albion Films, Inc. Braves  
Color Trend with Sharper B/W**

♦ Boldly in the face of color, a new childrens' tv film series is being sold specifically on its black and white merits by New Albion Films, Inc., San Francisco.

The series, *The World of Wolo*, was shot with ordinary Eastman Kodachrome film stock employing a method developed by W. A. Palmer Films of San Francisco. The technique is said to offer tv film producers, advertisers and agencies the opportunity of getting good black and white prints on a limited budget.

Unique methods of lighting, photographing and film handling work to produce "fleshy" pastel tones in the master print. Black and white prints taken from this color master are clearer, sharper, and offer a far greater range of "grey" tones than prints derived from black and white stock.

This technique largely is the result of research performed by San Franciscoans W. A. Palmer, inventor of the Palmerscope, and Dave Butler, who developed a color film system in 1932.

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Motion Pictures*

**35 MM • 16 MM • COLOR • BLACK & WHITE**

SOUND  SYSTEM

## FILMS FROM BRITAIN

### British A-Bomb, Desert Cotton Encompassed by BIS Releases

★ A-bombing off Australia, an oil river flowing in Iraq, and cotton blooming in the desert of the Sudan typify the geo-historical scope of recent British Information Services' 16mm releases.

In *Operation Hurricane*, 27-minutes, the British government tells a not-too-well-known story of a British-made atom bomb which in 1952 was detonated inside a ship off the island of Monte Bello on the Australian coast.

How British engineers built the weapon according to specifications developed independently (after 1915) of the U.S.A. is reported. From a survey of basic calculations, bomb manufacture and instruments for measuring its effect, the film moves to the test site.

The climax begins with a trip out to the ship to arm the bomb with its firing mechanism, accurate to 1 millionth of a second. Caught by cameras capable of 100,000 pictures a second, the explosion's force is emphasized by a repeated shot of its deadly dust cloud.

*The Third River* is named for a river of oil in Iraq. The 30-inch diameter pipeline across the country is seen increasing the annual output of Middle Eastern oil from 8 million tons to 20 million. This 28-minute strategy-aware film is marked for classrooms and study groups.

An inspiring tale of how the immense desert of the Sudan was transformed into the white richness

of the Gezira Cotton Scheme is recited in *They Planted a Stone*. The 26-minute documentary shows how the Nile was made to hose this prosperous garden. Its part in the life of the Sudan is told in personal terms.

Close to British home, other stand-outs in the new BIS film batch include:

*The Channel Islands*, a 16-minute color camera caravan through the islands of Jersey, Guernsey and Herm. The film explores the landscape and the people of these little known but important spots in the sea.

*The Heart Is Highland*, a 20-minute fling over the rugged and romantic Scottish countryside between Edinburgh and Inverness. Though Glamis Castle yet broods down and clans still gather, new agriculture, industry and transportation are shown making the Highlands a different place.

*The Dancing Fleece*, 20 minutes, spins into the centuries-old British woolen industry. A wool worker and some color fantasy ballerinas recreate the steps in wool production. Art and Industry are integrated in this study of craftsmanship.

*Capital City* bus rides in London for 10-minutes and *Bridge of Time* tarries at London Bridge for 16-minutes. Both films form portraits of a 20-mile hub of 10 million people turning in the commerce of the world.

For 10-minutes *English Pageantry* spellbinds with ceremonial spectacles, reaching its climax with "Trooping the Color."

Rental and sales prices for these films are available from BIS, 30 Rockefeller Plaza, New York 20.

\* \* \*

### Films of the Nations Distributors to Film Subjects in Spanish

♦ Films of the Nations Distributors, Inc., New York and Circuito CMQ, Havana, Cuba, have entered into an agreement by which all Films of the Nations' short subjects will be made in a Spanish version.

Script adaptation and narration is handled by CMQ, mixed recordings and prints are made by FOND. Films will be released in a series of 13. The first of these is completed. Seven series will be made and will be available to all tv stations in Spanish speaking countries.

Films will be available also to educational institutions in Latin America and the U.S.A. The deal was handled by Benigno Nosti, head of the film department of CMQ and Maurice T. Groen, president of Films of the Nations Distributors, Inc.

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Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

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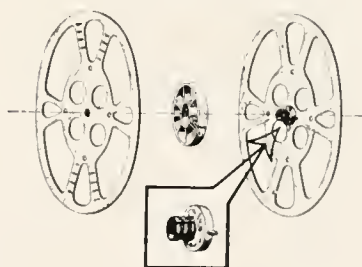
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**NEW & USED EQUIPMENT**  
For Motion Picture & TV Film Production

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SAVE { TIME - SPACE  
WEAR & TEAR  
ON 16mm PRINTS.



NOW—You can Project, Edit, Inspect, Synchronize, Measure, Clean, and Store 16mm films on cores, without rewinding.

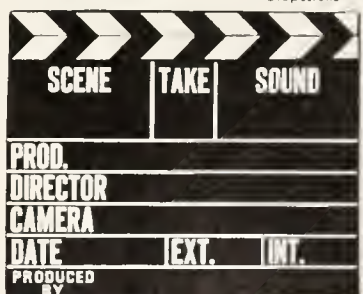
Simply open split reel, slip in film on core, and close reel.

400 ft. split reel—16mm.....\$4.50  
800 ft. split reel—16mm..... 6.00  
1200 ft. split reel—16mm..... 7.50  
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an AMAZING NEW product . . . which removes highlights, hot spots, reflections, etc. from all metal, chrome plating, glass, glossy painted surfaces, etc. Easy to apply with spray applicator can. Coating hardens in seconds and can be handled safely without removing it.

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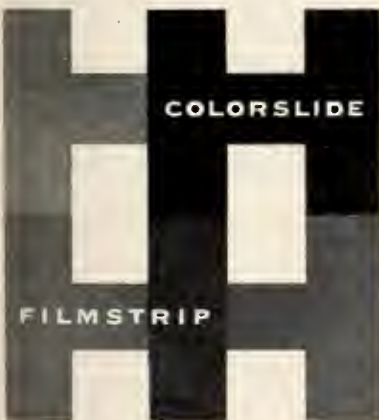
- Easily erasable slate finish
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# NEW AUDIO VISUAL PRODUCTS

## The Latest in Projection and Production Equipment



Beseler Reduction Attachment in Use

### Beseler Reduction Attachment Shrinks Copy 30% from Original

♦ Copy images can be reduced to 30% of their original size when projection is governed by a new Reduction Attachment for use with all Vu-Lyte Opaque Projectors, according to Charles Beseler Company, manufacturer.

For example: copy that is 10" x 10" can be reduced to 3" x 3" on the screen. The degree of reduction depends upon the focal length of the lens being used.

Industrial, science and art classes can use this equipment to reduce tracings, the company points out.

The company also has improved the Vu-Lyte Opaque Projector itself. The improvements are said to give better light, longer service and require less maintenance.

A new No. 14 Super Service Power Cord and specially designed Monoplane Filament Lamp has been added as standard equipment on all Large Aperture Vu-Lyte models. The lamp has a rated life of 50 hours.

The Vu-Lyte cooling system is now "30% more effective." In addition, the company is making all of its standard projectors available for operation on DC as well as AC.

The Charles Beseler Company invites inquiries on specific projection problems. Address such questions to its Education Division, 60 Badger Avenue, Newark 3, N. J.

\* \* \*

### New Differential Rewind Gimmick

♦ S.O.S. CINEMA SUPPLY CORP. is marketing a new device which rewinds 16mm and 35mm reels simultaneously with uniform take up. Called the S.O.S. Differential Re-

Wind "Gimmick" (ctr) in Action



wind Gimmick, the new item is simply placed on any keywired rewind spindle and regardless of the various sizes of the rolls and widths of films it is claimed the operator will never throw slack. Proper balancing of reels is also assured and users will find they can go through the film synchronizer backward or forward at will.

Film cutters and editors of American Broadcasting Co., Consolidated Film Labs., General Film Labs., Houston Color Lab., Paramount Pictures Corp., Pathe Labs, 20th Century Fox Films and Columbia Pictures are among current users of the Gimmick. The price is little

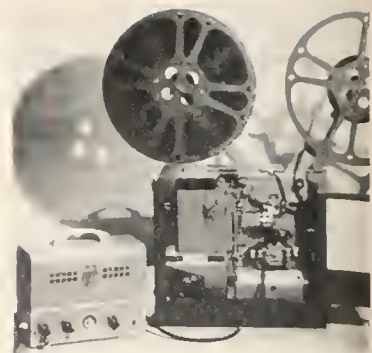
more than a pair of rewinds themselves. Previously, the only known item of this nature is said to have been very costly and complicated.

\* \* \*

### "Largoscoop": Dutch Wide-Screen Eliminates Special Lens Need

♦ Production of wide-screen motion pictures with a system not requiring special lenses recently resulted from a Dutch invention.

A system of anamorphic mirrors, developed by Prof. A. Brouwer of the Oude Delft Optical Company in Delft, The Netherlands, has been given a world-wide patent under the name of "Delrama."



Victor Magnesound Unit (left)

### Mixer Magnesound Unit Adopts Victor 16mm Projector Models

♦ Sound additions to silent or sound film are possible with the use of the Mixer Magnesound, a magnetic attachment for the new Victor 16mm Projector announced by Victor Animatograph Corporation. The mixer adapts to any Victor 16mm sound motion picture projector.

This unit has individual inputs for microphone and phonograph. Both may be used simultaneously for professional type recording. Separate microphone and phonograph volume controls allow versatility of volume selection.

The mixer's main components include a magnetic sound drum incorporating separate record-playback and erase heads, microphone, and magnetic amplifier. The drum is interchangeable with the Victor Projector's optical sound drum and is connected to the magnetic amplifier. The amplifier is interconnected with the projector amplifier.

Recording and playback are accomplished as the film runs through the projector. Mixer Magnesound uses 100 mil magnetic striped film, optical sound film with a 50 mil magnetic halftrack or 50 mil magnetic striped double perforated silent film. Recording can be made at 16 (silent speed) or 24 (sound speed) frames per second.

Erasure of a previous recording is automatic when a new recording is placed on the film. A safety device in the amplifier eliminates accidental erasure.

The Mixer Magnesound, complete with carrying case is priced at \$199.15.

\* \* \*

### "Semimatic" Slide Changer New Feature on TDC "300" Model

♦ "Headliner 300," a new 300-watt TDC slide projector with blower cooling and a tray-loading slide changer has been announced by the THREE DIMENSION COMPANY, a division of Bell & Howell.

The unit is the first in its price range to provide the Selectron-Semimatic slide changer which takes any standard 2 x 2 glass, metal or card-



## THE FINEST

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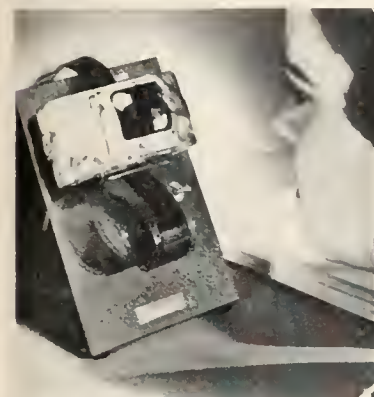
board slide mounts, company announcement said.

The slides are placed in a Selectray for index storage, ready for showing without touching a slide by hand. The entire Selectray is inserted in the changer.

"Headliner 300" has a 4-inch f 3.5 coated anastigmat lens with precision helical focusing. It features a microtilt adjustment with dual knobs, a rotary on-off switch, and rubber foot pads to protect furniture finishes.

The streamlined housing has a metallic wrinkle finish in amethyst gray with contrasting tones of gold and dark gray. A protective screen covers the air intake. The cuff-mounted blower unit is integrally designed into the projector housing for maximum cooling efficiency.

The "Headliner 300" is now being delivered to TDC dealers. Its retail price, \$19.99 includes the Semimatic unit and one selectray. An airplane luggage case is available for the projector for \$9.50.



Above: Standard's Filmstrip Previewer

### Standard Filmstrip Previewer Aids Selection of 35mm Scenes

♦ A device enabling 35mm filmstrip users to preview their materials quickly has been announced by STANDARD PROJECTOR AND EQUIPMENT CO., INC., 7106 Touhy Ave., Chicago 31, Ill.

Of "simple, sturdy construction."

*Color is an essential part of your film. Make a*

### "color planned film"

*a film that will tell your story by using creative powerful hues at the right saturation to impress your audience, to leave in their mind an everlasting message.*

*If color is important in the display or presentation of your product, send for a copy of our brochure on "Color planned films," or ask to see our most recent motion pictures.*

#### GOLDEN KEY PRODUCTIONS, INC.

1921 Hillhurst Ave.  
Hollywood 27, Calif.  
NOrmandy 3-9421

the Standard Filmstrip Previewer may be operated from batteries or 115-120 volt current. Viewing of filmstrips is direct with the light source located in back of ground glass.

Its lens produces 2 to 1 magnification. In a lighted room, all details of the filmstrip are made visible and fine print in titles and text are readable, the manufacturer says. The Previewer stand is adjustable for different angles of viewing.

Distribution of the Previewer will be through visual aids dealers. Its price, equipped for both battery and plug-in operation, with stand, is \$11.95.

\* \* \*

### Fixed Focus, Wide-Angle Lenses Featured in Elgeet "Package"

♦ ELGEET OPTICAL COMPANY, INC., has announced a complete lens package for the Bell & Howell 172A and 172B magazine cameras and 131V and 131W roll cameras.

This package known as the "LC85" introduces the first inexpensive fixed focus telephoto lens for these Bell & Howell cameras, a 38-mm (1½") f:3.5 fixed focus telephoto, made with Elgeet design and engineering.

Also included in the package is a 7mm f:2.5 wide-angle (uni-focus) lens and matching finders for both the telephoto and wide angle lens. The list price of the package including all four pieces is \$80.00. For further information, write Elgeet Optical Company, Inc., 838 Smith St., Rochester 6, N.Y.

\* \* \*

### Ampro Corporation Unveils Two Tape Recorder-Radio Combinations

♦ Two new combination tape recorder-radio models were announced in mid-June by the AMPRO CORPORATION, Chicago manufacturer of motion picture projectors and tape recorders.

The Ampro "Celebrity" and "Hi-Fi" recorder-radio combinations feature automatic recording of radio programs, utilizing a precision amplification system to provide tonal quality. Operation of the tape recorder has also been simplified by an all-electronic recording and play-back system.

Users can also record their own comments while the machine records music or other sounds from the radio signal. Price of the "Celebrity" is announced at \$261.15; the "Hi-Fi" will retail at \$271.15.

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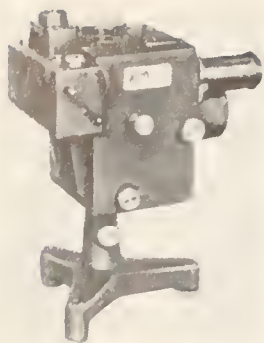
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## ALONG THE EQUIPMENT LINES



Kern Swiss Super-Stroboscope

### Super-Stroboscope Device for Slow Motion Cinematography

♦ Rapid moving phenomena of periodic or aperiodic development may either be observed or photographed with the Kern Swiss Super-Stroboscope, announced by KARL HEITZ, INC., 150 West 54th St., New York.

For industrial and scientific use, this precision instrument serves the same purpose as a slow motion camera but is more economical to operate, the company claims.

The Super-Stroboscope may be used for the investigation of mechanical processes, the flow of liquids and gases and electrical discharges.

The light which usually is placed behind the object is limited by a slit. It first hits a fixed mirror which reflects it to a rotating drum of 6 mirrors driven by a motor and finally is directed through a revolving disc with from 2 to 100 slots coupled to the same motor.

The special regulator changes the motor speeds from 500 to 2500 rotations per minute, while the transmission ratio between disc and mirror drum can be adjusted from 1:15 up to 1:90. Up to 100 images per second are visible through the consecutive slot which are laid side by side at regular intervals.

By changing the width of the slit, the speed of the motor, the transmission ratio, and the number of slots, an accurate analysis of almost any movement can be made.

By stopping the mirror drum the instrument can be converted into a simple stroboscope. The company credits the unit's motor speed regulation with enabling 1% accuracy measurement of rotation speeds ranging from 500 to 120,000 rotations per minute.

A set of interchangeable objectives, eyepiece, slit diaphragm, and prisms allows focus on practically any object at a distance from infinity to 30mm. Other accessories include two types of lamps and an attachable 35mm reflex camera with groundglass.

The Kern Swiss Super-Stroboscope is priced at \$995.00.

### Super Lamp for Bell-Howell's 5205 Printer Speeds Color

♦ With a light output ten times brighter than that of other 300 watt printers, BELL & HOWELL COMPANY's Design 5205 film printer will speed production of 16 and 35mm color prints, according to A. H. Bolt, director of professional sales. It will also afford more uniform light, he said.

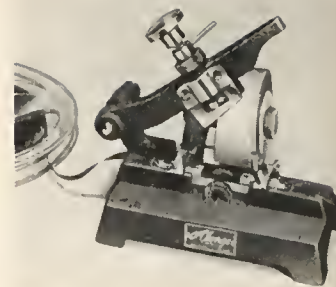
A new Super High Intensity Lamp is responsible for increasing the light at the printing aperture from 20.2 to 215 foot candles. Greater speed in printing will be possible because the high intensity light quickly penetrates the layers of filter used with color film. The

lamp has a rated 200 hour life compared with 25 hours for the previous model.

A new dowser shutter allows the lamp to be preheated to desired color temperatures, and an air duct frame holds filters in slots surrounded by air streams. Only one heat absorbing filter is necessary.

An improved type of glass with greater heat absorption and light transmission qualities has been used. A new blower which reduces noise is expected to cut operator fatigue.

Bell & Howell 16mm printers shipped after May 1st and 35mm printers shipped after September 1st will be equipped with the new Super High Intensity Lamp.



Alonge Recording Tape Splicer

### Alonge's Non-Mag Tape Splicer Made for Fast, Sharp Action

♦ A precision tape splice can be made with speed and assurance by anyone using the new Alonge Non-Magnetic Recording Tape Splicer, according to its manufacturer, ALONGE PRODUCTS, INC., 163 W. 23rd Street, New York, 11.

This instrument features a cutting arm with three knives. The center knife is directional and can be pivoted and set to cut recording tape at a perfect 90°, at 67½°, or at 45°, the company says.

Two pressure pads, made of non-magnetic spring bronze, hold the recording tape in place while the two side knives cut the splicing tape to the exact width of the recording tape. Two float springs provide static neutralization.

To operate the splicer, the user must: Place the recording tape into the retaining groove. (An engraved center line and an index marker enable placement of the tape as desired.) Press down the pressure pads on to the recording tape.

Set the center cutting knife at the angle of cut desired. Press the large top knob down firmly, using the palm of the hand (do not hammer). Cut away the unwanted portion of tape; the severed ends will be in position for the finished splice.

Roll the splicing tape over the float springs (not pressing down the splicing tape but letting it rest on the top of the springs.) Snap down the extreme end of the cutting control arm. The two side cutting blades will trim the splicing tape to the exact width of the recording tape.

The Alonge Non-Magnetic Recording Tape Splicer's shipping weight is one pound. For additional details and prices write the manufacturer.

\* \* \*

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## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE EIGHT)

sync. "About 1932," reports Dean, "we released our first sound-on-film production. In 1939 we released our first 16mm color films. Since World War II, everything has been shot and released in 16mm color."

Incidentally, Caterpillar had added another important contribution to the film medium in its recent production *Seeing Is Believing*, a motion picture to sell the use and benefit of motion pictures to its dealer organization.

The history of the film medium is a fascinating subject, worth reviewing in some detail and containing many good ideas which have been tried in past decades and offering interesting possibilities for the present. In this 15th consecutive year of BUSINESS SCREEN's publication life, we have already introduced the story of General Electric's pioneer efforts.

### President of Imperial Oil Limited Has Some Pertinent Thoughts on Business Films

\* Speaking at the Annual Canadian Film Awards presentation ceremonies in Montreal last month, J. R. White, president, Imperial Oil Limited:

"Moving pictures are playing an important role in modern business. They are an ideal medium for internal and external communication because one both sees and hears the messages they bring. In our company we have used them for quite a few years in connection with personnel and dealer training, sales promotion, product information, mechanized farming clinics and so on. . . In due course we looked farther afield, and nearly 10 years ago arranged to tell in popular terms something about the problems of finding and producing oil.

. . . Out of that, too, came a better appreciation of the cultural values of films and some people may have thought we were going pretty far afield when we sponsored pictures that had no relation at all to the business we are engaged in, pictures such as *The Loon's Necklace* and *Newfoundland Scene*, for instance.

"However, I do not think we were, because I have a strong feeling that industry has a real concern and an important role to play in the cultural development and achievement of any country in which it has its being and strives to earn its living.

"One would have to go far to find a cultural instrument more adaptable and effective than the motion picture film can be."



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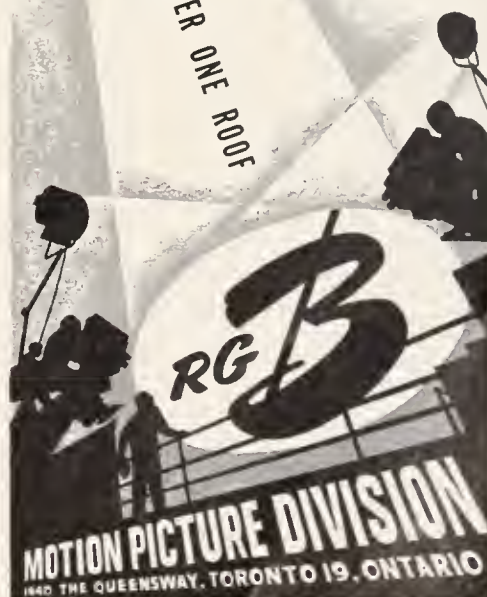
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### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

### • NEW JERSEY •

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Buchan Pictures, 122 W. Chipewewa St., Buffalo.

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Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

### • WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2, PH 6-6731.

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United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

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Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8, Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

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Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

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### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

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Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

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United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

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## New Jersey Telephone Puts Need for Rate Increase on the Screen

\* The New Jersey Bell Telephone Company is currently engaged in acquainting its employees and the public with its need for an increase in rates. The company points out that its earnings are much lower than that of other types of New Jersey industry and it needs more income to carry on the great expansion of service it is now undertaking.

One of the most important means of communication the company is using is a well-informed employee force, who will understand the issues involved and be able to explain them to their neighbors and to subscribers with whom they come into contact. In employee meetings where New Jersey Bell's financial problems are being freely and candidly discussed the company is showing a new film on the subject to all of its 25,000 employees throughout the state.

*It's Time to Talk* (22 minutes, b. w., produced by Owen Murphy Productions) first points out how important the telephone company, as a



President William A. Hughes of the N.J. Telephone Co. meets associates via this film.

business, is to New Jersey. Comparing it to a fictional chemical company about to locate in the state, the film hints that the telephone industry cannot be just taken for granted, it is a business and cannot operate efficiently without a sufficient return for its investors, its employees and for future expansion.

As if setting the stage for conversations which telephone people might *actually* have with friends and customers, the film shows colloquies between a station installer and a subscriber who cannot see why such a great big company should need to charge more for its service. In this and other sequences of conversations between telephone people and the general public the film convincingly explains the economic facts of N. J. Bell's existence, its great expansion in the past decade to meet ever increasing demands, and its costs which have risen disproportionately high to its revenue.

In all scenes, Bell Telephone employees are played by themselves, and acquit themselves like old troupers. Other parts are played by actors. William A. Hughes, president of the New Jersey Bell Telephone Company, is introduced in the film and tells his 25,000 associates that he feels the film is his best way to greet all of them and to point out the company's rate problem and the best way to meet it.



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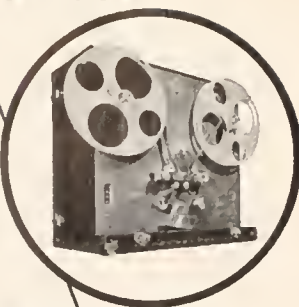
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**camera**

AT GRAND CANYON PREMIERE OF "IN THE BEGINNING . . ."

★ The world premiere of this remarkable General Petroleum-sponsored motion picture was held at Grand Canyon National Park recently. Among those present . . .



Above: Clarence Beesmyer, General Petroleum Corp. consultant (right) presents print of "In the Beginning" to Edwin D. McKee, geological authority on the Canyon and key advisor on the picture.

Right: John J. Hennessy, film counselor to the General Petroleum Corporation, tells the premiere audience about the fascinating details of its many months of preparation and production.

♦ John E. Doerr, Acting Chief of Interpretation, National Park Service, U.S. Department of Interior, adds these words to the enthusiastic reviews



Above: Governor Howard Pyle of Arizona, who has termed "In the Beginning" one of the finest pieces of work in the entire documentary film field, welcomed premiere guests.



"Altogether, this film is the best integrated and most effective interpretation of the story of the earth and of the Grand Canyon we have seen."

Below: The men behind this great picture (left to right on Canyon rim): Louis Schellbach, Park Naturalist; Edwin D. McKee, geological authority and film advisor; Jack Hennessy; Harold C. Bryant, retired Superintendent, Grand Canyon National Park; Wallace B. Curtis, Public Relations Director, General Petroleum Corp.; Ted W. Cate and Ed McGlone, producers of the film; Stene Ledding, Park Ranger; and Charles Tedford, writer of narration.





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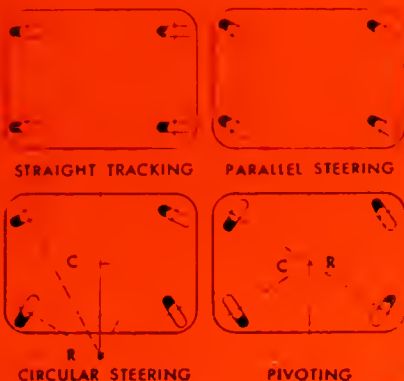
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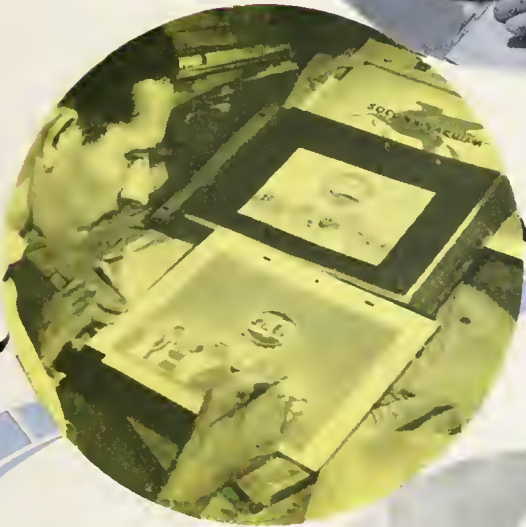
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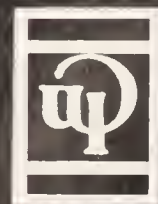
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## BUSINESS SCREEN MAGAZINE

(combined with See & Hear Magazine)

No. 5 • Volume 15 • 1954

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### YOUR 1954 CALENDAR

#### OF AUDIO-VISUAL EVENTS

Film Festivals, Workshops and Meetings  
of Interest to Film Sponsors and Users

#### AUGUST

**August 22-September 12: Eighth International Edinburgh Film Festival.** A meeting of directors, producers, writers, film society officers and film users in every field; three weeks viewing of quality film treatments of entertainment, realist drama, comedy, experimental, scientific and instructional subjects. Certificates granted films selected for screening.

**August 25-27: Biological Photographie Assn. Annual Meeting,** Chalfonte-Haddon Hall, Atlantic City, N. J.

**August 30-September 4: 11th Annual Audio-Visual Workshop,** American Baptist Assembly, Green Lake, Wisconsin. Registration fee, \$20.00. Theme: Functional Use of Audio-Visuals. Purpose: to provide time and resources, both of materials and leadership, for all who are seeking to use new and better tools for achieving the Christian mission. For further information: Miss Pearl Rosser, National Council of Churches, 79 E. Adams Street, Chicago 3, Ill.

#### SEPTEMBER

**October 18-22: National Safety Congress and Exposition,** Chicago. 200 sessions on accident prevention. Annual Safety film award presentations. Hotel Congress, Chicago.

**September 22: Third Kentuckiana Film Festival,** sponsored by Kentucky Chapter, Amer. Soc. Training Directors. University of Louisville. (see pp. 22)

#### OCTOBER

**October 26, 27, 28: Industrial Audio-Visual Assn. Annual Fall Meeting,** New York City, membership attendance only.

#### NOVEMBER

**November 5-10: National Adult Education Conference and Exhibits,** Morrison Hotel, Chicago. Meetings include film utilization.

**November 8-10: Association of National Advertisers' Annual Meeting,** Hotel Plaza, New York. Report of Films Committee to be presented.



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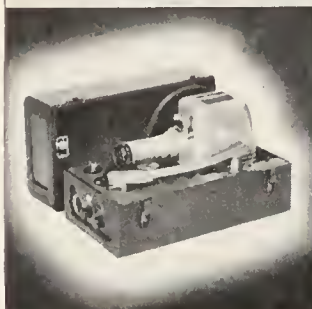


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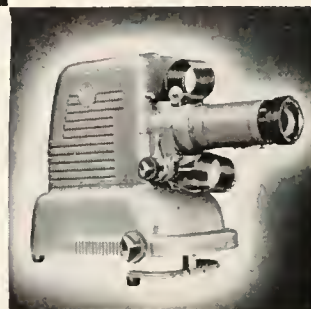
#### V-2C - V-22C - V-25C

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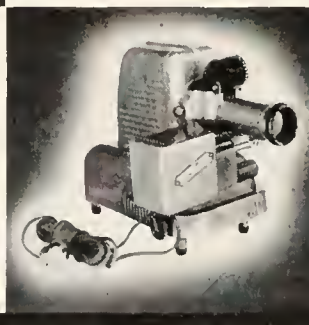
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As Color Television Enters Fall Scene:

## New York Producer Demonstrations Show Advantages of Films for Color Telecasting

IT WAS AMPLY DEMONSTRATED last month that whatever bugaboos still lie in television transmission of color film, the film, itself, is ready to go on the air, without further photographic or laboratory experimentation, and do a better color job than live performances.

NBC and CBS have telecast color films with generally satisfactory results, and the Film Producers Association of New York City, in co-operation with NBC, put on a full scale closed circuit demonstration using five different color film processes that proved conclusively that film is fully equipped to meet any demands.

### Typical Color Pictures Used

Among the films shown on NBC's daytime color telecasts have been *Leather in Your Life* (Leather Industries of America, Dynamic Films, Inc.); *Planning A Rural Community Center* (Rural Research Institute, Owen Murphy Productions); and *It's Everybody's Business* (U.S. Chamber of Commerce, John Sutherland Productions). Each has been judged to be above average in color quality as compared with live action shows. *Leather . . .*, according to Jack Gould, critic on the New York Times, was just about the best color seen on television in any form, to date. And there was no magic in this from a film standpoint—*Leather . . .* (35mm Eastman color) was processed by Tri Art Color Corp. to meet regular screening standards of any color print, and was supplied from Dynamic's stock of prints at random with no special selection for TV. In other words, there is no "secret" to photographing or processing color films for television. If the quality is in the film by normal standards, it will be a good film for color television.

### Electronic Adjustment Problem

*Planning a Rural Community Center*, one of the best examples of 35mm Eastman color around these days, showed up nicely, although at times it was hampered by electronic "over-correction." The term "correction" as used by the network color people, in this case at least, is a misnomer. The *Rural* film was "corrected" to the nth degree on film. A better term for the networks would be "faultily adjusted electronically" to explain over-all cyan or magenta over-casts which

were definitely not visible in the original film.

It is always more difficult to judge color quality of animated films, like *It's Everybody's Business*, because the animator's tints have always been at his own whim and not subject to comparison with "natural." In telecasting them, the electronic color trimmer does not feel obliged to constantly "correct" as much. As a result, the film seemed "steadier" in its color than live action films. It demonstrated that animation will probably be a favorite device for colorcasters for some time.

### Producers Hold Demonstration

The Film Producers Association demonstration, at NBC's Colonial Theatre, brought out an SRO audience of film, TV and admen. Ten-minute segments, largely of the same subjects—various commercial products—were shot in 16mm Kodachrome, 16mm technicolor (reduced from 35mm), 16mm Eastman color (reduced from 35mm), 35mm Technicolor and 35mm Eastman color. It seemed to be unanimously recognized that the 16mm Kodachrome sample was better in almost all respects than the other four films. It was sharper, clearer, and the whites were more "white." However, this can not be construed as meaning Kodachrome is always better. As Stan Parlan, NBC's color film chief, explained—a good color film, in any form, should telecast with good results. It had previously been explained that the films had

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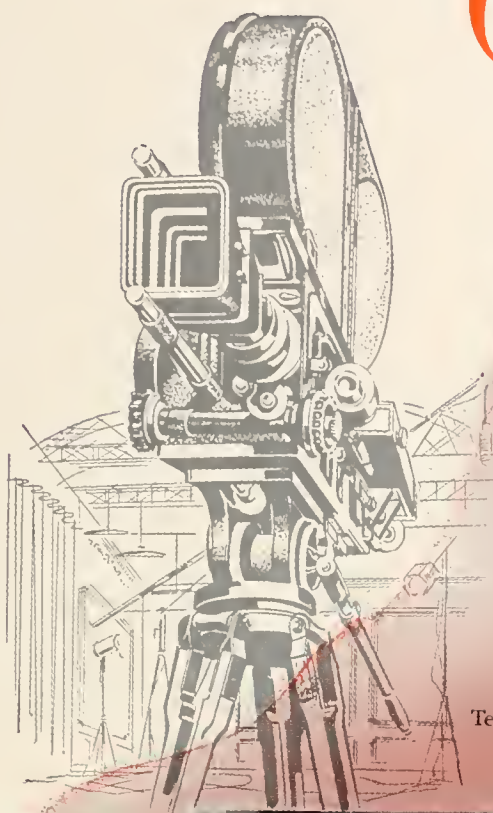
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### Films for Color Television:

(CONTINUED FROM PAGE EIGHT) been photographed in one studio, under exactly the same lighting conditions, and the printing and processing had been done to exact "good screening" standards by several laboratories cooperating with the FPA.

In which case, some watchers wanted to know, why were the five samples so radically different from each other? Why should a Macmillan Oil can, for instance, range in color from pink to scarlet to maroon to black in various samples? Some of the answers (certainly not all) were provided by Robert Shelby, NBC engineering vice-president. He explained that, in his opinion, the receivers used in the test had been adjusted so the colors were too saturated, and, he suspected, that the original setting of the electronic transmitting trimmers was too magenta, pointing out that no adjustments were made during the tests so comparisons could be valid.

### Set Owner's Color Choice

Mr. Shelby stressed that color preferences are personal, and as color receivers are now constituted, allow a great leeway for color set owners to select any color cast they choose.

Mr. Parlan would not be pinned down to recommend any color film process. He said it depended on so many factors: network or local use, budget, sound requirements and the need for optical effects. In other words, at present the networks are equipped to transmit 35mm film, local stations prefer 16mm. 35mm costs more than 16mm. It is easier at present to achieve good optical effects with Kodachrome than with 35mm Eastman color.

What everyone recognizes is that the situation is fluid. Not too many months ago 16mm positives from 35mm Eastman color negatives were

rare and with spotty quality. They're much better now. The labs are phenagling with low-cost negpos opticals, and the results are good, and getting better.

One thing seems to be definite. Any good color film, as seen on the movie screen, 16mm or 35mm, and whatever process—can be a good color film for telecasting. It's really all up to the television people, themselves. "The only 'standards' they have set are the standards which have guided the motion picture industry for years. They will go out on a limb far enough to say they'd like generally low contrast color prints (it's easier for them to intensify color electronically than diminish), but beyond that—the color film that has pleased the grange in La Grange, or the audience at the Apollo, is fine for television.

### Photographic Manufacturers Assn. Elects A. S. Grant as President

♦ A. S. Grant, vice president, Grant Photo Products, Inc., Cleveland, Ohio, photographic paper manufacturers, is the recently-elected president of the National Association of Photographic Manufacturers, Inc., New York.

He succeeds E. S. Lindfors, vice-president, Bell & Howell Company, Chicago, Ill., motion picture equipment manufacturers.

Assisting Grant as vice-presidents are: J. B. Copenhefer, executive vice president, Brown-Forman Industries, Louisville, Ky.; H. A. Schumacher, vice-president, Graflex, Inc., Rochester, N. Y.; Edward M. Swartz, president, Keystone Manufacturing Company, Boston, Mass. Robert E. Lewis, president, Argus Cameras, Inc., Ann Arbor, Michigan, was reelected treasurer.

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### COMING EVENT!

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NEW YORK, NEW YORK

DEAR J.B.

RE COLOR MOTION PICTURE PROGRAM CLIENT SAYS QUOTE TWO MILLION DOLLAR ADVERTISING APPROPRIATION WOULD BE OK UNQUOTE BUT SAYS HE WANTS PERMANENT RECORD FOR MAXIMUM VALUE SUGGESTS ORIGINAL WORK ON 35 MM FILM. HE WANTS COLOR PHOTOGRAPHY DONE SO THAT HE CAN HAVE COLOR MOTION PICTURE PRINTS FOR THEATRE PROJECTION AS WELL AS TELEVISION PROJECTION MADE FROM ORIGINAL PHOTOGRAPHIC MATERIAL. HE WANTS BLACK AND WHITE TELEVISION PRINTS MADE FOR AREAS NOT HAVING COLOR TELEVISION; COLOR PRINTS FOR AREAS WITH COLOR TELEVISION AND WHOLE THING TO BE FINEST QUALITY JOB AT LOWEST POSSIBLE COST IN BOTH 16 MM AND 35 MM. SOUNDS CONFUSING. IS CLIENT BEING REASONABLE? PLEASE ADVISE. REGARDS.

MOTTS

| DOMESTIC SERVICE                                                                                |              |
|-------------------------------------------------------------------------------------------------|--------------|
| Check the class of service desired; otherwise this message will be sent as a full rate telegram |              |
| FULL RATE TELEGRAM                                                                              | SERIAL       |
| DAY LETTER                                                                                      | NIGHT LETTER |

# WESTERN UNION

1211

| INTERNATIONAL SERVICE                                                                    |                 |
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| FULL RATE                                                                                | LETTER TELEGRAM |
| VICTORY LETTER                                                                           | SHIP RADIOGRAM  |

|                                                                                             |             |          |                           |                          |            |
|---------------------------------------------------------------------------------------------|-------------|----------|---------------------------|--------------------------|------------|
| NO. WDS.-CL. OF SVC.                                                                        | PD OR COLL. | CASH NO. | W. P. MARSHALL, PRESIDENT | CHARGE TO THE ACCOUNT OF | TIME FILED |
| Send the following message, subject to the terms on back hereof, which are hereby agreed to |             |          |                           |                          |            |

WUX TDL STRAIGHT WIRE NEW YORK, NEW YORK AUGUST 1, 1954  
MR. R. L. MOTTS  
CHICAGO, ILLINOIS

DEAR MOTTS

CLIENT ENTIRELY REASONABLE. SUGGEST YOU CONTACT TECHNICOLOR  
MOTION PICTURE CORPORATION IN HOLLYWOOD. ITS QUALITY COLOR  
PRINTS ARE KNOWN WORLD OVER AND ARE USED FOR INDUSTRIAL,  
COMMERCIAL, EDUCATIONAL AND ENTERTAINMENT SUBJECTS BOTH LIVE  
ACTION AND CARTOON. **TECHNICOLOR** COLOR FILM MADE FROM NEGATIVE  
MATERIAL ORIGINALLY EXPOSED FOR THEATRICAL PROJECTION WAS  
SUCCESSFULLY TELEVIEWED IN FIRST COAST TO COAST COLOR TELECAST  
ON NOVEMBER 3, 1953. **TECHNICOLOR** COLOR TELEVISION DIVISION  
ALREADY MORE THAN FOUR YEARS OLD. UNDERSTAND IT IS WORKING ON  
16 MM INDUSTRIAL AND COLOR TELEVISION FILM FOR MANY IMPORTANT  
ADVERTISING PROGRAMS. YOU CAN ASSURE CLIENT **TECHNICOLOR** METHODS  
OF MANUFACTURING COLOR PRINTS IN BOTH 16 MM AND 35 MM WILL  
GIVE TOP QUALITY WITH LOWEST COST AND MAXIMUM FLEXIBILITY TO  
SERVICE MULTIPLE NEEDS. REGARDS.

J.B.



## a good production DESERVES a good package!

A good production needn't suffer because of reel failure that causes distracting, annoying noises. And it can't happen when films are mounted on Compeco reels and protected in Compeco film cans.

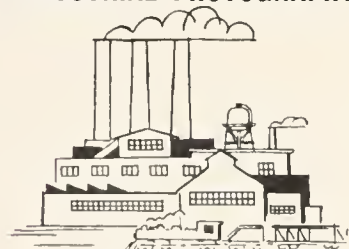
The reels are made of the hardest, spring-type steel. They just can't bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

Reels and cans available  
in all 16mm sizes

**Compeco CORPORATION**

2251 W. St. Paul Ave., Chicago 47, Ill.

## to users of INDUSTRIAL PHOTOGRAPHY



Your Public Relations films, Personnel Training films, Labor Relations films were made to accomplish specific end results. "Rain", scratches, oil, dirt, smudges can distract audiences and weaken the impact of your message.

Perhaps this is a good time for you to have Peerless check up on over-worked prints and restore them to good condition.

And the next time you order prints—remember to specify Peerless Treatment in your purchase order. It will guard your prints against damage and keep them in good condition longer.

**PEERLESS**  
FILM PROCESSING CORPORATION  
165 WEST 46th STREET, NEW YORK 36, N. Y.  
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

# TRENDS

## IN THE NEWS OF BUSINESS FILMS

**T**HE BUSINESS UPTURN signs which show building construction at a new high, reduced inventories in durable goods and considerable faith in the stock market all pre-empt a busy fall and winter ahead. Selling the consumer has become a man-sized job, as most auto dealers will readily agree but the unsold markets are still there as witness the 98% of America's families who did not move into new homes or apartments last year, did not buy a good freezer, a room air conditioner or an electric range.

As Harold Fellows, president of the National Association of Radio and Television Broadcasters, said recently:

"In a time of levelling economy, salesmanship and its handmaiden, advertising, become more vital." Amen.

### Color Television Films Prove Potential:

★ As our New York bureau reports on page 8, good 16mm color prints will be good color television projection prints. Standards for uniform control must still be perfected for various processes but the New York Film Producers' demonstration has shown the potential and the solid promise of this medium.

As we will editorially explain next month, color films will be the indispensable medium of local station operations. It costs over a quarter of a million to equip such local stations for live color telecasting; less than \$50,000 sets them up for color motion picture and slide transmission. Local advertising, regional tie-ins, local and regional programming will depend on quality color films which the nation's specializing business film producers are best set up to supply within budget limitations and with dependable quality.

### Fortune Magazine Lays an Editorial Egg:

★ The prize for the year's worst coverage of the sponsored film medium has been won hands down by the Editors of FORTUNE. Some fine color plates of highly-interesting pictures were wasted as illustrations for inane and incomplete text. Hundreds of FORTUNE readers have millions invested in highly successful film programs. But the writer of the August, 1954 feature was preoccupied with abstract pictorial treatment rather than purposeful achievement. The audience factor was almost totally absent from this piece with the result that it had no perspective for the top-flight business people who look to FORTUNE for real insight, analytical research and useful conclusions.

How about a rematch, Mr. Luce?

### Sponsored Films Honored at Venice Festival

★ The General Electric Company has a new audio-visual executive at Schenectady (see page 64) and this month it has added another award

to the growing list on *A Is For Atom* (John Sutherland Productions). Out of 90 U.S. film entries submitted to the Venice Film Festival, only three received awards and *A Is For Atom* with a second place in the scientific film section was the only sponsored subject so honored.

Three other sponsored films were screened (tantamount to special merit certification) and these included *The Atom Goes to Sea* (another GE film); *Look Who's Driving* (Aetna Insurance); and *Airhead* (Sikorsky).

### Canadian Film Production Up 20% in 1953

★ The Survey of Canadian Motion Picture Production, reported by the Dominion Bureau of Statistics at Ottawa, shows that Canadians made 481 non-theatrical films in 1953, compared to 308 in 1952.

There were also 196 TV commercials and 1,172 theatre trailers plus 81 film strips and 31 sound slidefilms reported by the 32 producers whose figures were included in the government study.

### Technical Service, Inc. Joins Nation's Leading Projection Equipment Companies

★ The announcement this month that Technical Service, Inc., Livonia, Michigan, had acquired the tools, repair parts and finished inventories of the DeVrylite 16mm sound motion picture projector put another experienced group to work in this important segment of the industry.

The DeVrylite, a highly-portable projector, was acquired from the DeVry Corporation, now wholly owned by the Bell & Howell Company.

While B & H continues to feature and constantly improve the JAN all-purpose 16mm projector (also acquired in the DeVry purchase), the DeVrylite was coincident to existing Filmo-sound models, hence the sale to Technical Service.

Headed by Robert Nevin, president and George Collins, vice-president in charge of sales, the Michigan company is already widely known in the business and government fields through its excellent repeater model projectors and special training devices. Owners of the DeVrylite are already assured of continuing service facilities and dealer inventories are being filled from existing inventories.

The new line is expected to roll by early

(CONTINUED ON PAGE TWENTY)

Score your next  
picture at

**Langlois Filmusic, Inc.**

619 WEST 54TH STREET  
NEW YORK 19, N. Y.  
Judson 6-4155

6060 SUNSET BLVD.  
HOLLYWOOD, CALIF.  
Hollywood 4-4687

If

In Canada, S. W. Caldwell, Ltd., 447 Jarvis St., Toronto



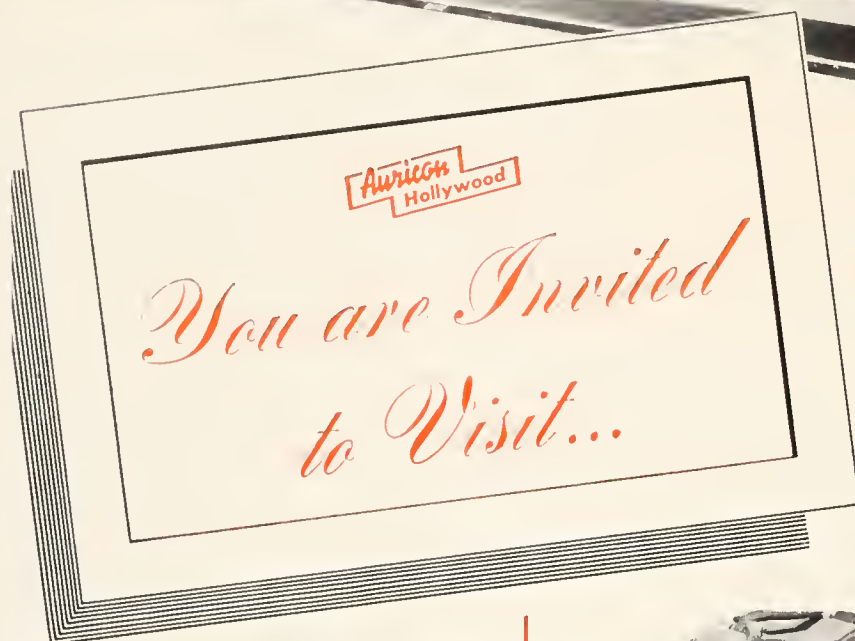
*Our top-flight creative  
and production staff is  
really GOING PLACES  
—working with clients  
all over the country  
to build our reputation  
as the nation's leading  
producer of better films  
for business.*

*John Sutherland*  
PRODUCTIONS, INC.

404 FOURTH AVE. NEW YORK 16, NEW YORK

201 NO. OCCIDENTAL BLVD. LOS ANGELES 26, CALIFORNIA

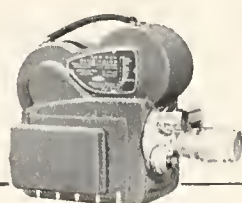




the New Hollywood Home of

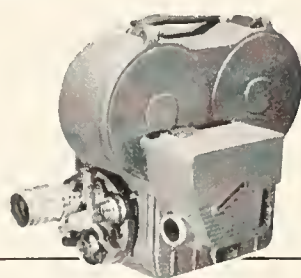
# AURICON

16mm Sound-On-Film Cameras!



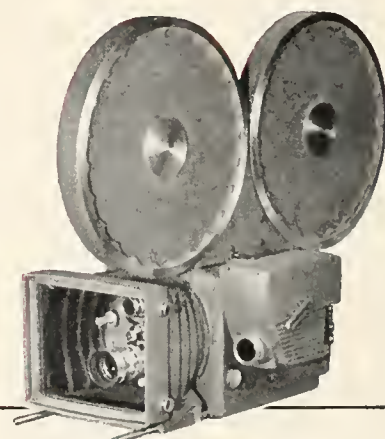
### "CINE-VOICE"

16mm Optical Sound-On-Film Camera. 100-ft. film capacity for 2¾ minutes of recording; 6-volt DC Converter or 115-Volt AC operation. \$695 (and up).



### "AURICON-PRO"

16mm Optical Sound-On-Film Camera, for black & white or color filming. 200-ft. film capacity for 5½ minutes of recording. \$1310.00 (and up).



### "SUPER 1200"

16mm Sound-On-Film Camera. 1200-ft. film capacity for 33 minutes of recording. \$4652.15 (and up) complete for "High-Fidelity" Talking Pictures.

Auricon Cameras are now in use by Television Networks, Film Studios, Newsreels and Educational Producers, for filming quality pictures in natural color or black & white. Come in for a demonstration or write for free Catalog.

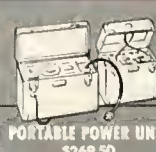
The new Hollywood home of Auricon is a completely modern plant, designed and equipped to serve you better. New engineering, manufacturing and test facilities assure you of the latest and finest in precision 16mm Motion-Picture Cameras. World-wide acceptance and enthusiastic approval of Auricon Equipment makes this new plant possible.

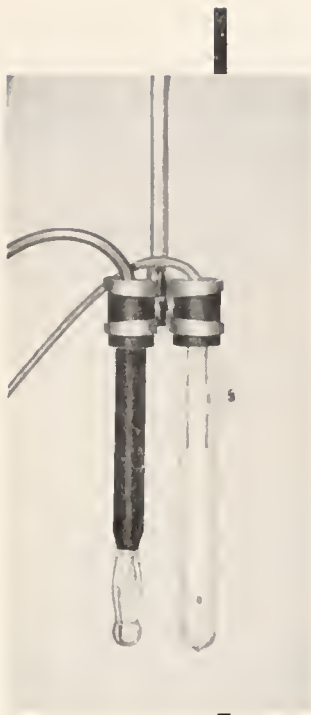
**All Auricon equipment is sold with a 30 day money-back guarantee. You must be satisfied! Write today for free illustrated Auricon Catalog.**

## BERNDT-BACH, INC.

6910 Romaine Street, Hollywood 38, Calif.

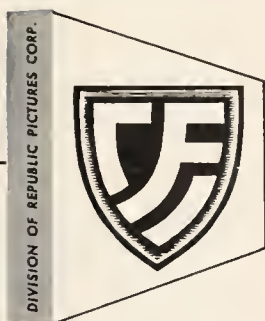
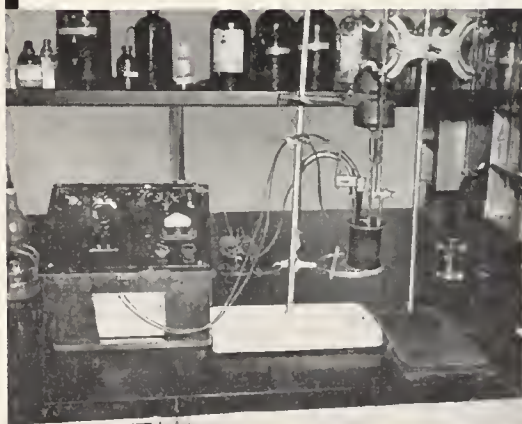
*The* **Auricon Hollywood** *Line*  
SOUND-ON-FILM EQUIPMENT SINCE 1931





THESE ARE GLASS ELECTRODES—They are attached to a pH Meter for constant analysis of processing solutions. pH control measured in millivolts is just another segment of Consolidated's overall quality control that assures you of superior production thru attention to every minute detail.

*The Nation's Foremost Laboratory Service*



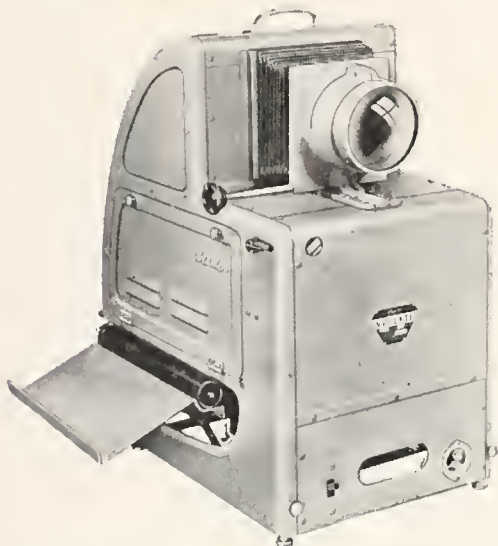
## CONSOLIDATED FILM INDUSTRIES

959 Seward Street, Hollywood 38, California • HOLLYWOOD 91441  
1740 Broadway, New York 19, New York • JUDSON 61700



# Pointing Gets the Idea Across

## only VU-LYTE has this Built-in Pointer!



- VU-LYTE's Built-In Pointer (a sharp clear white arrow) is a great aid to Public Speakers.
- Pointing with an Arrow makes learning easier.
- The VU-LYTE Built-In Arrow Pointer is the most advanced, most widely used pointer in Opaque Projectors today. It's the most efficient pointer, yet the simplest to operate. That's why it's so helpful.
- Using the VU-LYTE's Built-In Pointer is one of the best methods known to get ideas and facts across so they're remembered.

### FREE DEMONSTRATION of VU-LYTE with BUILT-IN POINTER!

If you are interested in quicker, better learning, mail the coupon for a FREE DEMONSTRATION. You'll be amazed at how the VU-LYTE with BUILT-IN POINTER gives expression to your full Executive potential. Of course, there's no cost or obligation.

The VU-LYTE projects anything in natural colors. No slides or other preparation is necessary. The VU-LYTE takes copy as large as 10 x 10 inches, can project it to 10 x 10 feet!

FOR THE BRIGHTEST SHARPEST PICTURES, FOR THE EASIEST OPERATION, for the Opaque Projector that's PROVED most durable... it's VU-LYTE!

Charles Beseler Co., Dept. B-B  
60 Badger Avenue, Newark 8, N. J.

Gentlemen:

Please arrange for a Free Demonstration at my convenience.

Name \_\_\_\_\_ Position \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

EDUCATIONAL DIVISION

CHARLES *Beseler* COMPANY

60 Badger Avenue, Newark 8, N. J.

#### Business Sponsors Two Films To Aid Civil Defense Program

♦ Blasting public lethargy are two new civil defense motion pictures sponsored by private enterprise. The films were produced with the cooperation of the Federal Civil Defense Administration for use by state and local defense organizations.

*Rescue Street*, a 14-minute film produced by J. Robert Conroy Associates for Reo Motors, Detroit, uses the National Civil Defense Training Center, Olney, Md., for its principal setting. In the Center's street of partly demolished buildings the picture shows how a rescue truck operates in a civil defense emergency.

#### Reducing Home Fire Hazards

*The House in the Middle—Revised*, a 6½-minute revised version of an FCDA television short, was produced by Robert J. Enders, Inc., for the National Clean Up-Paint Up-Fix Up Bureau of Washington, D.C. Recently declassified sequences show the thermal effect of an atomic explosion on three small frame houses taken during the official fire tests at the Atomic Energy Commission Proving Ground in Nevada. It booms home the importance of eliminating common fire hazards in and around a house.

Color-sound prints of both films have been shipped to FCDA regional offices.

Civil Defense organizations and civic groups may borrow copies by communicating with their state Office of Civil Defense which can obtain the films from FCDA offices.

#### Prints May Be Purchased

The sponsors of these films have given permission for the purchase of prints at cost from Capital Film Laboratories, 1905 Fairview Ave., N.E., Washington, D.C.

The films are available in 16mm size in color and black and white. The prices of *Rescue Street* are \$45.56 (color) and \$14.60 (black/white). *The House in the Middle* is priced at \$40.20 in color and \$13.23 in black, white. Prices include a reel, metal container and fibre shipping case.

"For better quality sound tracks, fastest service and up to the minute facilities... try

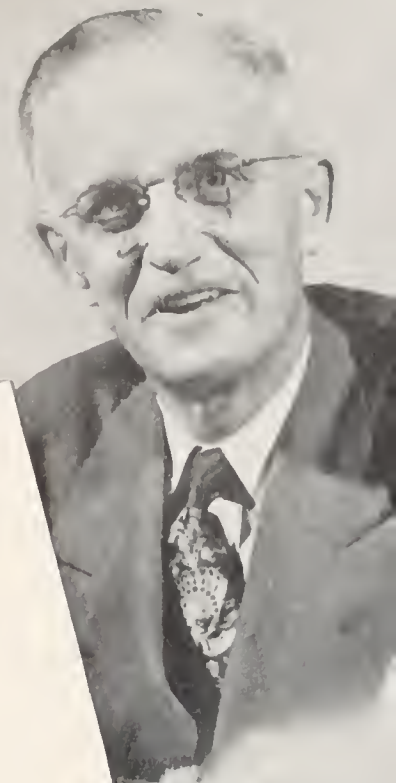
**MAGNO SOUND, INC.**

723 Seventh Ave., New York City  
Circle 7-2320  
write or call."



Top Business Men who know  
Say:

# "Jerry Fairbanks Makes Great Movies!"



THOMAS  
W. DOIG  
MANAGING  
DIRECTOR

**Credit Union National Association, Inc.**  
1617 SHERMAN AVE. • P. O. BOX 431 • PHONE 4-4721 • MADISON 1, WISCONSIN

THOMAS W. DOIG  
MANAGING DIRECTOR  
January 19, 1954

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
6052 Sunset Boulevard  
Hollywood 28, California

Dear Mr. Fairbanks:

With this order for more prints of our movie "KING'S X", I want to tell you again what an outstanding success it is. We find it tells our story quicker and better than any other way we've ever used. What's more, we are reaching more people at less cost per person.

You have taken a subject of rather cold facts and figures and turned them into a heart-warming picture.

To the script writer for his quick grasp of our problems - to the director who assembled such a fine group of Hollywood actors - and to the man who designed those wonderful sets, such as the early London scenes of 1665, our special appreciation. We, too, want to say "Jerry Fairbanks Makes Great Movies!"

Sincerely yours,

*Thomas W. Doig*  
Thomas W. Doig  
Managing Director

TWD/hg

SERVING EIGHT MILLION CREDIT UNION MEMBERS

"KING'S X," made for Credit Union National Association by Jerry Fairbanks Productions, is a fine example of the Fairbanks contention that EVERY organization, EVERY business, has a suitable premise for an entertaining, selling motion picture compelling enough to be used in all media from TV to universities and factories. It takes a complete unit like Jerry Fairbanks Productions with writers, directors, designers, cameramen, animators... its own modern equipment, music and film libraries... the patented money-saving MultiCam System of simultaneous photography and sound recording... its own studios and camera plane... the most experienced personnel in Hollywood... to understandingly and entertainingly tell your story at the lowest cost per person, just as it did for C. U. N. A. with "KING'S X." Make an "X" on your memo pad to write for our new brochure "FILM FACTS FROM FAIRBANKS."

**Jerry Fairbanks Productions**  
OF CALIFORNIA

6052 SUNSET BOULEVARD • TEL. HOLLYWOOD 2-1101  
HOLLYWOOD 28, CALIFORNIA

520 NO. MICHIGAN AVE. • TEL. WHITEHALL 4-0196  
CHICAGO, ILLINOIS

THEATRICAL COMMERCIAL AND TELEVISION MOTION PICTURES





### Henry Strauss says:

"Your last music job for us exceeded what could be normally expected from library music. . . .

"Your score for our Japanese film showed great technical skill; and the delicacy and sensitivity with which it was handled added a great deal to the emotional feeling we wanted in the film. . . .

"It's a job you can well be proud of — as we are."

HENRY STRAUSS PRODS., N. Y.



**corelli - jacobs**

**FILM MUSIC Inc.**

1600 BROADWAY

NEW YORK 19, N.Y.

JUdson 6-6673

### Fall Review of New A-V Equipment!

★ A feature of BUSINESS SCREEN next month is the Fall Review of Audio-Visual Equipment and Accessory innovations. The latest in equipment will be presented.

## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE FOURTEEN)

September and special emphasis will be given business and institutional sales.

### EB Films Holds National Sales Reunion

★ On the happy occasion of its Silver Jubilee year, Encyclopaedia Britannica Films, Inc., recently brought together its regional and district managers for the first national sales reunion in five years. Plans for the expansion of all aspects of film operations were sketched for the field representatives by M. B. Mitchell, president of the company, and Dennis Williams, vice-president in charge of sales.

EB representatives also heard details of the original educational films ventures at the University of Chicago by Robert M. Hutchins, a director of Encyclopaedia Britannica Films, who as president of the University, gave impetus to the instructional film venture that launched the present company.

The educational film company is increasingly active in the field of business communications. *The Importance of Selling*, produced for the National Sales Executives; *Competition and Big Business*, distributed for the Brookings Institution; *The Atom and Industry*, and other announced, excepting for industry showings. 📽

### Tri-X High-Speed Negative Aids Business

★ The new high speed negative motion picture film, marketed by the Eastman Kodak Company as Eastman Tri-X Panchromatic Negative Film, Type 5233 (35mm) and Type 7233 (16mm) is making a great contribution toward better industrial film-making.

This new material, incorporating the most advanced techniques in film manufacture, is finding extensive use on plant interiors, on location on dark days or night exteriors and in similar spots where it is difficult or impossible to set up auxiliary lighting.

### Light Diamond Jubilee Committee Previews a 75th Anniversary Picture

★ A new 27-minute color motion picture *The Eager Minds* will play a key role in the lighting industry's observance this year of the 75th anniversary of Edison's invention of the electric light. The new film, produced by RKO Pathe, Inc. was previewed this month by the Light Diamond Jubilee Committee. N. W. Ayer & Son, agency for the jubilee program, supervised the historical cavalcade of electrical progress.

The subject of a pictorial review in the next issue of BUSINESS SCREEN, *The Eager Minds* is now going into distribution via local electrical companies and other groups participating in the jubilee celebration. Later plans are said to include national release on a free loan basis via sponsored film distributors but are thus far unannounced, excepting for industry showings. 📽

*The Script* is the link  
between idea and reality—

Scripts by Owen Murphy assure the  
success of our productions before the  
clap sticks fall on the first take.

Owen  
Murphy  
Productions, Inc.

DISTINGUISHED  
MOTION PICTURES  
FOR INDUSTRY  
AND TELEVISION

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144



**Each frame** — *each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.*

*Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.*

*In everything there is one best...in film processing, it's **Precision.***



*A division of J. A. Maurer, Inc.*





## *"I learned a lot about watches today"*

Maybe that sounds funny, coming from a guy who's been a watchmaker ten years. But it's true.

Sure, I knew how to service a watch. And I knew what goes into the watches made by the Watchmakers of Switzerland — the quality materials, craftsmanship, styling.

But I saw a movie this morning. It's called "Answers That Sell The Fine Swiss Watch" — the boss showed it to a group of us here at the store.

You know one point the movie made? Simply this: watch servicing can be an important point of continuing contact with the customer. A point which can make or break the prestige and reputation of our store with every customer we serve.

I'd just never thought of my job as being that important. Yet, when you stop and think about it, the movie was right. I feel now — more than ever — that I've got a right to real pride in my job. It's a good way to feel.

Oh, and listen — if you think I got a lot out of the movie, you should have heard what the fellows on the sales force said. They're up front, meeting the customers, and sometimes they get asked some mighty important questions. Like — "Will a Small Watch Be Reliable?" "What Difference Does the Number of Jewels Make?" "Is There Really Any Advantage to These Self-Winding Watches?" "How Are You Set Up to Service My Watch?"

Now they know how almost *any* question gives them a chance to point out why a Swiss watch is a really wise investment. That's the kind of knowledge that will keep our store ticking in a big way!

For our brochure, please sign your name and title to your business letterhead, and mail to . . .

# TRANSFILM

INCORPORATED

35 WEST 45TH STREET, NEW YORK 36, N. Y. JUdson 2-1400

## Sight & Sound

### Third Kentuckiana Film Festival at Louisville on September 22

♦ Motion picture exponents are being paged for the Third Kentuckiana Film Festival, sponsored by the Kentucky Chapter, American Society of Training Directors, at the University of Louisville on September 22, 1954.

Awards for the best film in each category and a grand award for the top film of the festival will be made at the annual awards banquet, held in the Jefferson Room, Belknap Campus.

The festival limits entries to films released during the last two years, 1953-54. Sponsors, producers and distributors of training films or slidefilms are invited to submit entries. Last year 59 motion pictures were screened.

Categories to be shown include: Industrial Relations, Management Training, Sales Training & Public Relations, Merchandising, Economics, Industrial & General Safety, Travel, Arts & Crafts, (and slidefilms in these classifications.)

Those wishing to submit a film should send their descriptive literature to: Mr. Harold Garner, Reliance Varnish Company, 4730 Crittenden Drive, Louisville, Kentucky. Information regarding each film will be distributed to the appropriate screening chairman. The screening chairman will request the film for previewing.

Producers or distributors who have literature, catalogues, bulletins, etc. for distribution at the Film Festival should send 150 copies to: Mr. William Braasch, Kentuckiana Film Festival Chairman, Education Department, Box 139, University of Louisville, Louisville 3, Kentucky.

Printed materials not distributed at the Festival will be made available to the University of Louisville faculty and other interested film users. Inquiries about the Festival should be sent to Braasch.

\* \* \*

### Chesapeake Industries' New Gains

♦ CHESAPEAKE INDUSTRIES, INC., of which Pathe Laboratories is a subsidiary, reported a net income on July 9 of \$502,271 for the 24 weeks ended June 19. This is compared to a net income of \$468,181 for the similar period last year.

\* \* \*

### John Ott to Lecture on T-L

♦ John Ott, whose professional activities in time-lapse photography

are described in this issue of BUSINESS SCREEN, will present a program on time-lapse motion pictures at the Photographic Society of America convention in Chicago, October 5-9.

\* \* \*

### Millionth Viewer Recorded for Champion Paper Company Pictures

♦ Champion Paper and Fibre Company's winning color film trio — *Good Business*, *Deep Roots* and *Paper Work* recently were featured in a program which was cited as providing the audience which comprised the millionth viewer of these films.

During a dinner event staged in Nashville, Tenn. by the Bond-Sanders Paper Co. for some 250 graphic arts, business and civic leaders, the Champion Paper and Fiber Company honored the host firm for having provided the audience for its promotional films.

Participating in the program were (left-right): C. Blythe Bond, Bond-Sanders' first vice president;



H. W. Suter, Jr., Champion Paper's general sales manager; D. Page Sanders, Bond-Sanders' president; Dwight J. Thomson, Champion Paper vice president for industrial and public relations and Jack Moore, Champion Paper's St. Louis district sales office manager.

Champion's program, produced by Wilding Picture Productions, Inc., also received a recent Boston Festival merit award.

## SALESMAN WANTED

Expansion program of established pioneer Audio-Visual manufacturer requires abilities of an alert and experienced salesman interested in Assistant Sales Manager position.

Tell us about yourself. All replies confidential, of course. Write:

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# SALES • SERVICE • RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT  
OF PHOTOGRAPHIC EQUIPMENT FOR

## T.V. and Motion Picture Studios

### New PROFESSIONAL JUNIOR

Adjustable wood BABY TRIPOD

—for Prof. Jr. friction  
and geared heads



Has substantial shoe and spur  
Measures from floor to flange

25" extended — 17"  
collapsed. **\$75**

FAMOUS  
"controlled  
action"

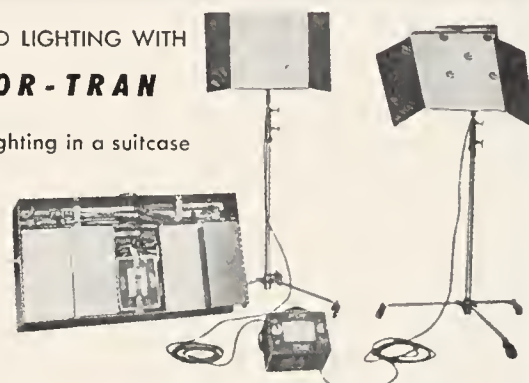
SMALL **GYRO**  
TRIPOD

Two speeds—slow and fast  
—for both panning and tilting.  
Helps you capture fine scenic views  
and fast-moving sports events. Espe-  
cially recommended for 16mm Mitchell,  
16mm Maurer, B & H Eyema  
and similar cameras.

**\$600**

### PACKAGED LIGHTING WITH **COLOR-TRAN**

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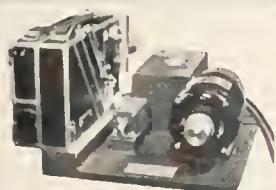


Imagine being able to use two 5000 watt units  
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Kit contains 2 light heads, 2 Superior stands and  
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Packed in compact case.

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**\$237.50**

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### STOP MOTION MOTOR FOR CINE KODAK SPECIAL

Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
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mounts without special tools.

**\$450**

Also available — Stop Motion  
Motors for 16mm—35mm B & H,  
Mitchell and other professional  
cameras.



### ELECTRIC FOOTAGE TIMER

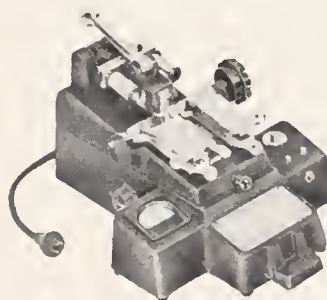
Dual model for both 16mm  
and 35mm. Large white num-  
erals on black background. Accu-  
rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
minute—or 35mm operating at  
90 feet per minute . . . or both  
in synchronization.

**\$95**

Single model, either 16mm or  
35mm **\$45**

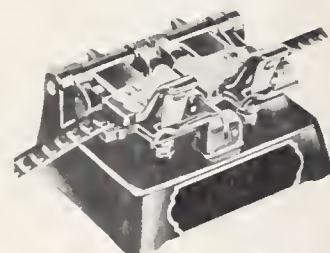
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GIVES PERMANENT SPLICE  
IN 10 SECONDS!



Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
or perforated film. 16mm, 35mm or  
70mm. **\$547.80**

16mm or 35mm models—  
for perforated film.



### GRISWOLD HOT FILM SPLICER

Model R-2 for 35mm silent and sound  
film. Precision construction makes it easy  
to get a clean, square splice with accu-  
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Also Bell & Howell 8mm, 16mm and  
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\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses  
available in mounts for all 35mm Motion Picture Cameras. \*PHOTO RE-  
SEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade  
and Hollywood Film Company cutting room equipment. Griswold & B.&H.  
Hot Splicers. \*DOLLIES \* Bardwell-McAllister, Mole Richardson, Century and  
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Over 30 million feet of completely cross-indexed film is available to you in the combined libraries of the NBC FILM DIVISION and the MARCH OF TIME.

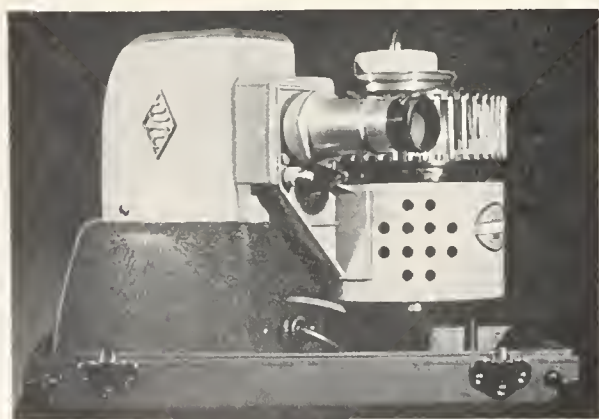
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Let a Selectroslide present your sales message — illustrate your training program — dramatize your reports. It's operation is completely automatic, or can be operated by remote control. 48 Slides in story-telling sequence repeat over and over when necessary. The superb 1000-watt projector produces large brilliant images in the largest auditoriums. Completely portable, Selectroslide is easy to operate, effective to use. Select the best — Selectroslide.

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Information

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### Weekly Slidepix Fashion Show to Sell Buyers on New Apparel

★ Weekly dispatches of fashion show highlights on color slidefilm will be used to stimulate the sale of wearing apparel — moving ideas from manufacturers to retailers and customers.

Style Week Syndicate, a new business incorporated with an initial capitalization of \$100,000, is launching the national sales promotion series in New York City.

The Kodachrome slidefilm preview-with-commentary, framing the latest styles in all areas of the apparel market is being packaged as a regular fashion newsreel. It will include illustrations of professional models adorned in garments of member manufacturers. Unique window and interior displays, consumer advertising and other sales training suggestions on products and services will complete the visual report.

The Style Week plan is to give buyers the latest style information and to guide them to new product sources. These fashion tips also will be used to establish a close relationship between retailers and ready-to-wear, textile and fashion accessory manufacturers in connection with existing accounts and new accounts.

Store users of the weekly service will be provided with the equipment to demonstrate the pictures life-size on a screen anywhere within a department store, small buying office, public auditorium or at a woman's club meeting or wherever the promotion will reach the right audience.

Recently perfected audio-visual equipment used in presenting these color film promotions is set up for screen projection and high fidelity sound by a simple plug-in to an AC electric outlet. Contained within a small leatherette case, the equipment weighs less than 15 pounds.

It is expected that this new distribution promotion method will increase sales volume with minimum inventory, keeping stocks fluid through smaller unit purchases of a greater variety of new styles more frequently. It is supposed to increase sales volume at reduced selling costs.

In addition to servicing department stores around the nation, Style Week Syndicate intends to operate a central auditorium in a New York hotel where accredited store representatives could observe the project-

Film Plans for 1955!  
Your September 15 Issue of  
BUSINESS SCREEN Features  
Advance Planning Ideas.

ed fashion shows in the apparel industry capital for "on-the-scene evaluation."

\* \* \*

### Directory of Journalism Films Issued by Iowa State College

♦ "A Directory of Journalism Films" has been published by the Iowa State College Press in cooperation with the Association for Education in Journalism, composed of college and university journalism teachers.

Some 450 films in major areas of mass communications are covered by the directory. These films deal with the advertising and business sides of journalism, the graphic arts, the magazine and newspaper fields, public relations, public opinion and propaganda, radio and television. A miscellaneous section ranges from cartooning to journalistic research methods.

Marshall Townsend, manager of the Iowa State College Press, describing the purpose of the new reference said, "We expect the Directory to substantially increase the use of film materials—motion pictures and film strips—in journalism education—on both the high school and college level. The need for such teaching aids is great."

Compiling the bibliography were Dr. Royal H. Ray, Florida State University; Dr. Albert A. Sutton, Northwestern University; Dr. DeWitt Reddick, University of Texas; Prof. Ed. H. Johnson, University of Tulsa; Prof. Donald W. Krime, University of Maryland; Prof. Olaf Bue, Montana State University, and Prof. Harry E. Heath, Iowa State College. Heath edited the Directory.

A section on the educational use of films was co-authored by Professor Herold L. Kooser, head of the Visual Instruction Service at Iowa State College, and Heath. The project was supervised by the Audio-Visual Aids Committee of the AEJ.

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# Technical Pictures by Audio...

**"FUNDAMENTALS OF FUEL KNOCK"** 18 mins.  
An engineering report on the effectiveness of tetra-ethyllead as a knock suppressor.

**"SIMPLE HARMONIC MOTION"** 9 mins.  
**"PROGRESSIVE WAVES"** 9 mins.  
**"STATIONARY TRANSVERSE WAVES"** 8 mins.  
**"STATIONARY LONGITUDINAL WAVES"** 10 mins.  
A series of films illustrating some basic principles of physics at the college level.

**"STORAGE BATTERY POWER"** 20 mins.  
Analytical study of storage batteries and the unique features of Edison's product.

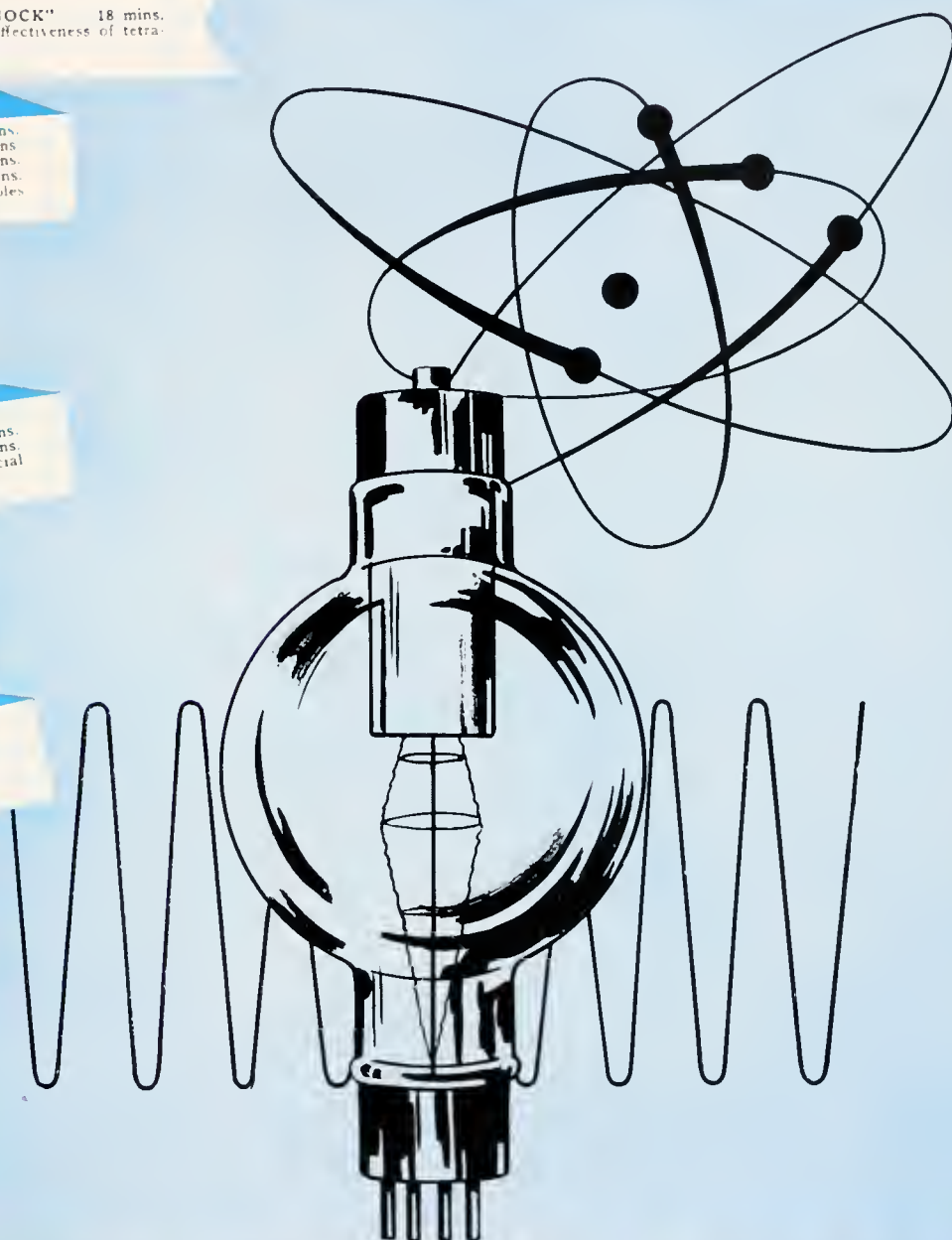
**"THE ATTITUDE GYRO INDICATOR"** 20 mins.  
**"THE GYROSYN COMPASS"** 30 mins.  
Instructional films for Army, Navy and commercial pilots on two new flying instruments.

**"OMNI-BEARING"** 30 mins.  
Demonstrating the new distance navigation system for pilots operating under the most adverse weather conditions.

**"YELLOW MAGIC"** 30 mins.  
The story of the Frasch process of mining Gulf Coast sulphur, including some striking color animation.

**"MANUFACTURE OF CAST IRON PIPE"** 27 mins.  
Illustrating the two standard methods of pipe casting, plus research and testing.

... AND MANY OTHERS for such sponsors as American Tel. & Tel., Cast Iron Pipe Research Assn., Ethyl Corp., The Texas Co., U. S. Navy Department AND MANY OTHERS . . .



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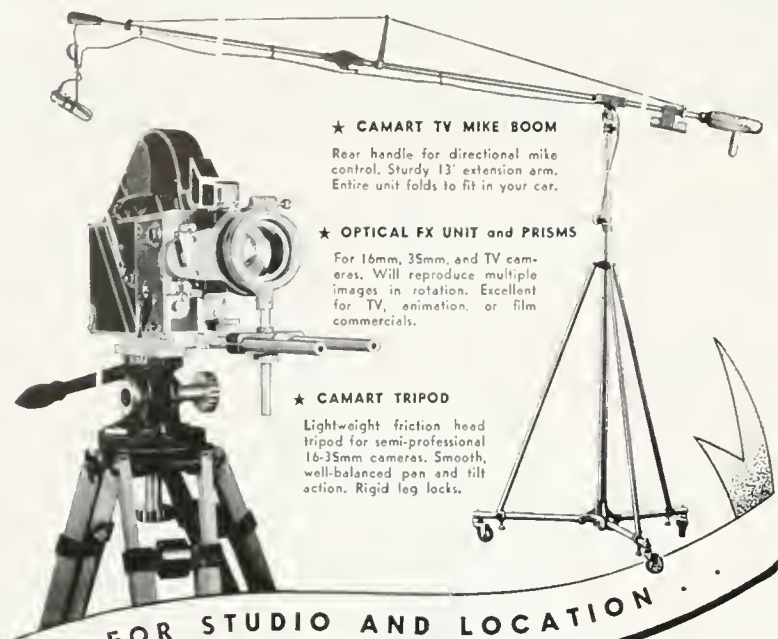
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### ★ CAMART TV MIKE BOOM

Rear handle for directional mike control. Sturdy 13' extension arm. Entire unit folds to fit in your car.

### ★ OPTICAL FX UNIT and PRISMS

For 16mm, 35mm, and TV cameras. Will reproduce multiple images in rotation. Excellent for TV, animation, or film commercials.

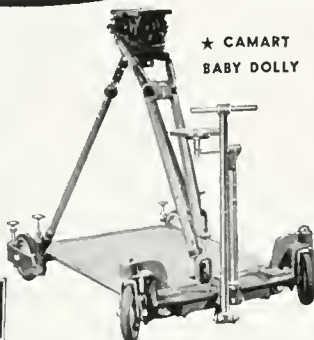
### ★ CAMART TRIPOD

Lightweight friction head tripod for semi-professional 16-35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.

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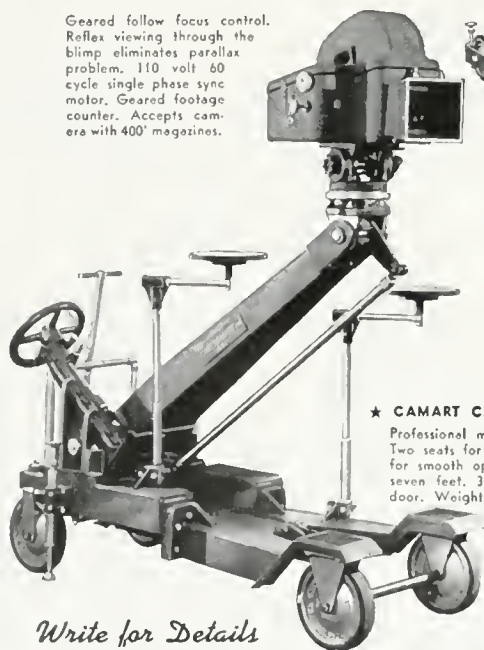
### ★ CAMART BLIMP for ARRIFLEX 35mm CAMERA

Geared follow focus control. Reflex viewing through the blimp eliminates parallax problem. 110 volt 60 cycle single phase sync motor. Geared footage counter. Accepts camera with 400' magazines.



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New advanced glide steering. Platform for assistant and accessories. Adjustable swivel seat. Rigid clamps for tripod legs. For tripod, baby tripod, and hi-hats. Size 35 x 46 inches, it comes apart.



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Above equipment available for immediate delivery

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Photographic Pioneer in "Famous American Series"

## Nation Honors George Eastman on 3c Stamp

★ George Eastman, who set America to making pictures, now has his picture on a United States postage stamp.

The latest subject in the "Famous American Series," the new three-cent stamp was issued as a part of a centennial commemoration of Eastman's birth on July 12, 1851.

The stamp was introduced in a first-day sale in Rochester, N. Y., home of Eastman Kodak Company which the inventor founded in 1880. This summer, Rochester has been the center of Eastman centennial observances which have found expression in Washington, D. C., New York, London, Paris and other cities.

### Eastman Day in Rochester

Rochester's Mayor Samuel B. Dicker proclaimed July 12 "George Eastman Day." During ceremonies in Eastman Theatre, Marion B. Folsom, Undersecretary of the Treasury and long Eastman's business associate, was the principal speaker in a program which included Adolph Zukor, head of Paramount Pictures, Albert J. Robertson, Assistant Postmaster General, and Thomas J. Hargrave, chairman of the board of the Kodak Company.

President Eisenhower received the first sheet of the 119,000,000 stamps authorized. Another page of stamps went to New York's Governor Thomas E. Dewey.

### Souvenir Program a Keepsake

Persons present at Eastman Theatre received a souvenir program enclosed in first-day envelopes bearing a cancelled first-day Eastman stamp, a photograph of Eastman and a sketch of the George Eastman House of Photography, Eastman House, which formerly served as the camera and film

maker's residence until his death in 1932, now is an independent photographic institute. Later in the day at the 550-acre Kodak Park Works, a private service was held at the George Eastman Memorial where the ashes of the industrialist are interred.

As part of the commemoration, the 1½ story frame house in which Eastman was born was moved from Waterville, N. Y., to join the historical items at the photographic center. The George Eastman House is featuring a special exhibition on the life works of the man who made Kodak a buy-word. On display are several hundred photographs taken by Eastman, his letters, patents and diagrams of his inventions. More than 50 pictures from the exhibit will be shown in U.S. and foreign cities.

### Other Centennial Events Noted

Other observances were:

The unveiling of a plaque honoring Eastman in the Chamber of Commerce building which he built; a series of open houses and exhibits in Rochester institutions, many of which benefited from the more than 100 million dollars Eastman gave in philanthropies; columns in Rochester's newspapers and programs on the city's television stations reviewing Eastman's achievements and covering the centennial events.

### Industrial Audio-Visual Assn.

### Members to Meet in New York City

♦ Members of the Industrial Audio-Visual Association, professional society of executives in company audio-visual activities, will hold their annual fall meeting in New York City on October 26-28. The Beckman Tower has been selected.

"First Day Cover," containing the new George Eastman stamp, was sent to the publisher of Business Screen on July 12, its issue date.



Honoring  
GEORGE EASTMAN  
1851-1951  
Official First Day Cover

Mr. Otto H. Coelin, Esquire  
Business Screen Magazines  
7064 North Sheridan Road  
Chicago 26, Illinois



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Through a comprehensive advertising campaign, the *Comfy Manufacturing Co.* has successfully introduced a revolutionary new concept in slipcovers.

A vital phase of this campaign has been the informing and educating of the public regarding the unusual features of this product . . . through the use of a *planned* film program, produced entirely by DYNAMIC FILMS, INC.

- A 12 minute color demonstration film for store personnel
  - Two 7 minute point-of-sale consumer promotion films in color
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- ... All integrated into a complete promotional package.

**DYNAMIC FILMS, INC.** has worked closely with the *Comfy Manufacturing Co.* in the planning, preparation, and distribution of these highly *resultful* films that have helped *Customagic* revolutionize the Slip-cover Industry.



Please send me:

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The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## Camera Eye

EDITORIAL NOTES AND COMMENT  
ABOUT PEOPLE AND PRODUCTION

★ A 40-year veteran of the photographic industry, John G. Capstaff retired from Eastman Kodak Company last month.

Since his improvement of the photographic "reversal process" in 1914, Capstaff has spent much of his professional life developing and perfecting amateur filming material and equipment.

Following Dr. C. E. K. Mees from England, he joined Kodak in 1921 and remained for 12 prolific years.

His two-color subtractive process, worked out in 1914, was improved during his early experiments at Kodak. His invention of a controlled second exposure of the film to compensate for the amateur's errors in exposure persuaded Company officials there was a future for parlor film production.

Capstaff and fellow technicians developed the necessary cameras, apparatus and processing equipment. Kodak announced its amateur motion picture system in 1923.

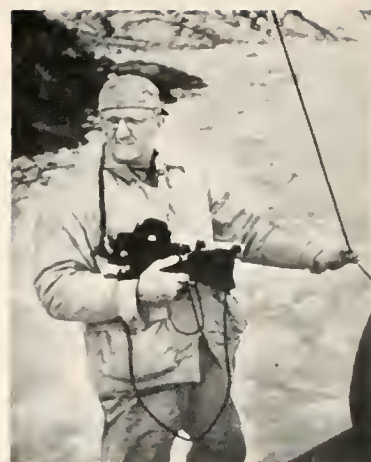
More than 60 patented inventions evince Capstaff's labors on optical filters, photographic solutions, special instruments and equipment, processing systems and color photography.

His research speeded development of the lenticular process of color photography on 16mm film, marketed in 1928. This film brought color to "home movies."

Citations for his contributions in the photographic field include a Modern Pioneers Award of the National Association of Manufacturers; an honorary fellowship in the Royal Photographic Society.

### International Ad Film Festival

♦ The International Screen Advertising Services, a world-wide organization of film advertising producers, will conduct an International Advertising Film Festival to be held in Venice, Italy on September 24-28. The Festival will be held in conjunction with the Italian Advertising Congress and is sponsored by l'Union Internationale de la Publicite.



Alaska's glacier country was recently explored by Raphael G. Wolff, producer who is shown above at Disenchantment Bay, Yakutat. Shooting science footage on wild life, including the huge Alaskan brown bear and rare harlequin duck, Mr. Wolff is personally producing a film of the continental north. He and another member of the Explorer's Club of New York led the exploration.

### Charles R. Crakes to Serve DeVry Institute as Lecturer

♦ CHARLES R. CRAKES, for the past 10 years educational consultant for the DeVry Corporation, has been appointed to a similar position with the DeVry Technical Institute, Chicago.

During his years with the DeVry Corporation, recently acquired by Bell & Howell, Crakes traveled throughout the United States and Canada, participating as a speaker in educational and civic conferences.

In his new job, Crakes will tour the United States and Canada, speaking before educational and civic groups on such topics as: "Occupational Opportunities Open to Trained American Youth," "Trends in Vocational Guidance," and "Trends in the Audio-Visual Movement."

His professional services are available without charge through the courtesy of the DeVry Technical Institute, a television-radio-electronics training institution.

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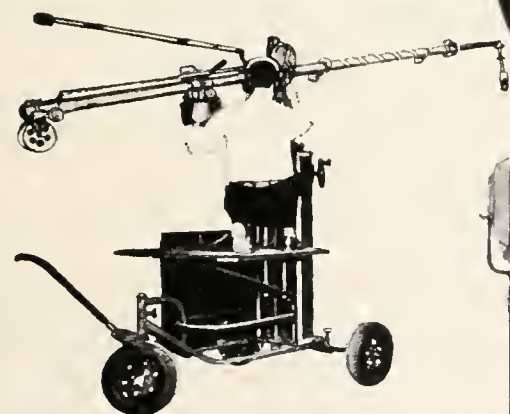


TRIPOD—Pan-Tilt Pro-  
fessional, velvet-smooth  
action. \$325 and up.

● WRITE FOR AURICON CATALOG

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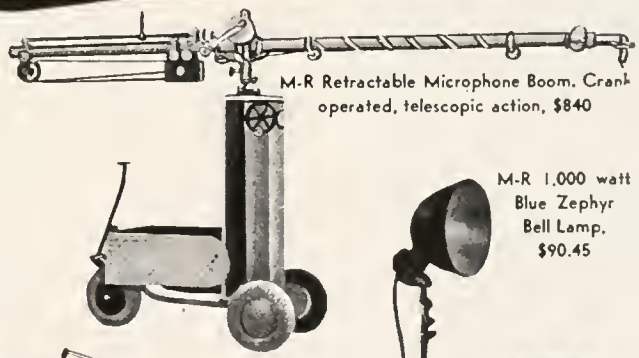
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M-R Perambulator for Microphone Boom, \$1080



M-R 22 Single Side Lamp  
with Barndoors, \$86.35



M-R Retractable Microphone Boom. Crank  
operated, telescopic action, \$840



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Blue Zephyr  
Bell Lamp,  
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*The Most Complete Line of  
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Storage, Substitution of  
Commercials, Reshipments

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Storage pending orders,  
Inventory Records,  
Shipments to Purchasers

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Breakdown of rolls into strips,  
Packaging in cans, Labeling,  
Boxing of Sets, Storage  
pending orders, Shipments

**A Message of interest to:**

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Distributors, Advertising Agencies,  
Sponsors, Film Libraries,  
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in terms of good projection and number  
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# SARRA<sup>INC</sup> SHOOTS TO SELL



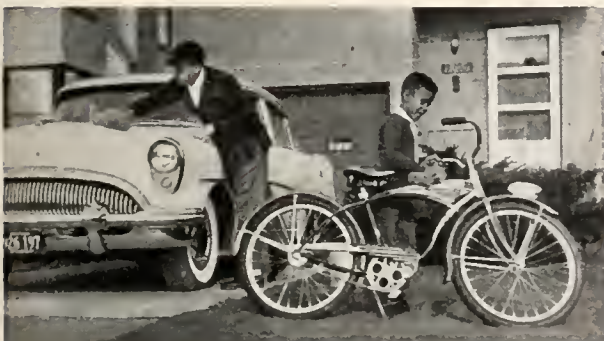
"The Secret of Selling the Negro"—a 20-minute color motion picture, created and produced by SARRA, Inc., for The Johnson Publishing Company, publishers of "Ebony", "Jet", "Tan", and "Hue" is a sales "trail blazer" on film. The incisive writing, statistical documentation, and truly fine photography by Sarra, combine with the progressive thinking of the publisher, to make this a most effective sales instrument for the development of today's Negro market.

**A  
FIFTEEN  
BILLION  
DOLLAR  
MARKET!**



SARRA's pictorial finger stays constantly on the pulse of the present Negro market.

*Robert Trout, distinguished news analyst and commentator, weaves a unified story from the many facets of Negro social life and economy.*



SARRA subtly reveals the pride of ownership and depicts the higher standards of living attained by this important segment of America's population.

SARRA's quest for realism is exemplified by the fact that most of the shooting originated in authentic Negro homes.



The creative craftsmanship that produced "The Secret of Selling the Negro" is available to you. Consultation is invited.

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MODERN has become the recognized leader in the broad promotion and general 16mm distribution of the sponsored film. It's no wonder that many people think only of that when they think of MODERN. The only thing that is exclusive about us is that we are exclusively devoted to sponsored film-free-distribution.

MODERN distributes sponsored films . . . *that's the answer*, plain and simple!

We mean that we handle *every kind* of sponsored film distribution—general 16mm, theatrical, roadshow, television. We also provide a regional library plan of distribution under which the sponsor 'does the promotion and we do the physical handling. You name it, we do it!

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**PHILADELPHIA:** 243 South Broad Street • KIngsley 5-2500

**CHICAGO:** 140 East Ontario Street • DElaware 7-3252

**LOS ANGELES:** 612 South Flower Street • MAdison 9-2121

# A Challenge to Free Enterprise

**T**HE RESPONSIBLE ROLE of business in making its values known to the public was most clearly expressed by Chester H. Lang, vice president of public relations, General Electric Company. Speaking on the occasion of a recent Freedoms Foundation award ceremony (honoring the GE film *A Is for Atom*), Mr. Lang defined a viewpoint other business leaders can share.

We quote his significant remarks:

"Three of the projects for which we have been cited by Freedoms Foundation, Inc., are presentations of industry's role in the American system in three different media, magazines, radio, and television. I would be naive, indeed, if I suggested that these presentations of General Electric's did not have a particular point of view. But I believe that the point of view that our free enterprise system is the best economic system ever devised is so compelling that it deserves the strongest possible presentation. I am proud that my Company has been able to espouse so well the facts that dictate this point of view.

## Harnessing Atomic Power

"The fourth citation we have received is for a film which we sponsored entitled *A Is for Atom*. Even my somewhat cynical friend did not question the fact that the constructive use of the force of the atom is a challenge to Americans of such magnitude as to be almost beyond description. This film tried to explain a subject of monumental complexity and importance in such a manner that it could be understood by millions of Americans like myself who don't have a Ph.D.

"These things I said to my friend. He came back with a more troublesome question. 'Granted that these programs are necessary, why should they be undertaken by an individual industrial concern?'

"I pointed out to my friend that we have never sold an atom, as such.

"And then I tried to explain why General Electric has shouldered some of this information burden. We have taken it upon ourselves to do these things because we feel that no thinking person, human or corporate, can shirk his responsibility to explain those things he understands to his friends, his

neighbors, his business associates, or to the entire national community if he is able.

"Many, many other industrial concerns apparently feel the same way, and are carrying out effective information programs. Organizations such as Freedoms Foundation contribute mightily to the flow of information but we hope fervently that more individuals, companies, and organizations will help.

## Facts for Americans

"Occasionally, though, my pride in my Company and its accomplishments in this vital field of communications is a bit nettled. A few days ago, for example, a friend (who should know better) cited one of our messages in which we try to define the American way of life:

"A nice sentiment," he said, "but it doesn't sell a product."

"It can be easily demonstrated, I think, that the ever-increasing complexities of our age make it more vital than ever before that the people of our country know more about more subjects than ever before. One of the subjects about which they should know more is American industry, its role in the nation, its methods, and its great technical accomplishments. No American, whatever opinions he may have about business or our free enterprise system, should form those opinions on the basis of inadequate information, misinformation, or purposely distorted information.

## Confidence in the Future

"The need is pointed up by the fact that by 1964, only ten years from now, fully half of all American adults will have had no exposure to the violent anti-free enterprise propaganda that so troubled America during the 1930's.

"Most public opinion analyses seem to indicate that most Americans have now discounted this propaganda and attributed it to its evident source.

"Our challenge now is to make certain that new generations are equipped to meet their times with confidence in a system of democratic free enterprise.

"No, information programs like these don't sell a product. But they do sell a system, a way of life. And I think Americans are in a mood to buy."



13,000 Westinghouse customers at 100 locations throughout the country are seeing the Company's wide-screen "Chain Reaction" program.

# Wide Screen Sales Showmanship

## Westinghouse Presents "Chain Reaction" Program

**S**ALES AUDIENCES are getting the big picture in triplicate as Westinghouse Electric Corporation's new two-hour show, "Chain Reaction," currently tours cross-country.

To convene industrial specialists and salesmen in a powerful business stimulating situation, Westinghouse emblazons its message across a 21-foot-wide translucent screen flanked at each end by slide screens.

In brilliant color, with directional sound, "Chain Reaction" enlivens the meeting room with dramatized ideas on the benefits of modernizing outdated electrical systems in industrial and office locations.

This cinematic mural requires the synchronized operation of two 16mm sound motion picture projectors, three slide projectors, two loud speakers—all operated by one man seated at a small control panel behind the tri-faced screen.

The operator would seem to have his hands full. But the audio-visual package was carefully designed by the Westinghouse Film Division and assembled for accurate mono-operation by Commercial Picture Equip-

ment, Inc., Chicago manufacturer.

The audience sees a full color picture almost as wide as the room or, if the script dictates, three different pictures side-by-side. Sound comes from appropriate directions. Where the change in technique offers more sales story impact, motion pictures blend into slides and vice versa.

A narrator and occasional "legit" actors appear out front. All the other work is done backstage. Movies and slide scenes are projected onto the translucent screen from the rear. Because specially designed short focal length lens systems are used only a 10-foot throw is required.

The synchronization process coordinates the motion picture projectors and slide film projectors operate simultaneously. The movie is projected on the middle panel of the sectioned screen and the slides occupy the two end panels.

The two identical 16mm motion pictures projectors are coupled together with a chain drive. Projector number one provides the "live"

(CONTINUED ON THE NEXT PAGE)

Slidefilm and movie projectors behind the Westinghouse wide-screen.





# Chain Reaction:

(CONTINUED FROM PRECEDING PAGE)

movie film and the sound for one of the speakers. Projector two does not project a picture: a transparent movie film passes through the machine.

Affixed to this transparent film are small pieces of black tape which, at designated points, interrupt the beam from an electric eye. This temporary break triggers the slidefilm projectors, causing the slidefilms to advance simultaneously at the proper moment.

The live movie film in projector one is notched at certain stages to stop both motion picture units automatically. At this point the slide projectors send images over the en-

tire screen and are controlled manually by push buttons. When the narrator is finished with the slides, the motion pictures are resumed for automatic action by another button pushing.

Audience eyes and ears are turned to the ranging interest points by sound which emanates from either or both of two speakers placed at either side of the stage.

Linking its "Chain Reaction" theme to a story of the community effects of one man's decision to convert to an up-to-date electrical system, Westinghouse wide-pans its message to electrical contractors, industrial production and operating management, architects and consulting engineers, building owners and superintendents.

## Project for Materials Handling

### Industry Truck Film Aids Engineering Students

★ Keeping their powered laborers equal to the task of all industry, manufacturers of material handling equipment need future-ready engineers and commercial experts.

Toward this necessity, the Material Handling Institute (71 manufacturers) in 1952 founded the College-Industry Committee on Material Handling Education. Composed of eight college professors, four manufacturing executives and four user executives, this committee thinks up ways to stimulate education in the material handling field.

Production of a 16mm sound film, *Powered Industrial Trucks*, is a recent project of the College-Industry Committee. A black and white exploratory text, the film will familiarize engineering and commerce students with the development, types and uses of fork-lift and other industrial trucks.

Preparation of this film was a

problem suited to the function of the Committee: the film was to be encyclopaedic in content. Previous films were company-produced and featured only one manufacturer's products. Too, these films primarily were of a promotional nature. In production, the film was a job of collection and editing rather than studio creation.

The Committee asked MHI member companies to send prints of all their films on industrial trucks to John R. Huffman, associate professor of Industrial Engineering, University of Southern California. Committee commissioned. Professor Huffman's assignment was to make a composite film of sequences culled from more than 20 films sponsored by 10 companies.

With the aid of a "task sub-committee," Professor Huffman formed a detailed outline from which to build his omnibus reel. Screening the 20 films, he selected over 40

clips. This collection presented a technical nuisance: the numerous laboratories handling the various company films developed the individual clips with the emulsion on different sides of the film.

Aided by H. E. Farmer, associate professor, Department of Cinema, U.S.C. and other department members, the task group spliced together a work print, fusing it with a narrative script. After Committee suggestions, a revised print was readied. The ratio of total footage shot to the length of the final film was 3½ to 1—in this case about 1000 feet.

*Powered Industrial Trucks* moves its vehicular story forward from 1913 when transportation was regarded as the chief material handling job. As the men who check efficiency discovered that repeated loading and unloading was costlier

than transport, the skid and unit principle was adopted.

Soon came such shapes as the low lift platform truck, high lift and the pallet. In 1920 appeared the fork-lift: in 1940, the powerized hand truck. The film demonstrates types and working principles of the many kinds of material handling trucks: weight placement, turning moments, capacities, floor loads.

Other study frames show the industrial tractor and specialized truck uses—such as two fork-lift trucks teaming up to handle an aircraft fin.

Prints are available (sale, rental) through the College Industry Committee. Additionally a number of MHI member companies will have prints. Address inquiries to the Committee: to 3444 So. Yates Ave., Chicago 17, Ill. Attn: I. M. Footlik, Secretary.



Condor Films' crew in production on new Cardinals film.

## Cardinals Star on the Screen

### Colorful Behind-Scenes Story of Baseball

★ Anheuser-Busch, Inc., owner of the St. Louis Cardinals, has just released the first motion picture featuring this popular baseball team. The sound-and-color film, 23 minutes in length, is titled *Let's Train With the Cardinals* and takes viewers on a behind-the-scenes tour of a famous major league team. The picture was produced by Condor Films, Inc., St. Louis.

The picture opens with an exciting action sequence at Busch Stadium in St. Louis, followed by flashback-scenes at the Cardinal spring training camp in St. Petersburg, Florida. Then the story is unfolded as players prepare for the rigors of a major league baseball season. Instruction and training in all phases of the game is pictorially described and a lot of "inside baseball" shown.

Action in squad and springtime exhibition games is also featured as well as regular league games.

Stan Musial, baseball's most popular player according to the All-Star polls, is shown hitting a home run in slow motion. He is also pictured in interesting slow motion studies, as is star second baseman Red Schoendienst. Players' off-the-field life is also depicted.

*Let's Train With the Cardinals* will be distributed nationally by Modern Talking Picture Service and there will be close to 200 prints in circulation at the start of distribution. The picture is designed for general audience appeal and is completely devoid of any commercialism. It will be shown to service clubs, youth organizations, men's amateur and semi-pro baseball

Material handling industry's College-Industry sub-committee which guided new film included these educators: (standing, l. to r.) H. E. Farmer (U.S.C.), J. R. Huffman (U.S.C.), S. A. Larsen (Wayne). Seated (l. to r.) are: I. M. Footlik (Ill. Inst. of Tech.), J. M. Apple (Mich. State), and Harold Amrine (Purdue). They previewed "Powered Industrial Trucks."







The Cards Stan Musial

teams, schools and colleges, lodges and fraternal groups, veterans' organizations, civic and community groups and similar 16mm audiences. There will also be roadshow bookings. Black-and-white prints will be made available for use on sustaining television time.

One unique feature of the picture is a brief sequence with Jimmy Ste-

wart and June Allyson, who were making Paramount's *Strategic Air Command* in Florida at the same time some of the Cardinal sequences were shot. Paramount shot several of the scenes for its picture at the Cardinal training camp and some unusual "movie within a movie" interludes are the result.

*Let's Train With The Cardinals* is narrated by Harry Caray, popular sportscaster for the Cardinals for many years over the 100-odd station Cardinal baseball radio network.

The film was directed by Arthur B. Wright, Jr. and edited by Condor's editor-in-chief, Victor C. Lewis, Jr., A.C.E. The latter had a particularly difficult assignment because of the huge amount of footage shot by three camera crews in all parts of the country. Sound cutting was a major task, too, with 13 sound tracks being used in the "mix" to obtain complete realism with accurate sound effects. Otto Bauhut, Condor's chief sound engineer, handled the sound.

lene cutting machines, inert-gas arc welding equipment, acetylene generators, oxygen and acetylene manufacturing and distributing equipment.

Centering on this manufacturing organization, the story could reach back into the processing of oxygen, nitrogen, argon, helium—all of the rare gases used for tool and product energy-packaging. It could reach



Checking studio scene is director producer John Martin, shown above during making of "Whatever We Do," institutional story of Air Reduction Sales Company.

forward into the distribution and end uses of the company's air-power concentrates, uses so widespread as to inspire the title *Whatever We Do*.

#### Management Approves Outline

Working from his management approved outline, Plants conferred with John Martin, director-producer. With Martin creating the script, doing studio scenes and animation and Plant's internal camera crew gathering location shots, the documentary went into production.

New filming and clips borrowed from other companies (via Industrial Audio-Visual Assn.) brought total footage to 9,000 feet. Determined to include television as part of its outlet, Plants sheared the film down to 900 feet to fit it into the preferred 23-25 minute tv running time.

John McCaffery, NBC newsvoice,



Animation helps make clear the difficult process of gas separation in the Air Reduction Sales picture.

as narrator and dubbed-in background music completed the production detail.

#### Atmospheric Gas Visualized

The Company spent nearly \$20,000 to tell the air reduction tale the way they wanted it told: animation to make visible the individual separation of gases in pure form from the air; everywhere shots to show how such things as liquid gases are produced; how atmospheric gases serve in industry and civilization from the welding of hot water heaters to the glow in neon, the smooth seams of airplanes, locomotives, overland trucks, ships, wearing apparel.

#### Available for Group Showings

Now, *Whatever We Do* is ready for sales meetings, employee training sessions, management development meetings, general groups and tv. It may be borrowed from any Air Reduction distribution office.

Air Reduction's slidefilm, *The Guy Behind Your Back*, was produced with JM Productions for training plant personnel in safe methods of handling oxyacetylene welding and cutting equipment. Its goodguy-badguy cartooning won a National Safety Council Award of Merit. Air Reduction loans this film as a free promoter-aid to other industrial concerns.

## Films Tell Air Reduction Story

### "Whatever We Do" Reveals Scope of Activities

**M**ASTERY OF ATMOSPHERIC ELEMENTS is a thoroughly applied science in the industrial process called air reduction. As manufactured energy, these elements seem almost as pervasive as they are in natural form—blowing heat-power into thousands of mechanical operations.

#### Sales Company's Objective

The Air Reduction Sales Company, sales division of Air Reduction Company, Inc., New York—divisions of which produce, package and distribute oxygen and other atmospheric gases for use in industry—decided in 1951 that people in industry and served by the industry ought to know the full scope of the Company's activities.

This super-promotional story involved making the invisible visible,

the technical clear, the complicated popular. It was to be told to a national audience. This was a motion picture story.

#### Has Audio-Visual Department

The realization it was a film job was routine-induced: Air Reduction includes audio-visuals as a standard part of the advertising program. Headed by Harvey J. Plants, the Company's a-v department has its own camera staff but functions with professional producers to prepare its film messages.

The recently released 16mm color motion picture of the Company story, *Whatever We Do*, and a new sound slidefilm, *The Guy Behind Your Back*, reflect the range of Air Reduction's screen efforts.

With eight national divisions, an international representation plus two foreign subsidiaries, the Company had a big corporate estate from which to draw its complete story. Too big for a single picture, Company officials realized. A series of documentaries would be required.

#### Focus on Airco Equipment

The Company motion picture idea finally focused on Airco Equipment Manufacturing Division. Airco turns out welding and cutting torches, tips, regulators, oxyacety-

Welding equipment safety is theme of "The Guy Behind Your Back."



Frequent conferences with company officials and technicians helped Harvey Plants, Air Reduction's audio-visual chief (extreme left below) to assure authenticity of "Whatever We Do."





# Nylic's "Project 25" Pushes Up Sales Curve With Visual Impetus

**L**AST JANUARY 12th was a big day for the 4,500 agents of the New York Life Insurance Company. Gathered for sales meetings in the company's 160 branches across the country, the agents were introduced to "Project 25," a complete revision of the company's policy forms, premium rates, non-forfeiture values, settlement options and plans of insurance.

No other leading life insurance company has ever attempted a revision of this magnitude in recent times and it had a great impact upon the entire insurance industry. The disclosure was dramatic.

## New Program Top Secret

When Nylic agents came in to the meetings that morning, company officials knew that some of them had been somewhat critical about the company's product, as all salesmen are at times. Rumors of impending changes had, of course, circulated throughout the company, but Project 25 had been kept top

secret until the big change-over day.

As the agents filed in on January 12th they faced an office decorated with big banners and pennants and a recording of the company song going (Keep it Nylic!).

## Cartoon Film Breaks Ice

In case any of the "Show Me!" agents thought the hoopla was more of the same old stuff, the company had on hand as a first order of the day's business a new film, *Family Jubilee*, which couldn't have kidded New York Life more effectively if it had been made by a group of competitors.

And the company honestly thought it merited a little self-kidding, despite its all-time record year in 1953 with sales of over a billion dollars, because what it was about to announce were changes that made established life insurance procedures as old hat as "Yes, We Have No Bananas."

In the film, which ran for about 20 minutes, Chairman of the Board

Devereux C. Josephs and Executive Vice President Dudley Dowell introduced Project 25 and explained why this was a special occasion for the company.

*Family Jubilee* turned out to be a color cartoon analogy of New York Life, with a family of beavers — ma, pa and the little eager beavers — who run a hotel.

In a hilarious lampoon of itself, New York Life showed that when

customers of the hotel's restaurant couldn't get enough variety of food (policies), they'd go to another restaurant (Met. Pru. John Hancock, etc.).

Likening Nylic's assets and surplus to the hotel's safe, the film showed it guarded in the 5th sub-basement vaults.

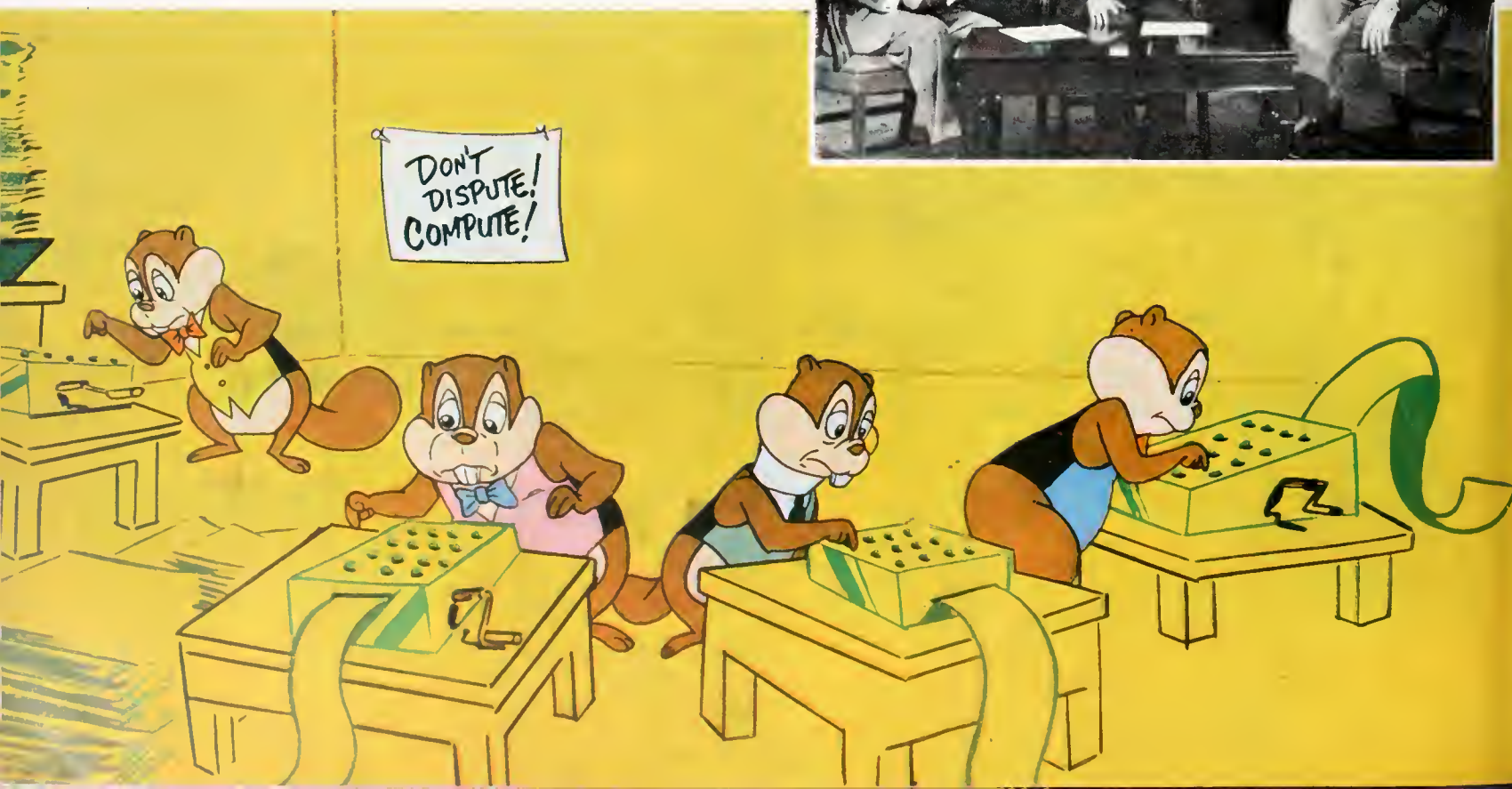
## A Brand New Approach

With this frank appraisal under their belts, the agents then found out just what Project 25 would do. Without going into actuarial detail, what the agents got was brand new merchandise to sell—changed from top to bottom, from how much the customer pays to how much he gets and how he gets it, right down to the wording of the policies. (Example: the old policies included 69 of such foggy legalisms as herein-after, hereunder, thereof, etc., while

Guiding the New York Life Insurance Company toward a record sales year are these four top officers. Shown left to right below are: Executive Vice President Dudley Dowell, Chairman of the Board Devereux C. Josephs, President Clarence J. Myers and Vice President Richard K. Paynter, Jr.



*The family that runs this enterprise: Mother and Father Beaver and their horde of sons, who range in size and shape and age . . . and agility as well as in earning ability ("Family Jubilee")*





## Effective Visualizations Help New York Life Deliver a Major Program to 4,500 Field Agents

☆ ☆ ☆

the new policies, written in simple English, have just a legally necessary four.)

Presentation of the actual changes was made with the aid of a 134-frame color filmstrip using scenes from the movie and charts introducing policies one by one and comparing them with those of competition. This film, including a lunch recess, took the rest of January 12's working hours to complete.

### Definite Ideas on Visuals

New York Life has some very definite ideas about the use of visual aids within the company. In regard to the filmstrip, Andrew H. Thomson, Second Vice President, and James D. Dunning, Assistant Vice President, who supervised the film presentation of Project 25, felt that a slidefilm with recorded sound would be nowhere near as effective for Nylic's specific purpose as a silent filmstrip with live commentary to be given by their own leaders.

They point out that the personal liaison between a group leader—the branch manager—and his agents is the key to the whole system of sales management and to set him aside for the voice of a suave but absent narrator when introducing, describing and discussing a subject like this is not nearly as satisfactory.

Mr. Thomson and Mr. Dunning agree that while a sound motion picture is the most effective device they know of for motivation, the silent filmstrip with commentary best served their purpose as an educational medium, in this specific instance.

### Veto Closed Circuit TV

Commenting on the economics of the presentation of Project 25, Mr. Thomson and Mr. Dunning thought long and hard about closed circuit television in place of the movie and easel charts in place of the filmstrip.

Not only did cost of such a system go away out of range, but there was considerable doubt as to the comparative effectiveness.

Not counting film and filmstrip costs, which would have been encountered in any other method of presentation, Nylic's cost for the 160 shows was only \$150 per branch office, including prints, banners,

recordings, pennants, and new filmstrip projectors—a low figure, indeed.

This is especially so in view of the amortization of the cost of the filmstrip projectors in future field use.

### More Filmstrips in Training

The company is now preparing other filmstrips on such technical matters as agent's contracts, educational courses, etc., which will eventually constitute an important addition to the company's training program.

The point of the visual presentation of Project 25 was to educate the agents quickly—in one day—on how the new changes would affect them and their prospects.

That this was efficiently accomplished is indicated by the fact that in the five months since January 12, virtually none of the 4,500 agents have queried the home office on any of the points brought up that day because of lack of understanding.

Of course, the film and filmstrip did not do the *whole* job, each agent was supplied with armloads of literature, but New York Life feels that the visual presentation started the ball rolling and put Project 25 in full perspective on that single day.

### 38% Sales Increase Noted

New York Life sales have increased 38% in the first five months of this year as against an industry average of just 4%. This, coming



*There was need for shelter, for protection against forces  
cruel and unfriendly. Since that was ages before the motel,  
The Beavers built a family hotel!*

—A scene from "Family Jubilee"

on the heels of 1953's all-time record sales year, may well be attributed to the many factors involved in adjudging sales increases including Nylic's extraordinary new product.

### Results Show Visuals Effect

But the indisputable fact remains that the company's 4,500 agents were quickly and thoroughly indoctrinated on January 12 by this combination of effective visual media and they have brought the full power of their material into play with minimum confusion and with excellent sales results. Their response has been enthusiastic.

New York Life worked with Wilding Picture Productions, Inc., (which has been associated with this company on the preparation of sev-

eral films in the past) in the preparation of Project 25 visual presentation.

### To Each His Own . . .

Trusting fully in the producer's film judgment, Mr. Thomson and Mr. Dunning firmly avoid running about the sets with exposure meters and range finders. "Wilding knows the film business," they say, "and we know the insurance business." □

### First of a New Series

♦ This staff-written report on the effective Nylic program will be followed by other articles on resultful audio-visual programs in the business field.

At nationwide meetings like this, Nylic agents gathered for unveiling of 'Project 25' on that historic January 12.





# PROVING GROUND: Chrysler Inaugural

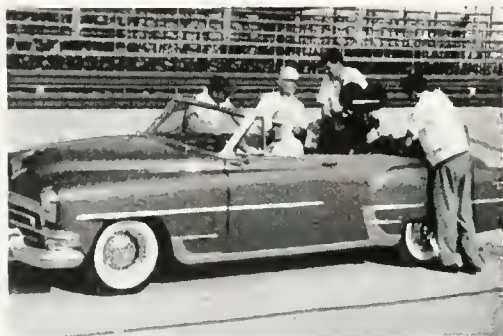
**Swift, Complete Film Coverage Publicizes Chelsea Dedication Event**

**T**RAINLOADS of newsmen from all over the country converged on Chelsea, Michigan, last month, to witness the dedication of the Chrysler Corporation's new proving grounds. Along with this extensive coverage by newspapers and magazines, Chrysler engaged Sound Masters, Inc. to make a complete film record of the event for theatre and TV newsreels, short news films for local TV stations, and a longer picture, in color, for Chrysler dealers and non-theatrical audiences. In addition to the actual events of the dedication ceremonies, Sound Masters also covered general testing activities at the proving grounds.

## New Speed Record for Camera Car

The production crew, under director Frank Donovan, started shooting three days before the actual dedication, in order to get material for close-ups and unusual angles. Much of this photography was done on the high speed oval of the proving grounds, a concrete track 4.7 miles in length, in which the turns are so banked that at a speed of 140 MPH a car will actually ride at the top of the curve without outside thrust. As a matter of fact, it is impossible to hold a car at the top of the curve (which is banked at 36 degrees) at a speed of under 100 MPH.

Therefore, in order to photograph cars running behind a camera car at the top of the curve, it was necessary for the camera car to run at high speed. This car, a stock Chrysler convertible, made over 40 laps at a speedometer speed of over 120 MPH. The speedometer may



Camera car at Proving Grounds pictured (l to r) with Tom Marker, Chrysler film chief; Dick Vollmer, test driver; Frank Donovan, director; Bill Storz, cameraman; Bill Storz, Jr., asst.

not have been accurate (they never are) and the actual speed was probably not much over 115 MPH, but there is little doubt that a world's closed course lap record for a professionally equipped camera car was established.

An interesting sidelight on photographing cars running behind the camera car on this 36 degree curve is that, when they were photographed with the camera level, there was no impression that the car was on a banked curve. Rather, the material on the screen looked as though the car was running down a long straight

hill. In order to get the effect of the car being tilted at a 36 degree angle it was found necessary to tilt the head of the camera sideways at 36 degrees opposite to the slant of the curve so that when the camera car was tilted 36 degrees on the curve, the camera was level with the ground below the track.

Prior to the dedication, a film news story was made on the record-holding woman airplane pilot and driver, Betty Skelton, showing her driving on the track in a Dodge Firearrow. Miss Skelton is a very pretty girl, 27 years old, who has been flying since she was 11 and who holds numerous records, including the world's



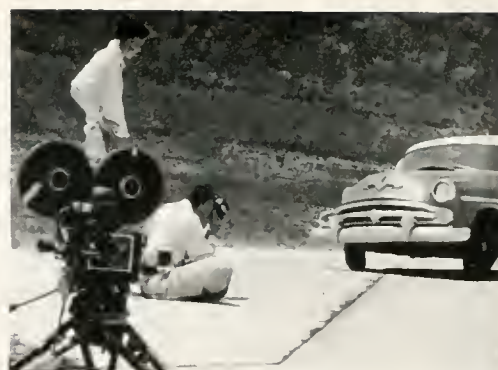
Aviatrice Betty Skelton, shown above with W. C. Newburg, president of the Dodge Division of Chrysler, drove this Dodge Fire Arrow sports car over 144 mph.

altitude record for light planes, and the unofficial world's speed record for piston driven planes. On the day of the dedication, Miss Skelton, doffing her high heels for ballet slippers, set numerous records in that she was the first woman race driver ever to be officially timed by the AAA. She drove the Dodge Firearrow, a custom built sports car, at a speed of 144 MPH.

Other important events in the dedication included speed runs by the drivers and cars that took the first four places at this year's Indianapolis 500. The record for "Indy type" cars on that rough track is 131 MPH in the actual race and 141 MPH in qualifying laps. All of the drivers did better than 160 MPH at the proving grounds and the fastest lapper, Jack McGrath, hit 179.336 MPH. Even more sensational than the runs of the Indianapolis cars, Tony Bettenhausen, in a stock New Yorker DeLuxe Newport sedan, chosen from the production line at random by AAA officials, completed a 24 hour run at an average speed of 113.131 MPH.

## Overnight Coverage for News Services

After covering the dedication ceremonies from 10 AM to 4 PM, the 35mm Eastman color film was put on the 5 PM plane from Detroit, developed at Pathe Laboratories in New York over night and fine grain 16w 35mm prints were delivered to the theatrical newsreels and television news services the following morning. 200 16mm prints were mailed to local television stations the next day. In other words, the film



Proving Ground axle test: catching speed and durability in flight above are Bill Storz, cameraman, as assistant, Bill Storz, Jr., looks on.

was shipped from Detroit, developed, cut, written and the necessary fine grains and 200 16mm prints were out in less than 24 hours after the events took place in Chelsea, Michigan, 70 miles north of Detroit.

To almost top that, the Sound Masters crew went back the next week and covered another racing car with an experimental Chrysler engine which broke McGrath's mark of 179 MPH made the previous week, and set a new mark of 182 MPH. This car was driven by Sam Hanks, 1953 AAA champion. In this case, the run was staged on the day before it was actually timed by the AAA so that 200 prints were in the mail in New York to the television stations within an hour after Hanks had completed his run in Chelsea.

## Firestone Shows a Period Piece:

**"Goggles and Gauntlets" Pictures  
Vintage Autos on Glidden Tour**

★ The Firestone Tire & Rubber Company has announced the release of *Goggles and Gauntlets*, a new 15-minute, 16mm sound and color motion picture based on the 1953 renewal of the Glidden Tour.

This American version of *Genevieve* is the picture story of the trek from Cleveland to Detroit, via Columbus and Toledo, Ohio, of some 300 vintage automobiles. Catching the nostalgia of that period at the turn of the century when automobile reliability tours were organized by the American Automobile Association, *Goggles and Gauntlets* was filmed by Firestone camera crews and the production completed by Vogue-Wright Studios, Chicago.

Early scenes, utilizing museum sets, are followed by reatments of cross-country tours. Then the 1953 renewal of the Glidden Tour takes up the theme as 330 old cars make their way northward to the big finale at Detroit. The various stops along the way have their part in *Goggles and Gauntlets*, with scenes at Dearborn Village adding an authentic period touch.

In case you're wondering, the Glidden Tours were named (in the 1900's) for Charles Glidden, wealthy Boston industrialist, who donated the trophy which encouraged early efforts to prove that the automobile was a reliable means of transportation.

Association Films, Inc. will distribute free loan prints to interested business and educational audiences.



# Key to Better Business Meetings

**"All I Need Is a Conference" Visual Answer to Widespread Need**

ONE OF THE HEALTHIEST trends in business and industry today is the increasing emphasis on group participation. It shows itself in many ways—by sharing the solving of problems among the people most directly concerned in order to obtain full cooperation, by reliance on discussion rather than on dictation, and by dissemination of information not only among the people at the top but throughout the organization.

## Conferences Held on Every Business Level

This group participation is carried out to a great degree in meetings and conferences. Meetings and conferences loom large in every phase of industrial life. They take place on every level—in the presidential board room, among department heads and with supervisors and staff employees on the production line. They serve a host of purposes—solving problems, ironing out sore spots in personal relations, and providing a forum where individuals can express their views. They are used for teaching new skills and new approaches and for passing the word rapidly and accurately.

Naturally enough, business films are strongly reflecting this trend. More and more, they are being specifically devised for use with the group participation method. This means that they are designed to arouse the kind of emotional re-

sponse that leads to group discussion and debate. Instead of laying down principles in text-book fashion, the films deliberately leave important questions open for the audience to think and talk through on their own.

Here, however, is where a problem arises that affects meetings and conferences of all types and seriously handicaps the effectiveness of films designed for group participation use. Simply stated, this problem is a lack of trained, experienced leadership. Too many meetings are time-wasting failures and too many films produced with great care and expense miss their mark because the people who conduct the meeting and attempt to use films as a cornerstone have never been exposed to the techniques needed to do their job successfully.

## Three-Part Program Includes the Picture

Aware that this problem is nation-wide, and affects not only business but government, education and all other fields where group participation is vitally important, the General Electric Company's Education and Training Services Division has joined forces with Henry Strauss & Company to produce a program aimed at alleviating it. The program consists of three units—a 30-minute motion picture, *All I Need Is A Conference*, a training course manual on



Phil Hyatt, the Conference Leader, moves to head off argument about responsibilities as he tries to point meeting toward successful solution of problem before it. (a scene in "All I Need Is a Conference")

conference leadership closely integrated with the films, and a "do's and don'ts" primer on leading meetings. It is currently being used to train executives and supervisors in General Electric and is available for sale by Henry Strauss & Company to any interested organization.

The philosophy embodied in *All I Need Is A Conference* is one that can be profitably taken to heart by anyone who finds himself called on to lead any type of meeting or group activity.

## It Can Be Summarized Like This:

1. Meetings and conferences can achieve highly worthwhile results in a great many areas.
2. Whether they produce these results or end in failure depends largely on the skill of the man who runs the meetings.
3. The one thing that holds true for all meetings is that to deal with the problem on the table, the leader must understand and know how to deal with the people around it.
4. The leader's number one job is not to dictate to his group but to help them to think together—to draw out the best each member is capable of contributing, and to pull together in workable form the results they have achieved.
5. He can get this important job done if he follows certain basic precepts:
  - a. Preparing himself and his conference members in advance.
  - b. Taking all necessary steps to provide for their physical comfort.
  - c. Clearly defining the business at hand.
  - d. Awakening the enthusiasm of the group by helping them realize the self-interest they have in the success of the meeting.
  - e. Motivating them to think for themselves rather than manipulating them to arrive at some predetermined answers of his own.
  - f. Recognizing that each member brings with him personal problems that deeply affect his behavior in the meeting, his approach to the material presented, and even his attitude to the leader.
  - g. Refusing to be thrown by disinterest, antagonism, shyness or any other negative reaction from the group or individuals.
  - h. Summing up effectively and following through wherever necessary.

*All I Need Is A Conference* gets these ideas across with a minimum of lecturing. Instead. (CONCLUDED ON PAGE SEVENTY-ONE)

**People you meet in meetings:** (l. to r.) Dan Morell (amiable rambler); Doug Mathews (worrier); Russ West (disinterested); Sam Alden (competent, harassed); Ed Conover (golf-crazy).



**Personal hostilities** carried over to the conference table were another problem the conference leader had to solve to get results . . .



**The make or break moment:** Conference has come up with a solution to the problem but with some members unconvinced the meeting could still break down.



**A million miles away . . .** Doug Mathews shares a personal worry with Ed Conover who is really thinking about his afternoon golf date.





# THE NATIONAL AUDIO-VISUAL CONVENTION

**F**IFTEEN YEARS AGO, a pioneering group of regional audio-visual dealers formed the nucleus of the first trade association of their service business. Spearheading the group effort were such men as the late C. R. Reagan, Jasper Ewing, Bernard Cousino, J. M. Stackhouse, D. T. Davis and Olson Anderson. This month the outgrowth of that movement, a vigorous and growing National Audio-Visual Association, held its annual convention at Chicago's Hilton Hotel on August 1-1.

Some 3,000 persons, including the dealers, their salesmen and families as well as educators, church audio-visual workers, industrial film users, manufacturers and producers of audio-visual materials attended the convention and visited the largest trade show in NAVA's history.

Five other national organizations held annual or regional sessions concurrent with or preceding the NAVA meetings. Their members and guests shared the benefits offered by visiting the 162 exhibits which overflowed the Exhibition Hall of the world's largest hotel. They also enjoyed well-arranged recreation.

## These Groups Participated

Groups meeting during the Convention included: National Audio-Visual Association (NAVA); Educational Film Library Association (EFLA); Catholic Audio-visual Educators Association (CAVE);

## Largest Trade Show and Concurrent Meetings Attract 3,000 to Six-Day Chicago Program

Association of Chief State School Audio-Visual Officers (ACSSAVO); Audio-Visual Conference of Medical and Allied Sciences, and Industrial Audio-Visual Association (IAVA). National sales meetings were held by 21 supplier companies during the convention.

General chairman of the 1951

NAVA Convention was Jack E. Lewis. Publicity affairs were headed by Robert Saichek, chairman; Phil Tobin was chairman of the Projection Committee. The important Resolutions Committee was headed by past-president E. E. Carter.

An important event not directly associated with the convention but

organization has grown from less than 100 members to more than 700 dealers, film libraries, manufacturers, producers and distributors of equipment and materials. Although its annual income is approximately \$50,000, this sum is being increased to provide adequate reserves.

NAVA members voted an increase in both dealer and advisory members' dues during the convention business session. It was also indicated that the 1955 convention would be again held in Chicago.

## Better Selling Is Keynote

The convention's pragmatic keynote was sounded by featured speaker Jack Lacy, sales expert, who spoke at the first general session on "how to be better salesmen." This and related themes were developed in private company dealer meetings and sectional sessions. Among these were: Educator-Dealer Relationships; Selling Industrial Users; Expanding Markets for Entertainment Films; and Selling Educational Films and Filmstrips.

Other sectional meetings included: Selling Magnetic Recording



National Audio-Visual Association executive officers for 1954-55 are pictured above: (seated l to r) Alan B. Twyman, Dayton, first vice-president; Jack E. Lewis, Wichita, president; and Carroll M. Hadden, Louisville, chairman of the board. Standing (l to r) are: William W. Birchfield, Montgomery, Ala., treasurer; Ainslie R. Davis, Denver, second vice-president; and Francis J. Didier, New Orleans, secretary.

OFFICIAL CONVENTION PICTURES BY FRANK ASSOCIATES

NAVA Board of Directors for 1954-55. Front row (l to r): Don White, executive vice-president; William W. Birchfield, Alan B. Twyman, president-elect Jack Lewis; board chairman Carroll M. Hadden, Ainslie R. Davis, and Francis Didier. Second row (l to r): directors R. R. Riley, Houston, Texas; Harold Newman, Kalamazoo, Mich.; Harold A. Fischer, Chicago; W. G. Kirtley, Louisville; L. C. Vath, Sharpsville, Pa.; George Roghaar, Arlington, Mass.; and Robert L. Schoemaker, St. Charles, Ill. (chairman NAVA Advisory Members Liaison Committee). Back row (l to r): O. H. Coelln, Jr., Chicago; Lew Lash, Detroit; Marvin Melnyk, Winnipeg, Man.; J. W. Kintner, San Francisco; P. H. Jaffarian, Seattle; Frank Bangs, Wichita; and Carl Nater.



indicative of NAVA's broadening service to its dealer membership was the National Institute for Audio-Visual Selling held at Indiana University on July 25-29. 62 audio-visual dealer salesmen completed the four day "short course" in salesmanship and management under the combined guidance of Indiana University instructors and experts from within their own industry.

## Growth of NAVA Reviewed

The growth of NAVA as cited by Don White, executive vice-president, at the annual business meeting was an index to the burgeoning of the field the association serves.

Illustrating each paragraph of his "activities" address with slides, White described the many and far reaching projects instituted by the association, noting that NAVA now has 10 affiliated state, regional and local dealer associations.

In the eight-year period since he became affiliated with NAVA, the



Sales expert Jack Lacy of Newton, Mass. was the keynote speaker.

Materials and Equipment, Serving the Church, and Dealer Advertising and Sales Promotion.

♦ Living up to its advance billing as the main attraction of the Convention, the National Audio-Visual Trade Show surpassed previous records in participation and attendance, offering visitors a comprehensive first hand survey of the size, quality and versatility of the industry which serves the audio-visual field.

Among the 162 exhibits sponsored by 129 companies active in





The annual business meeting of NAVA is addressed by Don White, executive vice-president, who delivered his report to the membership as officers and directors (background) listened attentively. The association's manager reviewed an unusually active past year, revealed future plans for promotional services on behalf of the audio-visual industry.



The Audio-Visual Conference of Medical and Allied Sciences was convened during the National Audio-Visual Convention. Heads of audio-visual programs within such organizations as the American Medical Association and the American Dental Society joined with medical college experts in discussing their mutual interests on August 2 and 3.

various phases of a-v endeavor, 85 booths displayed products, equipment and laboratory services. Thirty-nine new exhibitors indicated participation growth.

These exhibits included scores of motion picture and slide projectors, sound recording and reproduction equipment, screens and lighting devices. Sound reproduction and synchronization was accented but items ranged from the latest in professional editing equipment to classroom flannel boards.

#### Cardinal Stritch a Speaker

Church interest in a-v utilization was symbolized as the Sunday sessions of the Convention formally opened with a special audio-visual church service. Later Sunday, the CAVE general session listened to an address by his Eminence, Samuel Cardinal Stritch, Archbishop of Chicago, and subsequently discussed "A-V Techniques for Teaching Christian Social Living." CAVE also conducted classroom demon-

strations of teaching with a-v materials.

Churches were reported to have averaged 528 showings each last year. More than 33% of these churches have film libraries of which more than 62% were established since 1950. Sixty-one per cent of the churches own sound motion picture projectors, 66% slide and slidefilm projectors.

#### Industry Still Largest User

Industry was reported as still the largest user of 16mm films and equipment, the number of projectors in use having increased 500% since the end of World War II. In the same period, the production of industrial sound films has increased 100%, it was said.

In 1948, medical a-v libraries had an average of 102 film titles. Today, the average is reported as 381 titles.

The future growth area was indicated by the statement that 10 million members of seven thousand

national organizations use audio-visual materials and films but that this figure represents less than 10% of the total membership of these business, industrial and government groups.

#### NAVA's Officers and Directors

♦ Officers and board members elected for the new year were:

President—Jack E. Lewis, Lewis Film Service, Wichita, Kas.; First Vice-President—Ainslie R. Davis, Davis A-V Company, Denver, Colo.; Secretary—Francis J. Didier, Delta Visual Service, New Orleans, La.; Treasurer—William W. Birchfield, Alabama Photo Supply, Ala.

Directors at Large—Ray Swank, Swank Motion Pictures, Inc., St. Louis, Mo.; Jerome W. Kintner, Photo & Sound Co., San Francisco, Calif.

Regional Directors—(Middle Atlantic States): L. C. Vath, L. C. Vath A-V Aids, Sharpsville, Pa.; (Midwestern States): Harold New-

man, Newman Audio-Visual Aids, Kalamazoo, Mich.; (Southeastern States): C. W. Petty, Christian Film Service, Charlotte, North Carolina; (Southwestern States): R. R. Riley, Audio-Visual Services, Houston Texas; (Canadian Region): Marvin Melnyk, Audio-Visual Supply Co., Winnipeg, Man.

#### The 1955 Advisory Committee

Elected to the 1954-55 Advisory Members' Liaison Committee were: (Projectors, Motion Picture and Still): Bob Shoemaker, DuKane Corporation; (Projection Accessory Equipment): Hal Fischer, Compo Corporation; (Educational, Information and Entertainment Films): Carl Nater, Walt Disney Productions; (Religious Films and Filmstrips): Vic Growcock, Concordia Publishing House; (Audio, Recording and Reproducing Equipment): Howard Marx, Ampro Corporation; and (Publications): O. H. Coelln, Business Screen Magazine. 

Industrial Audio-Visual Association members and guests held an informal luncheon meeting at the Blackstone Hotel prior to a trade show visit. Among those pictured below are Mike Ritt, IAVA regional director; Charles Shaw; Al Nelson; O. H. Peterson, William Connelly, guest Sophie Hohne and (foreground) W. M. Bastable.



Another IAVA luncheon table at the Blackstone on August 3 included Tony Younker, John Bakke, Victor Johnson, John Powers, Red Hogan, Stephen Miranda, Dayton Richert, William Cox and Henry Serdy. Following the luncheon members of this group toured the NAVA Trade Show at the nearby Hilton Hotel.





"VISION IS THE ART OF SEEING THINGS INVISIBLE"

## He Unveils Nature's Secrets

In the Technical Perfection of a Suburban Studio  
John Ott Works Modern Miracles in Time-Lapse Films

BY EDWARD McGRAIN



John Ott . . . botanical Boswell

Mary, Mary quite contrary,  
How does your garden grow?

MARY'S CONTRARIANCE may have stemmed from her inability to say just how her garden did grow. The nursery rhyme gardener's perplexity would have vanished could she have visited John Ott in his ingenious camera garden in Winnetka, Ill.

Every Sunday this unusual gardener answers the question Mary evaded for the pleasure of zealous viewers of intelligent TV. Strangely facile and breathtaking facsimiles of his garden's delights aborning from the earth, blossoming and maturing and Ott's backfence narration give those who would learn wonderful motion picture lessons in life and growth.

Films for television are but a segment of Ott's motion picture activity. His cinematic efforts play a valued part in the non-theatrical and theatrical film industries. His specialized facilities for photo-preserving the details of growth, for "visualizing the invisible" are sought by major sponsors and producers.

During some 30 years of his own growth from an inquisitive boyhood, Ott has combined his interest in botany with his interest in photography. His talent for combination was so extraordinary and his interest so constant that his work has taken him to the advanced crossroads of science and culture where he already serves progress in both avenues.

For in solving the mysteries of his garden, Ott began solving other mysteries. Solving them, he began to aid the fields of agriculture, industry and medicine.

The source of Ott's solutions is a



Batteries of time-lapse cameras are set to record Nature's handiwork.

long-developed expertness in the picture making art termed "time-lapse" photography. Time-lapse photography has been in use since the early days of cinematography. At Marcy Institute, Paris, in the 19th century, a water-driven, guillotine-like apparatus was used to make time-lapse pictures of the opening of a flower. Time-lapse methods have become an integral part of laboratory filming.

But in the way of scientists, Ott discovered time-lapse for himself and made it his own.

Ott's motion picture cameras operate automatically to take single frame "snapshots" on a reel of 16mm film. These snapshots, taken at regular intervals, together form a recorded sequence of subject development. Projected at standard motion picture rate (24 frames a second), these reels hurry the sequences, speed a growth which requires weeks, months or years to record into an action requiring a few seconds to view.

Regarding the snail labor behind his screen burst results, Ott is

stoical. "Most people think rpm means 'revolutions per minute,'" he grins. "With me, its one revolution per month."

That Ott's two chief hobbies were his real career team became apparent when his banking career seemed rather in the way and his Navy stint an untimely delay. Now, even his sailing trophies are but flank guards to his awards from judges of good television.

Ott's tryst with time-lapse began in the 1920's when he graduated from his Brownie box camera to his first motion picture camera. Retracing his steps as a Brownie bug, he shot everything in sight then concentrated on his favorite subject—plant life.

To record the growth of apple blossoms, he took their picture every hour, jumping into camera action at the ring of an alarm clock. Four days and nights of alarm photography convinced the 17 year old researcher that the subtle blooming of apple blossoms could only be captured by the exact diligence of an automatic machine. A machine

that would snap individual pictures with greater frequency than he had attempted manually, and for over a longer period of time. A machine that didn't have to go to sleep or go to school.

Around the innards of the kitchen clock, Ott fashioned a timing mechanism which worked the cameras and flicked on and off the lights. There still were problems but Ott was getting the sequences he wanted. The problems could be overcome by maneuvering light, controlling the air, toying with temperature, modulating moisture, tinkering with time.

Ott's success in controlling the conditions of plant growth and mechanizing photography was such that by the mid-40's the authority and excellence of his club movie lectures caught the attention of Hollywood and the non-theatrical film sponsors.

The photo-botanist's first master-time-piece, filmed over several years, is called *Flowers in Action*. Here are images of grace as the camera quickens for human eyes the secret continuity of natural growth, spiriting the flowers in their slow burst of fruition. Here are the leaves unfurling, the buds stretching and hobbing toward the sunlight, yielding their members in tender glory, here visible the delicate depths, the shadings striking and discreet.

The film builds to a "Ballet of the Primroses," an aesthetic charm starring 11 dazzling garden damsels dancing to the 3/4 time of Johann Strauss.

To create this two-minutes of intricate whirling fantasy required five years. Ott designed flower pots that moved along tracks on wheels. In each pot was an electrical heating element and a water tube. Across a photo stage, complete with curtain and backdrop, moved the cable-car flower pots.

With his heat-water units wilting and refreshing the flowers at desired intervals, Ott engineered the flowers into different perspectives, attracting the leaves from side to side with alternate floods of light. Controlling the up, down and side-ward motion of the leaves, Ott created the cadences he set to waltz music. Production time might have been held to three years but Navy (CONTINUED ON PAGE SIXTY-SIX)

A rose unfolds its beauty to the magic of the time-lapse camera.







*It's the picture that counts*

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# In the PICTURE PARADE

NEWS ABOUT PICTURES AND THE PEOPLE WHO MAKE THEM

## Broad Labor Relations View Expressed in New Woodward Film

♦ A new management-by-labor concept is demonstrated in *The Woodward Way*, a new 30-minute color motion picture.

Perhaps more unique than the methods described in the film is the fact that *The Woodward Way* is sponsored by a profit enterprise—the Woodward Governor Company of Rockford, Ill.

Founded by inventor Amos W. Woodward in 1870, this company manufactures governors for firms manufacturing Diesel, aircraft, water turbine and allied equipment. While developing industrial governor mechanisms, the Woodward Company developed its unusual kind of plant government.

*The Woodward Way* time-clocks a concern which maintains that: a man's workshop should be as attractive as his home; a loafer not only cheats himself, but the rest of us too; there are no employee's here—all are stockholder members or worker members.

This *Way* shears the supervisory staff to a minimum. Certain management duties are shouldered by Woodward members. The blueshirt responsibility extends to the payroll. Each worker's pay is determined by the vote of associate workers under a "you-make-what-you're-worth" system.

*The Woodward Way* was produced by Atlas Film Corporation, Chicago. The film is being circulated nationally.

## "Chuck Hansen" Combats Prejudice in Growing Number of Showings

♦ Chuck Hansen is one guy who really works overtime—and for free. He is the "leading man" of the human relations film, *Chuck Hansen—One Guy* which, since its release last year has been shown to employees of over 30 corporations.

Sponsored by the National Conference of Christians and Jews, the 26-minute, color film dramatizes the demoralizing and wasteful effects of prejudice in an industrial society.

The film's appeal and value derives from the fact that plant audiences can readily recognize Chuck. He is an employee (of General Cable Corporation, Bayonne, New

Jersey), he is a likeable guy, a good worker. His prejudice is nearly an unconscious thing but its casual acts press the thorns of tension which destroy human relations and are figured to cost industry billions of dollars.

Such companies as Western Electric, Standard Vacuum Oil, Aluminum Company of America, Proctor and Gamble, International Harvester, Equitable Gas, and the Kellogg Company have shown their employees this film.

Produced by D.P.M. Productions, Inc., *Chuck Hansen—One Guy* won a Freedoms Foundation award this year. It is being circulated without charge from Council

regional offices or from Films of the Nations, 62 West 45th Street, New York.

## Chrysler Signs Jerry Fairbanks for Feature on 1955 Models

♦ For the fifth consecutive year, the Chrysler Division of the Chrysler Corp., Detroit, has signed Jerry Fairbanks Productions, Hollywood, to produce a color feature motion picture on its new line.

The 1955 Chrysler and the sponsor's new proving grounds at Chelsea, Michigan, will be shown in a 40-minute subject now being scripted by Leo Rosenerans. Pictures will be premiered at nationwide dealer showings.



Scene in "A Call for a Man"

## U.S. Army Recruiting Chaplains With Pix: "A Call for a Man"

Chaplains have marched with soldiers since the first Crusades. Today, as crusades multiply, chaplains are in proportionate demand.

With a 19 minute color film, the United States Army is sounding *A Call for a Man*; a recruiting tribute to the chaplain.

A dramatic profile, the film answers the old glib GI rejoinder "go see the chaplain" with a picture of such a man in action. Reviewed are his innumerable campside duties as chapel pastor, counselor and social-athletic organizer.

His sermons are seen as a realistic preparation for mortal combat. Dialogue suggests the endless parade of personal problems he attends to—helping the hundreds of GIs who do seek his aid and guidance.

This heartening reveille was marshalled on celluloid by MPO productions, Inc., New York.

## "Holiday in Philadelphia" Tells City—Delaware Valley Growth

♦ Waving to tourists is *Holiday in Philadelphia*, a new 14-minute municipal travelog in color sponsored by Philadelphia's Board of Trade.

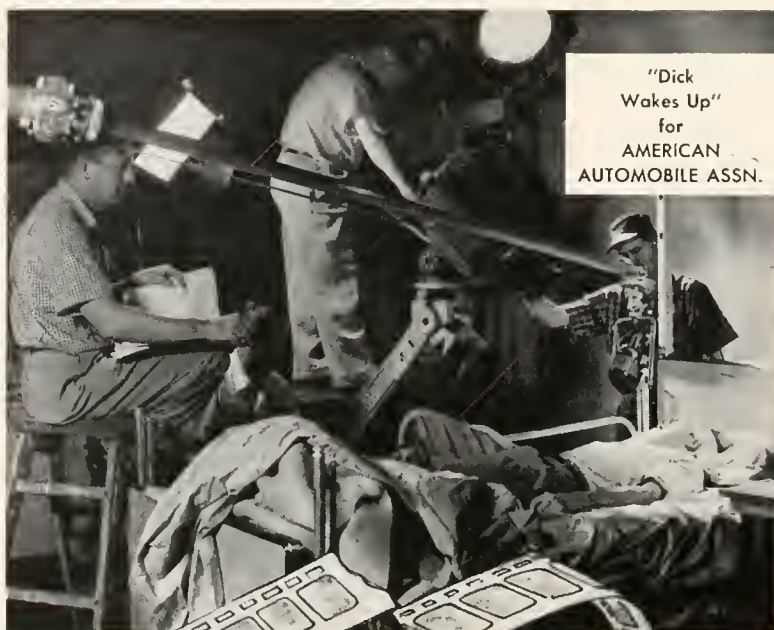
Ogling around the Quaker City, the Louis W. Kellman Productions' film shows how the old historic town has grown into a modern American metropolis. The city's prosperity is placed in a regional context—the progress of the Delaware Valley.

Produced under the executive supervision of Louis W. Kellman, the picture is the first in a series of three films on Philadelphia. It was directed by Paul Wendkos from a script by Josephine Hansen.

Distribution throughout the U. S. is being handled by the sponsor's Commercial Museum.

♦ The story of any one man's real experience finds its startling parallel in that of every one of us.

— JAMES RUSSELL LOWELL



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## How movies help Minute Maid warm up sales for frozen orange juice

Minute Maid Corporation uses two different types of movies to help promote its frozen products at both dealer and consumer levels.

### To put it on the shelf . . .

Last year, Minute Maid's salesmen marched into meetings of wholesale grocers and chain stores, set up their Kodalcope Pageant Sound Projectors, and presented "The Parade of Stars," a 25-minute film covering Minute Maid's consumer advertising and sales promotion program. The movie entertained and convinced. The use of film also helped to assemble all buying influences in a single room for the presentation, greatly reducing the selling time required.

### To move it off the shelf . . .

To entice consumers, Minute Maid showed another movie, "The Marvel of Minute Maid," to home-economics groups, P.T.A. meetings, men's and women's club groups,

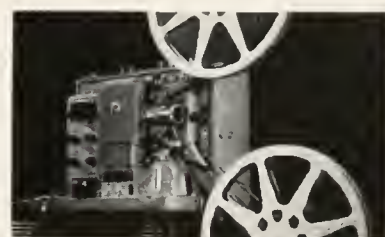
and similar organizations. It tells the story of concentrated fruit juices from tree to table. Narrated by Bing Crosby, this film has played an important part in squeezing the orange juicer out of the American kitchen. And it has helped to make the 6-oz. can of frozen concentrate one of the most common items in the housewife's shopping basket.

### To keep salesmen moving faster . . .

Minute Maid Corporation uses 8 Kodalcope Pageant Projectors in its sales program. "The Pageant's easy portability makes it ideal for sales calls," says James Rayen, Minute Maid Advertising Manager. "It's easy to set up and operate, too. Yet it does a regular 'theater job.' What's more, when our salesmen are out on the road, their projectors have to take a lot of knocking around. But because of its pre-lubrication feature, the Pageant can take it . . . and without a bit of

*maintenance. We've never had a breakdown."*

Like Minute Maid, you, too, may find the answer to your need for a dramatic sales tool in the Kodalcope Pageant. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.



Kodalcope Pageant Sound Projector, Model AV-151. There are 6 models to meet every 16mm. visual or ocoustical need. And each Pageant Projector is priced with the lowest in its class.



**PROBLEM:**  
How do you sell weather?

**SOLUTION:**  
Put it on slides.

Weathercosts of America, with offices in St. Louis and New York, is a firm of weather consultants providing forecasts and surveys to industry.

In selling its services, Weathercosts' salesmen use an easily portable Kodalcope Table Viewer. Slides show rudiments of meteorology and steps taken by Weathercosts to relate weather to client's own particular operation.

"We have found the Kodalcope Table Viewer helps us cut selling costs," says President William J. Hartnett. "Since the service we sell is rather complex, selling with the Viewers requires fewer call-backs. The potential customer gets a vivid Kodachrome Film story the first time."

### EASTMAN KODAK COMPANY

8-47

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Please send name of nearest Kodak Audio-Visual Dealer, complete information on equipment checked:

☐ Kodalcope 16mm. Pageant Sound Projectors ☐ Kodalcope Table Viewers

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STATE \_\_\_\_\_

**Kodak**  
TRADE-MARK



## what's new in motion pictures

### Sponsored Film Shows Art of Tiling for Home Decorators

♦ Annually, hosts of handy home folk consult in family circles on such projects as "Let's fix up the kitchen" or "The bathroom needs a new floor."

To give distributors a seat at these domestic sessions, Hachmeister-Inc., Pittsburgh manufacturers of Coronet Plastic Wall Tile and Vinyllex Plastic Floor Tile, have sponsored *Weekend Remodelers*.

This sound and color motion picture follows an exemplary family of home-makers through a kitchen-bathroom renovation. Mom, Dad and Son install the tiles themselves, guiding the audience in such matters as measurement, application of cement and wise selection of redecoration "extras."

Besides convincing sales prospects, the promotional film will be used in a Do-It-Yourself course at the Georgia Institute of Technology.

The film is being distributed by the company to service clubs and educational groups through Hachmeister-Regional Sales Managers and Distributors. It is available for immediate bookings from the company, Pittsburgh 30, Pa.

\* \* \*

### Farm Bureau Film's Top Award

♦ Flushed with the success of *Transportation Underground*, the Indiana Farm Bureau Cooperative Association, Inc. is sponsoring a second motion picture.

In production at Robert Young Studio, Indianapolis, (producers of the previous film) the new picture will tell the story of grain storage and marketing.

*Transportation Underground*

Below: Robert Young, producer, and Mel Cranfill, head of advertising, Indiana Farm Bureau Co-op, examine rushes of new film on grain storage.



which recounts the construction of the Co-Op's 230-mile oil pipeline won first prize at the National Council of Farm Cooperatives' Information Service Fair earlier this year.

The new film will be completed and available for educational use by early fall.

\* \* \*

### Sound Masters Lights Mormon Tabernacle for Alcoa Short

♦ A three-minute "capsule documentary" commercial featuring the Salt Lake City Mormon Tabernacle and its choir recently was sponsored by the Aluminum Company of America on Edward R. Murrow's *See It Now* tv program.

Photo lighting the great oval Tabernacle interior was a particular location problem for Sound Masters, Inc., New York, producers of the film.

## what's new in business slidefilms

### Martin-Senour Auto Finishes Story Featured in New Slidefilm

♦ The story of Martin-Senour Company's automotive finishes is told for its jobber salesmen in *Opportunity on Wheels*, a 15-minute color training sound slidefilm recently completed by Sarra, Inc., Chicago producers.

The sales trainer briefs with examples—raw materials, lab shots, factory, jobber and the spray gunner jacketing the new bodies with Martin-Senour paint.

Scripted by Wayne A. Langston with Ray Mueller directing photography, the film will have nationwide circulation. It was produced

through the sponsor's advertising agency, McFarland, Aveyard & Company, Chicago.

\* \* \*

### Woman's Home Companion Shows Kitchen Designs in Color Strip

♦ Aiming at the heart of its WOMAN'S HOME COMPANION readership, the Crowell Collier Publishing Co. is presenting a 35-frame, color slidefilm.

The film, *Two Heart-Saver Kitchens*, is offered in cooperation with the American Gas Association. Distributed by the magazine's Merchandising Department for \$2.00, the slidefilm features two Heart-Saver all-gas kitchens from the Companion's equipment pages.

Accompanied by a detailed commentary, the film shows Mrs. Housewife how to save her heart by saving steps in kitchens adapted from plans of the American Heart Association.

The Magazine's Merchandising Department address is 640 Fifth Ave., New York 19, N. Y.

\* \* \*

### Use of Consumer Credit Told in Household Finance Filmstrip

♦ Guidance for more than 100 million people in the United States using consumer credit is available in a new slidefilm sponsored by the Consumer Education Department of Household Finance Corporation.

*How to Use Consumer Credit Wisely* is a black and white 35mm silent film. It is accompanied by a script for live narration.

The slidefilm centers on a homemaker who explains how consumer credit aids her married life. Charge accounts, time payments, cash loans help her family to meet emergencies and to use goods while payments are made from future income.

Consumer credit is given credit for maintaining mass production and distribution of consumer goods. How to make wise use of each type of credit is shown.

The film is available for one week free except for return postage, from the Consumer Education Department, Household Finance Corporation, 919 North Michigan Avenue, Chicago 11, Illinois.

\* \* \*

### Free Sound Slidefilm Guide

♦ While the supply lasts, the Du-Kane Corporation, St. Charles, Illinois is offering a Sound Slidefilm Guide listing many useful sound slidefilms, mostly free loan. Request on company letterhead from Audio-Visual Department.

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**Jewel**  
of the industry!

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Technical excellence combined with film production facility and economy has earned the **MAGNASYNC** a proud reputation. Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

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1600 Broadway, New York 19, N. Y.; JUdson 6-1420, Cable: CINEQUIP

Manufactured by:  
**MAGNASYNC MANUFACTURING CO., LTD.**  
P.O. Box 707, North Hollywood, California

America's leading manufacturer of  
Magnetic Film Recording and Reproduction Devices

**MAGNASYNC**  
SYNCHRONOUS  
Magnetic FILM RECORDER



### Wide-Screen Film May Replace Pilot's Airport Flight Tests

♦ Wide-screen views of airports may soon be used to replace flight tests required of pilots qualifying to land at ports into which they have not flown.

The new motion picture method of ground-briefing pilots was demonstrated in Washington, D. C., recently by Pan American World Airways.

Approval of the film training technique by the civil aeronautics authority is sought to reduce the congestion and cost of qualification flights at each airport.

A complete audio-visual reproduction gives the pilot simulated experience in landing at the field new to him. Watching the instructional film, he sees the field as he would see it coming in.

\* \* \*

### Sponsor's "Flamefoil Canvas" Put to the Test in Color Film

♦ *Flamefoil Canvas Protection*, a color motion picture demonstrating safety and service features of fire, mildew and water resistant canvas as used in industrial or public service operations, is now available from The Princeton Film Center.

Sponsored by The Philadelphia Textile Finishers, Inc., the film illustrates Flamefoil canvas durability under varying climatic conditions and situations.

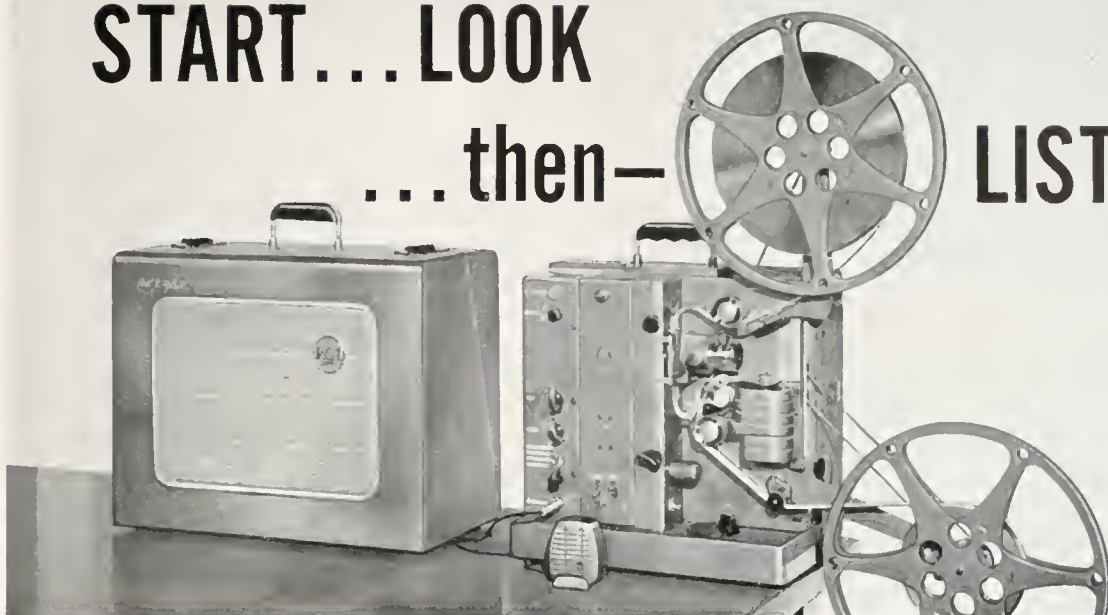
Informative but non-technical, the film is aimed at general audiences in service clubs. It is obtainable on free loan from The Princeton Film Center, Inc., Princeton, New Jersey.



### DUPLICATING

FRANK HOLMES LABORATORIES  
7619 SUNSET BOULEVARD  
LOS ANGELES 46 CALIFORNIA  
WRITE FOR PRICE LISTS D.F.&S

# START... LOOK ... then— LISTEN



## IT'S THE NEWEST RCA *Magnetic* RECORDER-PROJECTOR!

### RCA 400 Magnetic brings you these many advantages...

- \* Magnetic sound track added to silent or sound film for a few cents a foot.
- \* Recorded message can be changed quickly to meet any audience requirement.
- \* So quiet in operation—the microphone can be used adjacent to the projector when recording.
- \* Built-in facilities for mixing voice and music.
- \* Monitor jack for headphones during recording.
- \* Improved lens—field flattener type gives improved picture quality.
- \* Film can be turned in either direction to facilitate editing.
- \* Projector can also be used as a public address instrument.
- \* Erasehead and recordhead are adjacent.
- \* The new RCA 400 Magnetic can be unpacked, set-up, threaded, and the show put on in a matter of minutes.

**H**ERE'S audio-visual recording and projection at its best. Many noteworthy improvements are incorporated in this sturdy, compact, lightweight machine. You'll admire the ease with which you can add new meaning to every film you show... fingertip control of all audio-visual operations... its flexibility as a sales tool... as an educational or entertainment instrument.

To appreciate the many advantages of this new RCA 400 ask your distributor for a demonstration... but look and then—listen to the top quality sound made possible by RCA's world leadership in audio engineering.



**AUDIO-VISUAL PRODUCTS  
RADIO CORPORATION  
of AMERICA**

**Audio-Visual Products, Dept. H-25**

Radio Corporation of America, Comden, N. J.

Please send me further information on product.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

### FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.



### Mysteries of Chemical Sprays Unveiled in Shell's "Atomization"

♦ A powerful force in industrial, agricultural and home operations is the spray. The development of a spray and the many uses of sprays are the informational topics of *Atomization*, a new Shell Oil Company film.

Auditing a short lab course, the camera notes the theory, nature and test-tube perfection of a chemical spray. Microscopic and high-speed photography plus a layman-worded narration explain the process of atomization—the breaking up of a liquid into the microscopic drops that form a spray; the liquid body being drawn out of a container to form a film, the tearing of liquid threads off the edge of the film, the breaking up of these threads to drops that compose a spray.

The magnifying motion picture eye sees how scientists determine the efficiency of a spray by counting the drops that are formed and measuring the evenness of distribution.

Outdoor and elsewhere scenes sample the applications of the spray as the frenzied mist serves as jet plane fuel, factory furnace and home oil burner fuel and as an insect death-fog on farm crops.

*Atomization* is a popular education type directed at general audiences but useful to groups interested in scientific and technical material. Free loan prints are available in company libraries in New York, Chicago, Houston and San Francisco.

### American Optometric Assn. Shows Physiology and Care of the Eye

♦ People who twitch at the thought of spelling out "poor" the next time they are trapped in front of an eye chart may find encouragement in *More than Meets the Eye*.

This 26-minute 16mm color film, sponsored by the American Optometric Association, reveals the workings of the human eye in the exercise of sight and the works of optometry in correcting sight.

"*More than Meets the Eye*" is based on the premise that the 90 million Americans who wear glasses and the millions of others who need vision care know less about their most precious sense and the modern science of optometry than they would like to," according to J. Harold Bailey, administrative director of the Association.

Among the film's sights for sore eyes is a sequence taken at Colum-

bia University on the science of vision care. Laboratory experiments with light refraction, a demonstration of astigmatism and its correction are shown. Visual training and the use of contact and telescopic lenses for unusual visual problems are afforded a 20-20 treatment.

The film was produced by Biofilms, New York, with script and direction by Erik Cripps. Its bifocals are turned to adult and high school senior audiences, vocational counsellors and young career seekers.

Prints may be purchased from the association, 4030 Chouteau Avenue, St. Louis 10, Mo., or borrowed from local optometric associations throughout the United States and Canada.

## selected films for 16mm programs

### "Freedom to Learn" Aids Nation's Teachers in Community Relations

♦ Preparing youngsters to govern themselves involves teaching them to think for themselves. An answer to this problem is being supplied by the National Education Association in *Freedom to Learn*.

This 27½ minute 16mm film is the fourth in a series of public relations reels sponsored by the NEA in cooperation with the National Association of Secretaries of State Teachers Associations. Earlier films in the series include *Secure the Blessings*, *What Greater Gift*, and *Skippy and the 3 R's*.

Premiered at the recent 92nd NEA convention in Madison Square Garden, *Freedom to Learn* spotlights a social studies teacher in her

contest with uneasy parents and a wary school board.

In defending her presentation of "controversial" subjects, the teacher states the modern scholastic approach to learning: that teaching is meant to open the minds of young people to fuller, wider knowledge; that teachers restricted by fear and pressure cannot teach young people to become free men and women; children must get a full picture of every side of the issue then judge for themselves.

The NEA suggests the film be used by teachers, administrators, parent groups, community organizations and similar audiences.

The film was produced by Agra-films, Inc., whose *Skippy and the 3 R's* recently won a Scholastic Teacher Magazine Award of Merit and an American Film Assembly Golden Reel Award.

*Freedom to Learn* is available in black white for \$75, in color for \$170. It is cleared for tv. For preview prints write to your State Education Association. To buy prints write NEA Division of Press and Radio Relations, National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C.

### Canadian Pacific Pictures East Coast Sports in New Travel Film

♦ Three men pull hard to lug in a huge hooked tuna in *Canada's East Coast Playground*, a new Canadian Pacific Railway promotional "c'mon up, the fishin's fine" film.

School, club and other groups will be reeled in by this 18-minute color and sound scenic bait produced by Associated Screen News Ltd. of Montreal.

The travel-lure film bobs around several east Canadian coast vacation spots—Saint Andrews by the Sea, Digby, Yarmouth, Kentville.

But the action eye catcher is the Annual International Tuna Tournament held off the coast of Wedgeport, Nova Scotia. Bluefinns weighing 800 and 900 pounds are seen fighting with fishermen to see who winds up in the salad.

Prints of the film are available in the company's general offices in the larger cities of Canada and the United States. They will be loaned free.

### "Screen Adventures" Lists Films

♦ Copies of a colorful listing of currently available free loan films "Screen Adventures" are available from the Ampro Corporation, 2835 N. Western Avenue, Chicago. Request on company letterhead.

Since 1916...

DE FRENES

Company

1909 BUTTONWOOD STREET • PHILA. 30, PA.

RITTENHOUSE 6-1686

Producers of Fine  
Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND



SYSTEM

## BUYER'S GUIDE TO FILM LABORATORY SERVICES

Both national and local film laboratory sources are included in this alphabetical listing, according to completeness of data furnished. Labs specializing in color film processing are included: see data under "primary services."

### ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood 38

Phone: HO 4-7471

Date of Organization: 1916

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Samuel Sawelson, *President*

John Killough, *Plant Superintendent*

David Christopher, *Office Manager*

PRIMARY SERVICES: Complete 16mm-35mm laboratory facilities. (Editorial, sound and optical services on the premises.)

FACILITIES: All latest modern facilities for printing and developing.

SPECIAL SERVICES: 16mm b&w dupe neg. Kodachrome printer—prints varying lengths lap dissolves or fades according to your editorial requirements.

REFERENCES: Bing Crosby Enterprises, Columbia Broadcasting Co., Hal Roach, John Sutherland Productions, Vitapix Corp.

### ALPHA FILM LABORATORIES

6000 Pimlico Road, Baltimore 9

Phone: Liberty 2-6216

Date of Organization: 1919

W. Ernest Wood, *Owner*

★ ★ ★

### BYRON, INC.

1226 Wisconsin Ave., Washington 7, D. C.

Phone: DUpont 7-1800

Date of Incorporation: 1938

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Byron Roudabush, *President*

Dudley Spruill, *Vice President and*

*General Manager*

George T. Merriken, *Production Manager*

Denny Howe, *Laboratory Superintendent*

PRIMARY SERVICES: Color-Correct print; black and white printing and developing; reduction printing; step printing; continuous printing; sound and silent photography; titles; art; animation; sound recording; music library; sound effects; editing; motion picture consultation service.

FACILITIES: 2 separate positive developing machines; 2 separate negative dev. machines; reversal dev. machine; 35 to 16 reduction printers; 2 step printers; 12 continuous printers; edge numbering machine; animation stand; complete 16mm sound system; Reeves magnetic and J. A. Maurer optical; Reeves Magnetic sound stripper; 35mm and 16mm film phonographs; sound stage; Houston-Fearless dolly; Mole-Richardson microphone boom; multi-cameras for stage or location. SPECIAL SERVICES: Color-Correct\* prints; Color-Correct answer prints in 8 hours. In addition to our Color-Correct prints we have b&w film processing capacity of 1/4 million feet per working day. Fades and dissolves from camera negative. Printing timed picture and sound simultaneously from same aperture.

REFERENCES: Available upon request.

\*Reg. U. S. Pat. Off.

★ ★ ★

### CAPITAL FILM LABORATORIES, INC.

(Formerly McGeary-Smith Laboratories, Inc.)

1905 Fairview Ave., N.E., Washington 2

Phone: Lawrence 6-1634

Date of Organization: 1919

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

James A. Barker, *President*

William Brooks, *Executive Vice President and*  
*Production Manager*

Alfred E. Bruch, *Sound Chief and Treasurer*

Russell N. Jenkins, *Lab. Manager*

Arthur Rescher, *Secretary*

O. D. Safford, *Vice President and Sales Manager*

PRIMARY SERVICES: 16mm film developing and printing. RCA Sound recording system. Editorial Services. Rental sound stage.

PHYSICAL FACILITIES: 10,000 square feet of total plant area and all necessary equipment, including 16mm continuous contact printers, 16mm double head printer, 35mm to 16mm reduction picture printer, 35mm to 16mm reduction track printer, 16mm positive sprocket driven processing machines, 16mm negative sprocket driven processing machines, Vacuumating facilities, 16mm and 8mm SCOTCHTRACK magnetic laminate, laboratory hot splicers, Three 35mm dubbers, 16mm RCA dubbers, Ampex magnetic 1/4 inch tape recorder with Rangertone sync head, Rangertone magnetic 1/4" tape sync-signal playback, 16mm RCA optical film recorder, 35mm optical RCA film recorder, 5 position mixing console, 35mm RCA portable magnetic channel, Selsyn interlock system; Playback and transfer facilities for magnetic 1/4 inch tape, 16mm magnetic film, 17 1/2mm magnetic film or 35mm magnetic film. Individual editorial rooms, each equipped with Moviolas, synchronizers, hot splicers, rewinds, sound reader; both 35mm and 16mm editing. Rental sound stage—all necessary production equipment available for rent—lights, Mole-Richardson mike boom, Fearless dolly, cameras, set construction, arrangements for production personnel.

REFERENCES: Available upon request.

★ ★ ★

### CINEMA RESEARCH CORPORATION

7000 Romaine Street, Hollywood 38

Phone: HO 2-7464-65

Date of Organization: November 1947

#### PRINCIPAL OFFICERS

Harold A. Scheib, *President*

Ernest W. Arcella, *Vice-President*

George B. Ross, Jr., *Secretary*

PRIMARY SERVICES: Optical printing: 16mm to 16mm, 16mm to 35mm, 35mm to 16mm, 35mm to 35mm; registration contact printing; animation camera photography, 35mm and 16mm; title photography, 35mm and 16mm.

FACILITIES: 3 Acme optical printers, 1 Acme animation camera, 1 Acme registration printer.

SPECIAL SERVICES: Specializing in optical printing, related to color work; complete duplicating service on Eastman and Ansco color negatives; also specializing in 16mm blow-ups to 35mm color.

(CONTINUED ON THE NEXT PAGE)



## BUSINESS SCREEN

# Annual Review

OF

# SPECIAL SERVICES



## KEY FACTS FOR THE BUYERS OF

Laboratory Service

Sound Recording

Optical Effects

Animation

Title Service

Library Music

Stock Shots

Film Treatment

Film Handling

Film Storage



## FILM LABORATORIES

### Cinema Research Corp. Continued:

REFERENCES: Atomic Energy Commission. Consolidated Film Industries. Dudley Pictures and Television Corporation. Houston Color Film Laboratories. Wilding Picture Productions.

### CIRCLE FILM LABORATORIES, INC.

33 West 60th Street, New York 23  
Phone: CO 5-2180

Date of Organization: 1912

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Herbert R. Pilzer, *President*

Joseph M. David, *Plant Supervisor*

George Perno, *Television Service Department*

Joseph Riveria, *Quality Control*

Salvatore Natoli, *Development Department*

William Rathcke, *Research Director*

Joseph S. Salzburg, *In Charge of Editorial Service*

PRIMARY SERVICES: Developing and printing of 35mm and 16mm black and white and color motion picture film, reduction printing, complete film editorial service, sound recording and cutting rooms.

FACILITIES: Bell & Howell, Houston, Dupue, Herrufeld, Maurer, Union, Debric printing and developing machines; Moviolas; Bell & Howell splicers, cutting rooms.

SPECIAL SERVICES: One day service on any laboratory work. Film counseling given to Industrial Producers.

REFERENCES: Allied Artists, Wilding Pictures, Official Films, Douglas Fairbanks Ltd., E. I. du Pont de Nemours & Co.

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### GEORGE W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago 6

Phone: STate 2-7316

Cable: COLAB

Date of Organization: 1936

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

George W. Colburn, *President*

John E. Colburn, *Exec. Vice President and Treasurer*

Robert A. Colburn, *Vice President, Laboratory Operations*

Francis W. Colburn, *Vice President and Secretary*

Henry Ushijima, *Director of Production Services*

R. Robert Luce, *Supervising Editor*

Rene G. Mathieu, *Laboratory Superintendent*

Robert S. Throop, Jr., *Mgr. Slide & Filmstrip*

PRIMARY SERVICES: 16mm Production Services; Planning; script; photography; sound recording and rerecording, magnetic and optical; editing; music library; titles and animation. 16mm Laboratory Services: Color and b/w work prints; color and b/w release prints; b/w processing; special optical prints; color masters; dupe negatives; enlargements from 8mm; Vacuumating; edge-numbering; magnetic sound striping. 35mm Slide & Filmstrip Services: Color and b/w duplicates; slidefilm animation and printing; contrast masking; copy work. (No motion picture service in 35mm film.)

FACILITIES: Sound stage and recording studios; Mitchell, Maurer and Cine Special cameras; Mole-Richardson lighting equipment; Maurer 16mm film recorders; Rangertone 1/4" tape recording and play-back consoles; Maurer film phonographs; 16mm magnetic film recorders; Presto turntables; Colburn multiple-based con-

tact printers and optical printers; E.D.L. processing machines; Reeves Magna-Stripe equipment; Eastman edge-numbering machine; Vacuumate machine.

SPECIAL SERVICES: Preparation of optical-sound-track prints from original picture and magnetic recordings made on 16mm magnetic strip or 1/4" tape. A print booking, shipping and inspection service is provided to clients.

REFERENCES: American Petroleum Institute; Kiekhaefer Corp.; Mervin W. LaRue, Inc.; Barber-Greene Co.; U. S. Corps of Engineers; Standard Oil Co. (Indiana); International Harvester Co.; Bell Aircraft Co.; Illinois Agricultural Assn.; Funk Bros. Seed Co.; Gulf Oil Corp.; Minneapolis-Moline Co.; A. O. Smith Co.

### COLOR REPRODUCTION COMPANY

7936 Santa Monica Boulevard, Hollywood 46

Phone: HO 4-8225

Cable: Colre

Date of Organization: 1941

#### PRINCIPAL OFFICERS

Larry E. Layos, *President*

Forrest Jennings, *Vice President*

Donald Weed, *Sales Manager*

E. Max Worley, *Laboratory Superintendent*

PRIMARY SERVICES: 16mm Kodachrome and b/w motion picture laboratory.

FACILITIES: The latest in laboratory equipment. SPECIAL SERVICES: Dissolve mechanism for variable length dissolves and fades. Magnetic cueing systems. Yellow edge numbering machines.

REFERENCES: Jam Handy Organization, Inc., General Electric Co., Douglas Aircraft Co., F. K. Rockett Co., Pat Dowling Pictures.

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### COLOR SERVICE CO., INC.

115 West 15th Street, New York 36

Phone: JUDson 6-0853

Date of Organization: 1948

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Robert Crane, *President*

Nathan Sobel, *Secretary-Treasurer*

Robert B. Pell, *Sales Manager*

Fred Todaro, *Plant Manager*

Anita Tricomi, *Negative Dept.*

Walter Uhlick, *Timing Department*

Arthur Waddingham, *Color Processing Dept.* PRIMARY SERVICES: Process and print all types of 16mm and 35mm color, including Kodachrome, Ansco, Eastman Negative-Positive, Ansco Negative-positive. Scene to scene color correction and automatic printer effects. B&W reversal printing, negative matching and edge numbering. FACILITIES: Complete laboratory facilities for the above services; scene to scene color correction printer; negative-positive processing equipment. SPECIAL SERVICES: One of a very few color labs handling 16mm Eastman and Ansco negative-positive color corrected release printing.

REFERENCES: American Telephone & Telegraph; Colonial Williamsburg; Jam Handy Organization; Metro Goldwyn Mayer; Universal Pictures.

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### COLORFILM, INC.

520 North Barry Ave., Mamaroneck, N. Y.

Phone MAMaroneck 9-6350

New York Phone: WE 3-3322

Date of Organization: 1953

Richard N. Jayson, *President*

PRIMARY SERVICES: Color slide-film specialists, printing and processing E.K. color negative-positive, slidefilm animation, duplicate negatives and E.K. prints from color masters, slidefilm canning, packaging and shipping services. FACILITIES: Two complete high speed processing machines for flexibility and peak load capacity; step and continuous printing equipment, sensitometric and chemical control laboratory, animation camera department, machine shop.

SPECIAL SERVICES: Same day answer print service; pick-up and delivery in New York City.

REFERENCES: Available upon request.

★ ★ ★

### CONSOLIDATED FILM INDUSTRIES

959 Seward Street, Hollywood 38

Phone: HO 9-1441

Complete Laboratory Facilities Also in New York City and Fort Lee, New Jersey

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Sidney P. Solow, *Vice President and General Manager*

Ted Hirsch, *Supervisor—35mm*

Sam Cohen, *Supervisor—16mm*

Richard Rodgers, *Sales Manager*

Ira M. Johnson, *Comptroller*

George Crane, *Associate Superintendent*

Edward H. Reichard, *Chief Engineer*

PRIMARY SERVICES: Film developing and printing (35mm and 16mm), color and b&w; titles; optical effects; slidefilms; registration printing; reduction printing; blow-ups from 16mm to 35mm; film storage.

FACILITIES: Eastman Kodak & RCA Sound Reduction printers; Bell & Howell contact printers; DePue picture reduction printers; ERPI Densitometers; CFI developing machines; Kodak 16mm projectors; Simplex 35mm projectors; cutting rooms; storage vaults.

SPECIAL SERVICES: Can furnish all laboratory services.

REFERENCES: Desilu Productions; Encyclopædia Britannica Films; RKO Radio Pictures; Roland Reed Productions; Revue Productions (MCA).

### CRESCENT FILM LABORATORIES, INC.

7510 N. Ashland Ave., Chicago 26

Phone: AM 2-5000

Date of Organization: 1948

#### PRINCIPAL OFFICERS

Ellis Smith, *President*

Owen White, *Treasurer*

Murray Chikofsky, *Secretary*

Myron L. Freedman, *General Manager*

PRIMARY SERVICES: Developing, printing, 16mm, 35mm, b&w, color, filmstrips; optical effects.

REFERENCES: Available upon request.

### DE LUXE LABORATORIES, INC.

850 Tenth Avenue, New York 19

Phone: CIrCle 7-3220

Date of Incorporation: 1932

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Alan E. Freedman, *President*

Owen White, *Treasurer*

Ellis Smith, *Secretary*

Edmund A. Bertram, *Laboratory Superintendent*

Samuel R. Schlein, *Production Manager*

PRIMARY SERVICES: Film developing and printing. Design and construction of motion picture laboratory equipment. References on request.

★ ★ ★  
**DU ART FILM LABORATORIES, INC.**  
 AND

**TRI ART COLOR CORP.**  
 215 W. 55th Street, New York 19  
 Phone: PLaza 7-1580  
 Cable: DUAFILM-TRIARTCOLR  
 Date of Organization: 1923

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

Al Young, *President*  
 Paul Kaufman, *Vice President*  
 Irwin Young, *Secretary*  
 Jack Fellers, *Treasurer*  
 Louis Feldman, *Sales Manager*

**PRIMARY SERVICES:** Processing and printing 16mm and 35mm black and white, contact or reduction; processing and printing 35mm Eastman negative-positive color; Kodachrome printing, contact or reduction; reduction printing from Eastman color negative to 16mm color positive.  
**FACILITIES:** Four b&w processing machines; multi-purpose color processing machine; 35mm and 16mm contact printers, b&w and color; 16mm reduction printers, b&w and color; cutting rooms.  
**SPECIAL SERVICES:** Optical effects, b&w, Eastman Color or Kodachrome. Cutting rooms. Complete titling service, b&w and color.

**REFERENCES:** Columbia Broadcasting Co.; Columbia Pictures Corp.; Jam Handy Organization; U. S. Army; Wilding Picture Productions.

★ ★ ★  
**ESCAR MOTION PICTURE SERVICE, INC.**  
 7315 Carnegie Ave., Cleveland 3  
 Phone: ENdicott 1-2707-08  
 Date of Organization: 1912

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

Ernest S. Carpenter, *President*  
 Virginia Carpenter, *Office Manager*  
 A. L. Cope, *Editorial Director*  
 Lester Whitney, *Laboratory Manager*  
 H. B. Armstrong, *Service Manager*

**PRIMARY SERVICES:** 16mm and 35mm black and white processing; color printing; animation; complete sound recording facilities. 16mm and 35mm. Pro tape recording for playback. Re-recording from 16mm and 35mm film, tape or disc. Music library.

**FACILITIES:** Air conditioned lab for 16mm and 35mm processing. Bell & Howell printers; optical printing 35 to 16 & 16 to 16, picture and sound; color printing. 16 & 35mm lacquer coating. Sensitometrical quality control, cinex machines for 16 & 35mm. Complete editing equipment, animation and slidefilm departments, air conditioned screening room. 16mm and 35mm developing machines.  
**SPECIAL SERVICES:** Lacquer coating, magnetic striping equipment on order. Commercial Kodachrome specialists.

**REFERENCES:** Cleveland Range Co., Republic Steel, Barth Corp., Euclid Road Machinery, Kiwanis Club, H. J. Rand & Associates.

★ ★ ★  
**FILMEFFECTS OF HOLLYWOOD**  
 1153 N. Highland Avenue, Hollywood 38  
 Phone: HO 9-5808-09, 5800  
 Cable Code: FILMFEX  
 Date of Organization: 1946  
 Charles S. Leeds, *General Manager*

**PRIMARY SERVICES:** Specialized laboratory services: 35mm color theatre prints from 16mm color originals via 3 methods: Ansco direct reversal, Eastman or Ansco color negatives, 3-separation

negatives. 16mm Kodachrome optical printing masters with special effects. Special photographic effects for television producers. Reduction optical dupe negatives.

**FACILITIES:** Complete optical and printing equipment.

**SPECIAL SERVICES:** Eastman and Ansco color dupe negatives. Top quality separation positives and color inter-negatives with effects, made on new specially designed precision contact printer. World-wide service to producers.

**REFERENCES:** Allied-Artists, Walt Disney, MGM, Northrup Aircraft, RKO, U. S. Navy and other government agencies, Universal Pictures, Warner Brothers.

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**FILMLAR INCORPORATED**  
 130 West 46th Street, New York 36  
 Phone: JUdson 2-2863

Date of Organization: 1918

Date of Incorporation: 1921

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

Joseph H. Bursch, *President & General Manager*  
 Grace C. Westberg, *Secretary*

Edward C. Naylor, *Laboratory Superintendent*

**PRIMARY SERVICES:** Photographing filmstrip negatives, either "single" or "double" frame from client-prepared copy; developing and printing filmstrips in small or large quantities. Limited quantity 16mm silent printing.

**FACILITIES:** Complete equipment on premises to handle photography, developing, printing, Vacuumating, cutting and canning of filmstrips.

**SPECIAL SERVICES:** Developing unusual types and widths of film such as 16mm, 35mm, 70mm, aerographic film, unperforated film, or any intermediate sizes. 35mm contact paper prints for filmstrips or identification photos. Special handling procedures to produce thousands of prints from Original slidefilm negative without resorting to dupe negatives.

**REFERENCES:** Church-Craft Pictures, Inc., Popular Science Publishing Co., Sarra, Inc., Life Filmstrips, United Nations Films and Visual Information Division, Young America Films, Inc.

★ ★ ★  
**FISCHER PHOTOGRAPHIC LABORATORIES**  
 1731 N. Mobile Ave., Chicago 39  
 Phone: MErrimac 7-5316  
 Date of Organization: 1918

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

Eugene J. Fischer, *General Manager*  
 Donald F. Fischer, *Laboratory Superintendent*  
 Joseph E. Fischer, *Secretary, Treasurer*  
 Ben W. Weisbach, *Business Manager*

**PRIMARY SERVICES:** Negative, positive and reversal 16mm processing; release printing; dupe negatives; color duplicates; 1:1 16mm optical printing; color printing masters; matte roll printing; reverse emulsion printing; hold frame printing; special optical effects; ink edge numbered work prints; editing and conforming; animation; Vacuumating. Studio sound recording and re-recording (synchronous or non-synchronous) to optical track, sprocketed 16mm magnetic film. 1/4" tape or sound stripe; cleared music selections and sound effects.

**FACILITIES:** Negative, positive and reversal processing machines; 1:1 16mm optical printer; Dupue and Bell & Howell continuous contact printer; ink edge numbering machine; Moviola and edit-

**FILM LABORATORIES**

**Fischer Photographic Labs:** Continued ing equipment. Maurer sound-on-film recorder; Stancil-Hoffman equipment, synchronous and non-synchronous 1/4" tape equipment, dual turntables; interlock projectors.

**SPECIAL SERVICES:** 16mm 1 to 1 optical printing color and black and white.

**REFERENCES:** Cliff Sager Film Productions, Florez, Inc., International Harvester Co., Mall Tool Co., University of Illinois.

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**GENERAL FILM LABORATORIES CORP.**  
 1516 N. Argyle Avenue, Hollywood 28  
 Phone: HO 9-6391

Date of Organization: March 1953

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

G. Carleton Hunt, *President*  
 Hans de Schulthess, *Vice-President*  
 Robert G. Goodwin, *Vice-President*  
 Alton A. Brody, *Sales Director*  
 Stacy O'Brien, *Production Superintendent*  
 W. E. Gephart, *Plant Superintendent*  
 Harlan Baumbach, *Technical Director*

**PRIMARY SERVICES:** Complete 35mm and 16mm, b/w, developing and printing, plus 16mm Kodachrome duplicating.

**FACILITIES:** Complete developing and printing equipment with facilities for 35mm release printing.

**REFERENCES:** American Broadcasting Co., National Broadcasting Co., Paramount Pictures, Inc., Twentieth Century-Fox Film Corp., Walt Disney Prods.

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**GUFFANTI FILM LABORATORIES, INC.**  
 630 Ninth Avenue, New York 36  
 Phone: COlumbus 5-5530  
 Date of Organization: 1929

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**

Paul Guffanti, *President*  
 Herbert G. McAdoo, *General Manager*  
 O. Edward Cantor, *Laboratory Superintendent*

**PRIMARY SERVICES:** Complete 16mm and 35mm developing and printing service, black and white and color.

**REFERENCES:** Eastman Kodak Co., General Electric Co., McGraw-Hill Book Co., Shamus Culhane Productions, Inc., United States Information Agency.

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**HOLLYWOOD FILM ENTERPRISES, INC.**  
 6060 Sunset Blvd., Hollywood 28  
 Phone: HO 4-2181  
 Cable: HOLLYFILM  
 Date of Organization: 1907

**PRINCIPAL OFFICERS**

Mickey Kaplan, *President*  
 Robert Warde, *Vice President*  
 T. H. Emmett, *Secretary-Treasurer*

**PRIMARY SERVICES:** Complete 35mm, 8mm and 16mm film developing and printing, color printing, and an extensive home movie library of diversified subjects for education, entertainment and sundry uses.

**FACILITIES:** Complete laboratory facilities, cutting rooms, and all equipment necessary for such operations.

**SPECIAL SERVICES:** Complete coordinating facilities for producers; transferring tape or track to

(CONTINUED ON FOLLOWING PAGE 52)



## FILM LABORATORIES

Hollywood Film Enterprises: Continued  
final sound track; editing and supervisory facilities for production, once film is completed.  
REFERENCES: Monogram Pictures, Columbia Pictures, Lincoln Electric, South Bend Lathe Works, Southwest Film Productions, Walt Disney Productions, etc.

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### FRANK HOLMES LABORATORIES, INC.

7619 Sunset Blvd., Los Angeles 46

Phone: HO 4-0176

Date of Organization: 1948

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Frank A. Holmes, *President*

Harry H. Baskerville, Jr., *General Manager*

Kenneth M. Bell, *Asst. Manager for Production*

James DuBois, *Manager Camera Dept.*

John R. Wolber, Jr., *Manager Slide Film Dept.*

PRIMARY SERVICES: Duplicate 35mm color slides, slidefilm masters and prints, duplicate stereo prs.

REFERENCES: Atkins Travel Slides, Inc., Los Angeles City Schools, Rocket Pictures, Inc., W. M. Cline Co., Minneapolis-Moline Co.

### HOUSTON COLOR FILM LABORATORIES, INC.

230 West Olive Avenue, Burbank, Calif.

Phone: THornwall 2-2188

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

H. W. Houston, *President*

R. C. Wilcox, *Executive Vice President*

Martin Stone, *Vice President*

B. B. Smith, *Secretary, Treasurer*

L. S. Wayman, *Assistant Secretary*

R. F. Burns, *Production Manager*

John B. Olsson, *Sales*

John J. Clavin, *Sales*

PRIMARY SERVICES: Printing and processing of color films; 35mm - 16mm - reversal and negative-positive.

FACILITIES: Complete laboratory facilities for printing and developing of color films; Houston-Fearless built processing machines; Houston and Bell & Howell printers; DeBrie reduction and blow-up printer; cutting rooms; vault storage.  
SPECIAL SERVICES: High quality Ansco positive prints from Eastman color negative; scene to scene color correction on 16mm prints.

REFERENCES: Society for Visual Education, Inc., Reid Ray Film Industries, United Film Service, Motion Picture Advertising, Jam Handy Organization.

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### LAR-TV

217 West 46th Street, New York 36

Phone: JUdson 6-2293

Date of Organization: 1952

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Jack Asher, *Partner*

C. W. Gibbs, *Partner*

Bruce Mayer, *Laboratory Foreman*

Ken Williams, *Techician*

PRIMARY SERVICES: 16mm black and white reversal developing only.

FACILITIES: 3 Houston-Fearless IIB machines.  
SPECIAL SERVICES: Professional work only; fast delivery on hourly schedules; maintenance of t.v. quality to H & D specifications.

REFERENCES: Movielab, DeLuxe, DuArt, Circle, Guffanti, Color Service, U. S. Signal Corps, U. S. Office of Information, U. S. Coast Guard, Tele-scene, Bass Films, Sam Orleans and numerous others.

### MANHATTAN COLOR LABORATORY, INC.

254 West 54th Street, New York 19

Phone: CIrcle 6-4460

Date of Organization: June 1952

#### PRINCIPAL OFFICERS

Diego Daniello

Selwyn Robbins, *Laboratory Manager*

PRIMARY SERVICES: 35mm Eastman negative positive color; filmstrip printing and processing; stereo and slide duplication.

FACILITIES: Automatic processing machine; duplex and Bell & Howell printers; automatic optical printer for stereo and slide duplication.

SPECIAL SERVICES: Filmstrip printing and processing.

REFERENCES: Transfilm, Inc., Caravel Films, Inc., Depicto Films, Inc., Fletcher Smith Studios, United Artists Corp.

### MECCA FILM LABORATORIES, INC.

630 Ninth Avenue, New York 36

Phone: CIrcle 6-5289

Date of Organization: 1936

#### PRINCIPAL OFFICERS

Harry Glickman, *President*

John N. Weber, *Secretary-Treasurer*

Ida Vomero, *Assistant Treasurer*

Benjamin W. Solomon, *Assistaat Secretary*

PRIMARY SERVICES: Developing and printing of motion picture film in standard and sub-standard sizes.

FACILITIES: Latest type developing and printing machines. Plant is entirely air conditioned.

REFERENCES: American Telephone & Telegraph Co., Audio Productions, Jam Handy Organization, Telenews Productions, Western Electric Co.

### MERCURY FILM LABORATORIES, INC.

723 Seventh Avenue, New York 19

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### MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19

Phone: JUdson 6-0360

Date of Organization: 1930

#### PRINCIPAL OFFICERS

Saul Jeffee, *President and General Manager*

Frank Berman, *Production Manager*

Ben Bloom, *Assistant Production Manager*

PRIMARY SERVICES: Negative picture and sound track developing; first print department; 16mm and 35mm release printing; Kodachrome printing; title department; ultra violet and flash patch track printing.

FACILITIES: Modern and complete film laboratory; 25 cutting rooms. Preview theatre featuring 3-channel interlock, 17 1/2mm and 35mm tape interlock and 16mm interlock projection.

SPECIAL SERVICES: Personalized service for t.v. producers on a round-the-clock basis.

REFERENCES: Available on request.

### MULTICHROME LABORATORIES

760 Gough Street, San Francisco 2

Phone: Hemlock 1-6567

Date of Organization: 1938

Herbert B. McKenney, *Owner and Manager*

PRIMARY SERVICES: 35mm and 16mm negative-positive printing and developing; 16mm reversal processing; 35mm reduction to 16mm b&w; 16mm blow-up to 35mm b&w; 16mm and 8mm Kodachrome duplicating; 16mm and 8mm reversal duplicating; 35mm Kodachrome transparencies duplicating; titles, color or b&w; sound recording; Vacuumating; 16mm and 35mm perforated or unperforated; microfilm developed and printed.

FACILITIES: Automatic developing machines and automatic printers.

REFERENCES: Cutter Laboratories, Denver & Rio Grande Western R.R., Douglas Fir Plywood Assoc., Mather Air Force Base, Southern Pacific Company.

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### PATHE LABORATORIES, INCORPORATED

105 E. 106th Street, New York 29

Phone: TR 6-1120

6823 Santa Monica Blvd., Hollywood

Phone: HO 9-3961

Date of Organization: 1946

#### PRINCIPAL OFFICERS

Kenneth M. Young, *President and Chairman, Hollywood*

W. C. McMillen, Jr., *Vice Chairman, New York*

J. L. Wolcott, *Executive Vice President, New York*

A. A. Duryea, *Vice President, New York*

D. J. Melamed, *Treasurer, New York*

O. W. Murray, *Vice President, Hollywood*

J. O. Henry, *Secretary, New York*

A. Johnson, *Asst. Treasurer & Secretary, Hollywood*

PRIMARY SERVICES: Processing of motion picture and slidefilm; 35mm and 16mm, b&w and color.

FACILITIES: Complete lab facilities, editorial equipment, recording studios and sound stage on premises. Also complete equipment for color processing.

SPECIAL SERVICES: Special high-speed service for TV and newsreel accounts.

REFERENCES: Columbia Broadcasting Company, National Broadcasting Company, Universal Pictures, Inc., United Artists, RKO-Pathé, Warner Brothers News.

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### PRECISION FILM LABORATORIES, INC.

21 West 46th Street, New York 36

Phone: JUdson 2-3970

Cable Code: PRECISFILM

Date of Organization: 1937

#### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

John A. Maurer, *President*

Russell C. Holslag, *Vice-President & Manager*

Frank V. Papalia, *Production Supervisor*

PRIMARY SERVICES: Processing, printing and duplicating 16mm and 35mm. Duplicating 16mm sound and color. Sound transfer from magnetic materials to optical track. Electronic Printing.

FACILITIES: Maurer-constructed unique laboratory machinery.

SPECIAL SERVICES: Special television services.

REFERENCES: Available upon request.

### PRODUCERS PHOTOGRAPHIC LABORATORY, INC.

6558 Santa Monica Blvd., Hollywood 38

Phone: HOllywood 2-1334

Date of Organization: 1946

## FILM LABORATORIES

Producers Photo Laboratory Continued:

### PRINCIPAL OFFICERS

Knight L. Harris, *President*

James Marshall, *Vice President*

PRIMARY SERVICES: Complete still laboratory services.

REFERENCES: United Artists Corp., Hecht-Lancaster Productions, Rogers & Hammerstein Productions, Edward Small Productions, Stanley Kramer Productions.

### SOUTHWEST FILM LABORATORY, INC.

2015 Young Street, Dallas 2, Texas

Phone: Riverside 6782

Date of Organization: May 1950

### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Irvin Gans, *Vice President, Sales Manager*

Jack A. Hopper, *Vice President, Laboratory Manager*

Hal DeSylva, *Head, Processing Department*

Hope Peters, *Head, Printing Department*

Bruce Verran, *Editorial Department*

PRIMARY SERVICES: 16mm b&w negative and reversal picture processing; 16mm sound recording and processing; re-recording from 1/4" magnetic tape and 16mm magnetic film; Music Library (scoring to picture) B&W and Kodachrome printing, 16 to 16 optical printing; editing, conforming, key numbered workprints, etc. FACILITIES: Reversal and negative processing machines; positive and sound track processing machine, Maurer Multiple track sound recorders; Rangertone Synchronous Playback for 1/4" tape; DePue Custom-built 16mm to 16mm optical step printer; Bell & Howell Continuous printers.

SPECIAL SERVICES: TV program release printing; special handling for TV work; installation of Synchronous 60 cycle pulse "head" on mag. tape recorders; 16mm optical printing (effects, reversal of emulsion positions, etc.) and motion picture equipment sales.

REFERENCES: Bud Wilkinson Productions, Facts Forum, Texas Game & Fish Commission, Baylor University, Bell Aircraft Corp., Boeing Airplane Company, Oklahoma Dept. of Welfare, Southwestern Bell Telephone Company, "Texas Rasslin'" Ed McLemore, Dallas, University of Oklahoma, University of Texas, WCMT-TV, KRLD-TV, XELD-TV, WKY-TV, KDUB-TV.

### SWIFT MOTION PICTURE LABORATORIES, INC.

161 Union Place, New York 52

Phone: CYpress 3-2400

Date of Organization: 1951

### PRINCIPAL OFFICERS

Walter G. Snowden, *President*

G. Peter Forenza, *Laboratory Superintendent*

PRIMARY SERVICES: Specialists in 16mm Kodachrome printing; other services include animation, editing, effects, "Peerless" processing, etc. FACILITIES: 16mm printers with control-strip equipment; custom-built track printer; specially-designed animation stand.

SPECIAL SERVICES: Free pick up and delivery in New York City; all prints projector-inspected at standard speed and guaranteed.

REFERENCES: Encyclopædia Britannica Films, Conservation Foundation, American Cyanamid Co., E. R. Squibb & Sons, Muscular Dystrophy Association.

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### TECHNICOLOR MOTION PICTURE CORP.

6311 Romaine Street, Hollywood 38, Calif.

Phone: HOLLYWOOD 7-1101

4509 RCA Building, 30 Rockefeller Plaza

New York 20, N. Y.

Phone: CIRCLE 7-7934

Cable: HOLLYWOOD: **TECHNICOLOR**

New York: **TECHNICOLOR**

Date of Incorporation: 1915

### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Dr. Herbert T. Kalmus, *President and*

*General Manager*

John R. Clark, Jr., *Assistant to the President*

David S. Shattuck, *Treasurer*

Robert Riley, *Vice-President, Charge Hollywood*

*Sales and Studio Operations*

Kay Harrison, *Director of Foreign Relations & Sales*

Leland B. Prentice, *Plant Manager*

Donald G. Smith, *Assistant Sales Manager, Hollywood*

Charles W. Carpenter, *Manager, New York Office*

SERVICES: Color motion pictures—live action or animation—Entertainment and Industrial films. Slidefilms. Studio Services: Cameras, film, cameramen, color consultants, camera technicians and camera crews. Laboratory Services: Film developing, processing and printing for color and sound, 35mm color release prints manufactured from 35mm three-strip negative, 35mm successive exposure negative, 35mm color negative, or 16mm color positive, 16mm color release prints manufactured from 35mm three-strip negative, 35mm successive exposure negative, 35mm color negative or 35mm color positive.

FACILITIES: Camera department and film laboratory with capacity in excess of 600,000,000 feet of color release prints per year, located in Hollywood, California.

REFERENCES: Available upon request.

### TECHNICOLOR, LIMITED

Bath Road — Harmondsworth

West Drayton — Middlesex

England

Phone: West Drayton 2211

CABLE CODES **TECHNICOLOR WEST DRAYTON**

Telegraph Code: **TELEX 2404**

Date of Organization: 1935

### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Dr. Herbert T. Kalmus, *Chairman of the Board*

Kay Harrison, *Managing Director*

Leslie W. Oliver, *Plant Manager*

F. George Gunn, *Director of Studio Operations*

SERVICES: Similar to above.

FACILITIES: Camera department and film laboratory with capacity in excess of 200,000,000 feet of color release prints per year, located in England.

REFERENCES: Available upon request.

### Other U. S. Laboratory Facilities

★ Laboratory facilities, geared to needs of their special clientele, are also maintained by leading film producers. See the 1954 Annual Production Review Issue of **BUSINESS SCREEN** (Feb. 1954, Issue I, Vol. 15) for details on these studio facilities.

## SOUND RECORDING

### ACME FILM LABORATORIES, INC.

1161 N. Highland Ave., Hollywood 38

See complete listing under "Laboratories"

### BYRON, INC.

1226 Wisconsin Avenue, Washington 7, D. C.

See complete listing under "Laboratories"

### CINESOUND COMPANY

1037 North La Brea Ave., Hollywood 38

Phone: HO 5-7103

Date of Organization: 1944

### PRINCIPAL OFFICERS

Mrs. Albert J. Layos, *Owner*

Walter F. Soul, *General Manager*

PRIMARY SERVICES: Sound recording and dubbing facilities on 16mm and 17 1/2mm magnetic film and 16mm Western Electric facilities on negative motion picture film; large selection of music from six music libraries; editing; titles. FACILITIES: Western Electric 16mm recording on motion picture film; 16mm edge and center recording magnetic equipment; 17 1/2mm magnetic recording equipment.

SPECIAL SERVICES: Music libraries; title shooting. REFERENCES: Darrell Brady Productions, Los Angeles Fire Department, Paul Hoefer Productions, Hughes Tool Co., Lockheed Aircraft Corp., Northrop Aircraft, Inc., W. A. Rivers & Assoc.

### CIRCLE FILM LABORATORIES, INC.

33 West 60th Street, New York 23

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### GEORGE W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago 6

See complete listing under "Laboratories"

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### ESCAR MOTION PICTURE SERVICE, INC.

7315 Carnegie Avenue, Cleveland 3

See complete listing under "Laboratories"

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### MAGNO SOUND, INC.

723 Seventh Avenue, New York 19

Phone: CI 7-2320

### PRINCIPAL OFFICERS

Ralph Friedman, *Production Manager*

Howard Warren, *Recording Engineer*

A. J. Dash, *Business Manager*

PRIMARY SERVICES: Transfers from 35mm or 16mm magnetic or photo track, 17 1/2mm magnetic, magnetic 1/4" tape with Rangertone or Fairchild syn signal, magnetic 1/4" tape to 16mm or 35mm Western Electric variable area negative or direct positive 100 mil or 200 mil push pull. Mixing to 16mm or 35mm film against projected picture, as many channels as may be required, magnetic or optical. Recordings are first recorded on tape and then transferred to film at no extra cost, the tape is then held until final approval to erase.

FACILITIES: Western Electric optical system, negative or direct positive, 200 mil push pull; 16mm Maurer optical system, negative or direct positive; 16mm Maurer film phonograph with 16mm magnetic head, 1/4" Model 126 Fairchild tape recorder with Fairchild or Rangertone playback;

(CONTINUED ON FOLLOWING PAGE 54)



## SOUND RECORDING

### Magno Sound, Inc. Continued:

9 channel mixing console; 8 35mm RCA, Western Electric film phonographs; 35mm magnetic playback head; 35mm Simplex arc projector double system; 16mm sync B&H projector; looping arrangements for dubbing; Reeves 16mm tape recorder; narration booth; 17½mm tape recording; turntables; air conditioned studios. SPECIAL SERVICES: Special projection facilities (for loop projection, foreign versions and lip sync); interlock screenings. REFERENCES: Bill Sturm Studios, United Artists, National Screen Service, Leslie Roush Productions, Fletcher Smith Productions, Allen Funt Productions, MPO Productions.

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### PATHE LABORATORIES, INC.

105 E. 106th Street, New York 29  
6823 Santa Monica Blvd., Hollywood

See complete listing under "Laboratories"

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### PYRAL, S.A.R.L.

47, Rue De L'Echal, Creteil, Seine, France  
Phone: Gra. 48-90

Cable Code: DISPYRAL-PARIS

L. Ravel, *Managing Director*

PRIMARY SERVICES: Magnetic stripping of 16mm, 35mm motion pictures through special Pyral equipment installed in 19 overseas countries and the U. S. Headquarters in France. Pyral licensees can supply translations and narrators in listed countries, enabling sponsors to prepare various national versions of existing and contemplated productions at economical cost. PHYSICAL EQUIPMENT: Pyral stripping processing machines for magnetic sound recording provided in 19 foreign countries and the U. S., with headquarters in France.

### WORLD-WIDE LICENSEES

#### EUROPEAN COUNTRIES

Switzerland, Geneva: Cinegram S.A., 3, rue Beau-Site.

Belgium, Brussels: British Equipments S.A., 300, rue Royale; Synchrofilm, 27 A boul. de l'Abattoir.

Germany, Dusseldorf: Pathex Schmalfilm G.m.b.H.

Great Britain, London, W-6: Zonal Film Facilities, Ltd., The Tower, Hammersmith, Broadway, France, Joinville, Seine: S.C.I. Pathe, 14, Avenue de la Plage.

Holland, Amsterdam C.: Teno Handel Mij. N.V., Gebouw Hirsch.

Italy, Turin: Fonopress, Via Mazzini No. 31.

Turkey, Istanbul: Dar Film, Galastasaray, Yenicaresi No. 32.

Denmark, Copenhagen: Electronica, 3 Damp-faergevej.

#### FAR EASTERN COUNTRIES

Singapore: Magnetic Stripping and Recording Co. Malaya, Ltd., Optorg Bldg., 124 Robinson Road. Siam, Bangkok: Mitrabhakdi Co., Ltd., 353 I Mahaprutharam Road.

India, Bombay I: Photophone Equipments, Ltd., 9 Marine Lines.

#### AFRICA

South Africa, Johannesburg: African Film Productions, Ltd., Killarney.

#### AUSTRALIA

N.S.W., Sydney: Magnetic Products Pty., Ltd., 121 Bathurst Street.

### LATIN AMERICAN COUNTRIES

Colombia, Bogota: Foto Estrella, Carrera 7 A No. 12-36.

Chile, Santiago: Lobenstein Y Keller, Ltda., Casa Loben, Agustinas 1070-Bandera 183, Union Central 1077-81.

Peru, Lima: Importaciones Generales S. A., Apartado 1850.

Venezuela, Caracas: Micron S.A., Apartado 2445.

### CUBA

Cuba, Habana: Caribbean Photo Co., San Rafael 3.

### UNITED STATES

New York, New York 22: Audio Devices, Inc., 444 Madison Avenue.

### HAWAII

Hawaii, Honolulu 14: S.O.S. Recording & Radio Service, 1545 So. Beretania Street.

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### RADIO CORPORATION OF AMERICA

#### ENGINEERING PRODUCTS DIVISION

1016 North Sycamore Ave., Hollywood  
Phone: HO 4-5171

PRINCIPAL OFFICERS AND DEPARTMENT HEADS  
J. Watson Jones, *Manager Film Recording Sales*

Earl Spicer, *Producers Representative*

PRIMARY SERVICES: Sound recording and re-recording music scoring.

FACILITIES: 35mm and 16mm photographic recording and re-recording equipment, 35, 17½ and 16mm single track, magnetic and 35mm triple track recording and re-recording equipment. Transfer equipment, music scoring stage. SPECIAL SERVICES: Engineering consultant services available for all phases of recording operations.

REFERENCES: Available upon request.

### RCA FILM RECORDING STUDIOS

411 Fifth Avenue, New York 16

Phone: MURRAY Hill 3-7611

Everett Miller, *Manager, Film Recording Sales*  
New York

PRIMARY SERVICES: Sound recording and re-recording music scoring.

FACILITIES: 35mm and 16mm photographic recording and rerecording equipment; 35mm and 16mm single track, magnetic recording and re-recording equipment; transfer equipment; music scoring stage.

SPECIAL SERVICES: Engineering consultant services available for all phases of recording operations.

REFERENCES: Available upon request.

### REEVES SOUND STUDIOS, INC.

301 East 44th Street, New York 17

Phone: ORegon 9-3550

Date of Organization: 1933

PRINCIPAL OFFICERS AND DEPARTMENT HEADS  
Hazard E. Reeves, *President*

Chester L. Stewart, *Vice President and General Manager*

Richard J. Vorisek, *Manager Film Department*  
John F. Vorisek, *Manager Disc Department*

Lyman J. Wiggin, *Chief Engineer*

PRIMARY SERVICES: Complete services in sound for motion pictures, newsreels, phonograph records, television, radio transcriptions.

FACILITIES: Fairchild Pic-Sync Tape Recorder, Western Electric 35mm negative-positive recorder, RCA 16mm variable area recorder, Western Electric electronic densitometer, Band Stage.

Complete new disc recording department. Re-recording theatre and three smaller studios. Five story acoustically and electronically engineered building. Negative development laboratory.

SPECIAL SERVICES: One-stop sound service, from mike to finished negative.

REFERENCES: Batten, Barton, Durstine & Osborn, Inc., Columbia Broadcasting System, Department of State, General Motors, National Broadcasting Company.

### SONIC FILM RECORDING, INC.

518 Lake Shore Drive, Chicago 11

Phone: Whitehall 3-1440

Date of Organization: 1946

PRINCIPAL OFFICERS AND DEPARTMENT HEADS  
Jack H. Lieb, *President*

Walter A. Hotz, *Chief Sound Engineer*

Larry Johnson, *Musical Director*

PRIMARY SERVICES: Sound recording studios, stages, and cutting facilities. RCA Licensee. Lab services.

FACILITIES: 35mm RCA Synchronous magnetic high fidelity tape recorder, 35mm RCA optical recorder, 16mm optical positive-negative recording, 17½ magnetic recording, ¼" magnetic recording, B&H 202 synchronous magnetic recorder, 35mm RCA synchronous playback, 17½ RCA synchronous playback, film phonographs, facilities for most complicated mixing, two complete sound stages especially designed for motion picture recording and lip sync shooting, available on rental basis, complete cutting and editing facilities, 35mm Moviola and B&H hot splicers, complete mobile unit for location sync or non-sync recording, complete recording crew, single system 16mm Auricon, 16mm Maurer synchronous sound camera, synchronous Mitchell camera and Fearless dolly for all phases of production work. Capital and Boosey-Hawkes music library, cutting room for 35mm and 16mm film work, color and b/w printing, synchronous 16mm projection room, portable mobile unit for location and SPECIAL SERVICES: All types of motion pictures sound recording; converting magnetic sound from ¼" 16mm "102" edge tracks to optical; live recording for film productions.

REFERENCES: State of Illinois; Department of State, U.S.A.; Gene K. Walker Productions; Fairbanks Morse Co.; National Broadcasting Co. and others.

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### SOUND MASTERS, INC.

165 West 46th Street, New York 36

Phone: PLaza 7-6600

Date of Organization: 1937

Robert Rosien, *Recording Engineer*

Paul Field, *Director of Television Production*

PRIMARY SERVICES: All sound services.

FACILITIES: Sound stage, fully equipped with 35mm and 16mm cameras, complete lighting equipment, sound recording facilities and dolly, mobile cameras and sound equipment for location use. Two recording studios fully equipped for 35mm and 16mm optical tracks, 16mm and ¼ inch tape recording. Projection facilities for 35mm and 16mm interlock. Cutting room service: Moviolas; sound readers—film, tape.

SPECIAL SERVICES: Complete sound service. REFERENCES: American Telephone & Telegraph, General Motors Corporation, Pan American World Airways, United States Rubber Company, U. S. Government.

**SOUND SERVICES, INC.**  
1021 Seward Street, Hollywood 38  
Phone: HOLlywood 3-1136  
Date of Organization: 1933

**PRINCIPAL OFFICERS**  
G. R. Glennan, *President*  
R. E. Warn, *Vice President*  
H. J. Herles, *Secretary-Treasurer*

**PRIMARY SERVICES:** Sound recording, re-recording and scoring facilities for 35mm, 17½mm and 16mm, both photographic and magnetic film.

**FACILITIES:** Western Electric and Westrex sound recording and re-recording equipment for portable, mobile or fixed set usage.

**SPECIAL SERVICES:** Magnetic and photographic sound release prints, both 35mm and 16mm.

**SOUTHWEST FILM LABORATORY, INC.**  
2015 Young Street, Dallas 2, Texas  
See complete listing under "Laboratories"

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**UNIVERSAL RECORDERS, INC.**  
6757 Hollywood Blvd., Hollywood 28  
Phone: HOLlywood 9-8282  
Date of Organization: Aug. 1916  
**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Arthur B. Hogan, *President*  
Roger LeFont, *General Manager*  
Virginia Cotterell, *Traffic Manager*  
DeWitt Morris, *Chief Engineer*

**PRIMARY SERVICES:** Complete sound service for 16mm motion pictures, special slidefilm equipment, radio transcription, phonograph records, television, record processing and pressing, music library and scoring.

**FACILITIES:** Four studios; 6 channels—magnetic reversible interlock system; projected footage counter; electronic signal inserter, for slidefilm; Scully lathes, all speeds and cuts; packing and shipping service.

**SPECIAL SERVICES:** Complete 16mm service from original recordings to release prints, slidefilm production from script, vinylite pressings.  
**REFERENCES:** Ford Motor Co., General Motors Corp., U. S. Navy, Cate & McGlone, United Productions of America.

**EMIL VELAZCO, INC.**  
723 Seventh Avenue, New York 19

## SLIDEFILM RECORDING

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**COLUMBIA TRANSCRIPTIONS**  
A DIVISION OF COLUMBIA RECORDS, INC.  
799 Seventh Avenue, New York 19  
Phone: CIRCLE 5-7300

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Gilbert S. McKean, *Director of Transcriptions*  
Girard D. Ellis, *Manager, Chicago Office*  
William A. Wheeler, *Manager, Hollywood Office*  
Carl Reinschild, *Account Executive, N. Y. Office*  
Albert Shulman, *National Sales Manager*

**PRIMARY SERVICES:** Sound recording studios, matrix processing, manufacturing and shipping facilities for all type recordings located in New York, Chicago, and Hollywood.

**FACILITIES:** Sound effects, music libraries and special equipment for automatic projection available.

**SPECIAL SERVICES:** Professional, confidential consultation on all production matters.

**REFERENCES:** Available upon request.

## SLIDEFILM RECORDING

**RCA VICTOR**  
**CUSTOM RECORD DIVISION**  
630 Fifth Avenue, New York 20  
Phone: JUDson 2-5011  
Date of Organization: 1929  
Branches: Recording Studios Also  
Located in Chicago and Hollywood  
**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
James P. Davis, *Manager*  
David J. Finn, *Sales Manager*  
Ben Selvin, *Artists & Repertoire Manager*  
Frank O'Donnell, *Advertising & Promotion Manager*

A. E. Hindle, *Chicago Manager*  
Richard Bucholz, *Hollywood Manager*  
Geoffrey Bennett, *Chicago Sales Rep.*  
Ralph C. Williams, *N. Y. Sales Rep.*  
(*Phonograph Records*)  
Marjorie B. Tahaney, *N. Y. Sales Rep.*  
(*Slidefilms*)  
James R. Cunnison, *N. Y. Sales Rep.*  
(*Transcriptions*)

**PRIMARY SERVICES:** Disc and tape recording and pressing for slide-film recordings, premium and promotion records and transcriptions.

**FACILITIES:** Completely equipped recording studios and most modern processing and pressing operation.

**SPECIAL SERVICES:** Extensive slidefilm music library, complete radio production and script writing services.

**REFERENCES:** Depicto Films, Inc., The Jam Handy Organization, Ross Roy, Inc., Transfilms, Inc., Wilding Picture Productions.

**UNIVERSAL RECORDERS, INC.**  
(see complete listing in column at left)

## OPTICAL EFFECTS

★ ★ ★

**CINEEFFECTS, INC.**  
115 West 45th Street, New York 36  
Phone: CIRCLE 6-0951  
Date of Organization: 1939  
**PRINCIPAL OFFICERS**  
Nathan Sobel, *President*  
Isaac Hecht, *Secretary-Treasurer*

**PRIMARY SERVICES:** Producer's aids—special effects, art, animation, lettering, inserts, table top photography, 3-D or flat, 16mm-35mm, b/w or color.

**FACILITIES:** Complete machine shop; four self-contained optical benches, copying cameras; enlargers, etc., for inserts; 11 B&H motion picture cameras; turn table and other mechanical set-ups; three completely equipped animation stands; rotoscope animation equipment. Permanent staff of 51 employees, including 20 in the animation department, and six in the machine shop. Also a separately operated color laboratory with personnel of 10.

**REFERENCES:** Pathescope Productions, RKO-Pathe, Warner-Pathe, U. S. Navy, U. S. Air Force.

★ ★ ★ bold-face stars over listings in these pages indicate display advertisements appearing elsewhere in this edition, with other useful reference data for the buyer.

★ ★ ★  
**CONSOLIDATED FILM INDUSTRIES**  
959 Seward Street, Hollywood 38  
See complete listing under "Laboratories"

★ ★ ★  
**DU ART FILM LABORATORIES, INC.**  
AND  
**TRI ART COLOR CORPORATION**  
245 W. 55th Street, New York 19  
See complete listing under "Laboratories"

**FRANCIS LEE STUDIOS**  
179 Sixth Avenue, New York 11  
See complete listing under "Animation"

**RAY MERCER & COMPANY**  
424 Normal Avenue, Hollywood 29  
Phone: NORMandy 3-9331  
Date of Organization: 1928  
**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Ray Mercer, *Owner*  
Morton Stein, *Sales Manager*  
James Handschagl, *Head of Optical Department*  
**PRIMARY SERVICES:** Optical effects; titles: animation and art work.  
**FACILITIES:** Full staff of artists and optical engineers.  
**SPECIAL SERVICES:** Special effects chart with 92 effects free of charge.  
**REFERENCES:** Allied Artists Studio; Fireside Theatre Show; Kling Studios; Wild Bill Hickok Show; TV Spots Studio.

## ANIMATION STUDIOS

**THE CARTOONISTS**  
100 East Ohio Street, Chicago 11  
Phone: SU 7-2755  
Date of Organization: 1918  
**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Ross Wetzel, *President*  
William Langdon, *Vice-President*  
*Charge of Production*  
Roger Sloan, *Vice-President, Charge of Sales*  
**PRIMARY SERVICES:** Complete animation production short of recording and film developing.  
**FACILITIES:** Animation stand with all movements including spins, 16mm and 35mm B&H Camera. Complete editing equipment. Moviola. Slidefilm setup. Still photo equipment.  
**SPECIAL SERVICES:** Limited animation, full animation, slidefilm.  
**REFERENCES:** Leo Burnett, Inc.; Foote, Cone & Belding; Needham, Louis & Brorby, Inc.; J. Walter Thompson; Young & Rubicam.

★ ★ ★

**CINEEFFECTS, INC.**  
115 West 45th Street, New York 36  
See complete listing under "Optical Effects".

**FILM-ART ANIMATION SERVICE**  
41 West 41st St., New York 36  
Phone: CIRCLE 6-2426  
Date of Organization: Dec. 1951  
Neil Sessa, *President*

**PRIMARY SERVICES:** Animation Services—Inking, painting, photostat mounting, air brushing, dry mounting.

**REFERENCES:** John Sutherland Productions, Partens Corp.; Pelican Films, Technical Films, Lars Colony's Productions.

(CONTINUED ON FOLLOWING PAGE 56)



## ANIMATION STUDIOS

**GRAPHIC FILMS CORPORATION**  
1618 North Las Palmas, Hollywood 28  
Phone: HO 7-2191  
Date of Organization: 1941

**PRINCIPAL OFFICERS**  
Lester Novros, *President*

William B. Hale, *Vice President*  
Julius Berlfein, *Secretary-Treasurer*

**PRIMARY SERVICES:** Complete live action and animation production services.

**FACILITIES:** 35mm and 16mm Arriflex cameras; electrical equipment; recording equipment; complete editing facilities—cutting rooms, Moviolas, etc.; complete animation equipment.

**REFERENCES:** U. S. Air Force, Rand Corp., Union Oil Company of California, Stanford Research Institute, Lockheed Aircraft Corp.

**KLEIDON ANIMATION STUDIOS**  
159 East Chicago Avenue, Chicago  
Phone: Superior 7-8886  
Richard W. Kleidon

**FRANCIS LEE STUDIOS**  
479 Sixth Avenue, New York 11  
Phone: CHelsea 3-8911  
Date of Organization: 1948

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Francis Lee, *President*

Emmett L. Edwards, Jr., *Production Manager*  
William Turner, *Art Department*  
William Heins, *Camera Department*

**PRIMARY SERVICES:** Motion picture producers' service specializing in: Animation (technical animation and photography), optical printing, special effects, experimental film work.

**FACILITIES:** One 16mm and one 35mm complete animation stand; still cameras and dark room; cutting and editing room; art department.

**SPECIAL SERVICES:** Animation production and experimental animation. Have evolved new techniques in animated films.

**REFERENCES:** Columbia University, Science Pictures, International Film Foundation, Sound Masters, Inc., Herbert Kerkow, Inc., Affiliated Film Producers, Inc.

**RAY MERCER & COMPANY**  
1241 Normal Avenue, Hollywood 29  
See complete listing under "Optical Effects"

**SPINN & ASSOCIATES**  
623 South Wabash, Chicago 5  
Phone: WEBster 9-7334  
Date of Organization: 1933

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Miss Louise Spinn, *Promotion and Art Direction*  
William McHugh, *Production and Engineering*  
William Maplesdon, *Art*

J. V. Morabito, *Sales Direction*

**PRIMARY SERVICES:** Highly technical, t. v., effects, action title animation; complete visual sales and dealers' meeting programs including slides and slidefilm; point of sale films for continuous projectors for conventions and stores; creative engineering services for special visual problems.

**REFERENCES:** Standard Oil Co. of Indiana, Super Market Institute, U. S. Gypsum Co., Zenith Radio Corp., Illinois Central Railroad, National Film Board of Canada.

★ ★ ★

**VIDEART, INC.**  
343 Lexington Avenue, New York 16  
Phone: LE 2-7378-9  
Date of Organization: January 1951

**PRINCIPAL OFFICERS**

Joe Zuckerman, *President*  
Florence Hartman, *Secretary*

**PRIMARY SERVICES:** Art work, animation, titles, slidefilms, optical effects, 35mm and 16mm; black and white and color.

**FACILITIES:** 3 Bell & Howell standard cameras, 35mm animation stand, 16mm animation stand, 35mm optical bench. Fully staffed art and animation department.

**REFERENCES:** Customers number more than 35 motion picture producers in the New York area.

## TITLE SERVICES

**CINEEFFECTS, INC.**  
115 West 45th Street, New York 36  
See complete listing under "Optical Effects"

**GRAPHIC ARTS WORKSHOP, INC.**  
12 East Grand Ave., Chicago 11  
Phone: SU 7-2422

**PRINCIPAL OFFICERS**

R. W. Wirtz, *President*

L. E. Livingston, *General Manager*

**PRIMARY SERVICES:** Photographic Title Cels.

**FACILITIES:** Complete facilities for Photographic Title Cels in black, white or color or combination of above on same acetate cel as well as complete equipment for setting photo-composition and line photography.

**SPECIAL SERVICES:** Any existing copy, art logo-type or reproduction proof may be placed on clear acetate photographically, in black, white or any color for use as an overlay.

**REFERENCES:** The Cartoonists; Kling Studios; Sarra, Inc.; Needham, Louis & Brorby; Foote, Cone & Belding.

**F. HILLSBERG, INC.**  
421 West 51th Street, New York 19  
Phone: PLaza 7-1525  
Date of Organization: Jan. 1951  
Frank Hillsberg, *President*

**PRIMARY SERVICES:** Hand lettered titles; printed titles; backgrounds; air brush; retouching slide films; technical animation; charts; presentations.

**FACILITIES:** Hotpress; printing department.

**REFERENCES:** Film Opticals, R. Lawrence, Kenco Films, Film Graphics, Willard Pictures.

★ ★ ★

**KNIGHT STUDIO**  
159 East Chicago Avenue, Chicago 11  
Phone: Superior 7-5069  
Date of Organization: 1942

**PRINCIPAL OFFICERS**

Ivond H. Krohn, *Owner and Manager*  
Arthur F. Krohn, *Sales Director*

**PRIMARY SERVICES:** Hot stamping of motion picture, slidefilm and t.v. titles in b/w and color.

**FACILITIES:** Ludlow and Linotype casting equipment; Foundry type; Vandercook Precision Proof Press for black on white proofs; hot stamping equipment.

**REFERENCES:** Atlas Film Corporation, Cinecraft Productions, Department of Interior, Bureau of Indian Affairs, Sarra, Inc., Vogue-Wright Studios.

★ ★ ★

**KNIGHT TITLE SERVICE**  
524 West 25th Street, New York 1  
Phone: WATkins 4-6688  
Date of Organization: March 1949  
Robert B. Knight, *Sole Owner*

**PRIMARY SERVICES:** Printing of hot press type titles for motion pictures, slidefilms, television and filmstrips.

**FACILITIES:** Complete assortment of type styles and special hot press printing presses for long TV "crawlers" and rolling titles for motion pictures.

**SPECIAL SERVICES:** Specialists in foreign languages and hot press color work.

**REFERENCES:** C & G Filmeffects, Cineffects, Inc., Princeton Film Center, State Department.

**FRANCIS LEE STUDIOS**  
479 Sixth Avenue, New York 11  
See complete listing under "Animation"

**MAIN TITLE SERVICE**  
238 East 47th Street, New York 17

**RAY MERCER & COMPANY**  
4241 Normal Avenue, Hollywood 29  
See complete listing under "Optical Effects"

**QQ MOTION PICTURE TITLES**  
1243 Sixth Avenue, New York 19

★ ★ ★

**VIDEART, INCORPORATED**  
343 Lexington Avenue, New York 16  
See complete listing under "Animation"

## EDITING FACILITIES

★ ★ ★

**HOLLYWOOD FILM COMPANY**  
946 N. Seward Street, Hollywood 38  
Phone: HO 4-7191  
Date of Organization: 1938

**PRINCIPAL OFFICERS**

Ben Teitelbaum, *Partner*  
Harry Teitelbaum, *Partner*

**PRIMARY SERVICES:** Sell editing supplies and equipment, motion picture reels, cans, cases.

**FACILITIES:** Synchronizers, automatic film splicers, film racks, rewinds, flanges, film edge numbering machines.

**SPECIAL SERVICES:** Available for rentals—cutting rooms, 51 film vaults, Moviolas, and all other types editing equipment.

**REFERENCES:** Consolidated Film Industries; Acme Film Laboratories; Metro-Goldwyn-Mayer Studios; Twentieth Century Fox Film Co.; General Film Laboratory; Filmservice Laboratories; Hollywood Film Enterprises.

## PHOTO COPIES & SLIDES

**ADMASTER PRINTS, INC.**  
1168 Sixth Avenue, New York 36  
Phone: JU 2-1396  
Date of Organization: 1947

**PRINCIPAL OFFICERS**

Henry Roth, *President*

Charles Corn, *Visual Slide Division*

**PRIMARY SERVICES:** Slides—35mm; 3 1/4 x 1 1/4 Vugraph, film strip; color and black/white photo-stats, displays, diago prints.

# Perfect Balance!



## SMOOTHER, EASIER TV CAMERA CONTROL



Perfect balance makes the big difference in the terrific new Houston-Fearless Cradle Heads! No matter how the camera is tilted, it is always in absolute balance... resulting in wonderful new ease of operation and remarkable new smoothness never before achieved.

This perfect balance is made possible by the cradle action of the head. When the camera is tilted up or down, the cradle rotates around a constant center of gravity, maintaining positive balance at all times. Added weight, such as long lenses and camera accessories, is easily compensated for by simply moving the camera and the top plate of the head forward or back by means of a lead screw. This adjustment does not require loosening the camera hold-down screws.

The Cradle Head rides on four phenolic-covered ball bearing rollers for smooth, quiet, easy tilting. Panning is also smooth and easy, accomplished by two precision ball bearings in the base. Drag adjustments and brakes are provided on both pan and tilt.

### FOR MONOCHROME AND COLOR TV CAMERAS

The new Houston-Fearless Cradle Heads are available in two types: Model MCH for standard black and white cameras, Model CH-1 for the RCA Color TV camera.

Like all Houston-Fearless products, these new Cradle Heads are soundly engineered and precision built of the finest materials to give a maximum of dependable service. Send the coupon below for complete information today.

*The*  
**HOUSTON  
FEARLESS**  
*Corporation*

THE HOUSTON- FEARLESS CORP.  
11811 W. Olympic Blvd., Los Angeles 64, Calif.

Send information on ☐ Cradle Heads ☐ Friction Heads  
☐ Remote Control Heads ☐ Tripods ☐ Dollies  
☐ Camera Cranes ☐ TV Pedestals ☐ Film Processors

Name \_\_\_\_\_ Title \_\_\_\_\_  
Firm \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

*"World's Largest Manufacturer of TV Studio  
and Motion Picture Film Processing Equipment"*

11801 W. OLYMPIC BLVD., LOS ANGELES 64, CALIF.  
620 FIFTH AVE., NEW YORK 20, N.Y.



## MUSIC FOR FILMS

**AUDIO-MASTER CORP.**  
341 Madison Avenue, New York 17

**CAIN-SCHUMANN MUSIC SERVICE**  
4606 North Radford Avenue,  
North Hollywood

**COLUMBIA TRANSCRIPTIONS**  
A Division of Columbia Records, Inc.  
799 Seventh Avenue, New York 19  
See complete listing under "Sound Recording"

★ ★ ★  
**CORELLI-JACOBS FILM MUSIC, INC.**  
1600 Broadway, New York 19  
Phone: JUdson 6-6673  
Date of Organization: 1951

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Fred M. Jacobs, *President*  
Alfonso Corelli, *Secretary and Treasurer*

**PRIMARY SERVICES:** Film Music Library—composers of original film music; supply and edit sound effects. All tracks are 35mm. cleared for theatrical and television usage.

**SPECIAL SERVICES:** Music background for motion pictures, scored accurately to action, comparable to an original score.

**REFERENCES:** Henry Strauss Productions, Information Productions, Marathon TV-News Reel, Thomas Craven Films, Owen Murphy Productions.

★ ★ ★  
**LANGLOIS FILMUSIC, INC.**  
619 West 54th St., New York 19  
Phone: JUdson 6-1155

Branch offices: West Coast — 6060 Sunset Blvd., Hollywood, Hollywood 4-1687, Roberta Adye, *Manager*; Canada — S. W. Caldwell, 447 Jarvis St., Toronto; associates in Brussels, Paris and London.

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
C. O. Langlois, Jr., *President*  
T. A. Roseen, *Sales Manager*  
A. Ross, *Chief Editor*

**PRIMARY SERVICES:** Music for films on tape, disc and film. Complete scoring and editing services. **FACILITIES:** 3 Fairchild type 7½, 15 and 30; pic sync.; Moviolas; 8 cutting rooms; 2 auditioning rooms.

**SPECIAL SERVICES:** Complete recording facilities in London and Paris capable of picture scoring with click tracks or picture. Represent Harmonic, E.M.J. and Bosworth libraries.

**REFERENCES:** Available upon request.

**RCA VICTOR CUSTOM RECORD DIVISION**  
630 Fifth Avenue, New York 20  
See complete listing under "Sound Recording"

**THOMAS J. VALENTINO, INC.**  
150 West 46th Street, New York 36  
Phone: Circle 6-4675  
Date of Organization: 1932  
Date of Incorporation: 1940

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Thomas J. Valentino, *President*  
Elsie S. Valentino, *Vice President*  
Peter J. Riolo, *Sales Manager*  
Mrs. L. Topping, *Advertising Department*  
**PRIMARY SERVICES:** Sound effects records and

mood music records for use in films, television and stage presentations. Pressing of records, special acetates, preparation of special sales material on records.

**REFERENCES:** Charles Antell, Inc., Dramatists Play Service, Firestone, Schenley, Inc., Television Advertising Associates, Young & Rubicam.

## FILM TREATMENT

★ ★ ★  
**COMPREHENSIVE SERVICE CORP.**  
215 W. 55th Street, New York 19  
Phone: CO 5-6767

Date of Organization: 1929  
**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Michael Freedman, *President*  
Jane Leni, *Treasurer*  
Wm. A. Smith, *Comptroller*  
Hannah Dursten, *Credit Department*  
Stanley Gitner, *Rejuvenation Dept.*

**PRIMARY SERVICES:** (a) Rejuvenation of motion picture film, 16mm and 35mm, negative and positive, color and b&w. Only scratch removal process for both celluloid and emulsion which does not use coatings.

(b) Supplying the professional user of motion pictures with all equipment and accessories such as reels, cans and shipping cases, rewinds, tables, cabinets, etc.

(c) Television film distributing department handling the physical distribution of film to TV stations.

**FACILITIES:** Film rejuvenation department equipped with especially designed processing and laboratory equipment occupies 5000 sq. ft. area. 15,000 sq. ft. warehouse area devoted to carrying inventory to provide immediate services for equipment department.

**SPECIAL SERVICES:** Television film distribution dept. provides editorial services such as making editorial changes in finished prints to conform with individual station's time requirements and sponsor's quick editorial changes.

**REFERENCES:** DeLuxe Laboratories; Walt Disney Productions; Eastman Kodak Company; General Electric Co.; General Motors Corporation.

★ ★ ★  
**R. D. HANISH COMPANY**  
93 East Longview Avenue, Columbus 2, Ohio  
Phone: JE 2334  
Mildred Hanish, *Manager*

**PRIMARY SERVICES:** Manufacturers of Vitafilm Processing Fluid, a film cleaner and preservative. **REFERENCES:** Modern Talking Picture Service, Inc., Twyman Films, Inc., Baptist Sunday School Board, Department of State and Military Services, Monogram Southern Exchanges.

★ ★ ★  
**PEERLESS FILM PROCESSING CORPORATION**  
165 West 46th Street, New York 36  
Phone: PLaza 7-3630  
Cable: PEERFILPRO  
Date of Organization: 1934

NEW YORK PLANT: 130 West 46th St. Phone: JU 2-0052, Louis Mikulka, *Manager*.  
WEST COAST BRANCH: 959 Seward St., Hollywood, Calif. Phone: Hollywood 7-9223, Victor C. Krupa, *Vice President*

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Kern Moyse, *President*  
Victor C. Krupa, *Vice Pres., Technical Director*

## FILM TREATMENT

Peerless Film Processing Continued:

R. S. Moyse, *Vice President, Treasurer*

Suzon Steinle Krupa, *Secretary*

Barbara Holz, *Assistant Secretary-Treasurer*

Raoul J. Menendez, *Eastern Sales Manager*

Louis J. Mikula, *Manager Eastern Plant*

Thomas E. Ayers, *Manager Western Plant*

Jens Steemann, *Manager Columbia Installation*

Miller Wilson, *Manager Fort Lee Installation*

Allan De Forest, *Special Services, New York*

Paul Krupa, *Special Services, Hollywood*

**PRIMARY SERVICES:** Peerless treatments to protect and preserve release prints, television shows on film, kinescopes, commercials, theatre advertising, prints for continuous projection, filmstrips, transparencies, microfilm; treatments to preserve negatives, masters, color originals; film rejuvenation, including Peer-Renu for shrunken negatives and originals, scratch removal, rehumidification, repairs and cleaning.

**FACILITIES:** Processing equipment for protective and preservative treatments; film rejuvenation equipment; Maurer film shrinkage gauges; cleaning and repair equipment; Bell & Howell hot splicers; Bell & Howell and DeVry projectors; film vault.

**SPECIAL SERVICES:** Distribution servicing for film libraries and t. v. shows on film, including insertion of commercials, shipments, inspection on return, repairs, cleaning and storage; breakdown and packaging of filmstrips and commercials; placement of print orders and laboratory liaison.

**REFERENCES:** Columbia Pictures Corp., Consolidated Television Sales, Family Films, Gross-Krasne, Inc., Guild Films Co., Loveton-Schubert Prods., McCann-Erickson, Inc., National Broadcasting Co., Stanley Warner Cinerama Prods., United Artists Corp., United Television Programs, etc.

### DOMESTIC LICENSEES

CHICAGO: Atlas Film Corporation; Chicago Film Laboratory; Crescent Film Laboratories; Ideal Pictures Inc.; Wilding Picture Productions, Inc.

DALLAS: Southwest Film Laboratory. DAYTON: Film Associates, Inc.; Wright-Patterson Air Force Base. DETROIT: The Jam Handy Organization. HOLLYWOOD: Acme Film Laboratories; Color Corporation of America; Columbia Pictures Corporation; Consolidated Film Industries; General Film Laboratories Corp.; Hollywood Film Enterprises; Pathe Laboratories; Telefilm, Inc. KANSAS CITY: The Calvin Company. NEW YORK: Cineque Colorfilm Laboratories; Consolidated Film Industries; DeLuxe Laboratories; Fordel Film Laboratories; Pathe Laboratories.

PORTLAND: Sawyer's, Inc. ST. PAUL: Reid H. Ray Film Industries. SAN FRANCISCO: W. A. Palmer Films, Inc. WASHINGTON, D. C.: Byron, Inc.

### FOREIGN LICENSEES

AUSTRALIA: Cinecraft Pty. Ltd., Sydney. BELGIUM: Laboratoires Cinematographiques, Brussels. CANADA: Peerless Laboratories, Toronto. ENGLAND: Peerless Film Processing Ltd., London; Denham Laboratories Ltd., Uxbridge. HOLLAND: Profilti Filmfabriek, The Hague. MEXICO: Cinematografica Vaporate Process S. A., Mexico City. SWITZERLAND: Schwarz-Filmtechnik, Berne.

## FILM TREATMENT

★ ★ ★

**RAPID FILM TECHNIQUE, INC.**  
21 West 46th Street, New York 36  
Phone: JU 2-2416

Date of Organization: 1939

### PRINCIPAL OFFICERS

Jack Bernard, *President*

Henry Lloyd, *Secretary-Treasurer*

Larry Bernard, *Director, Public Relations*

**PRIMARY SERVICES:** *Rapidweld*, to remove scratches, oil, dirt, abrasions from used 16mm and 35mm originals, prints, negatives, koda-chromes, kinescopes, commercials, filmstrips, continuous projection prints, microfilm and protect and preserve against future scratches. *Rapid-treat*, exclusive process to protect and retard new 16mm and 35mm film from becoming scratched. **FACILITIES:** Specially-designed machinery, equipment and facilities engineered exclusively for the preservation, scratch-removal and rejuvenation of all kinds of 16mm and 35mm films. All work done in our laboratories.

**SPECIAL SERVICES:** Annual film restoration and rejuvenation programs arranged for colleges, universities, film libraries, and other users of audio-visuals. Servicing, cleaning, repairs, etc. for all other amateur and professional film users.

**REFERENCES:** Commonwealth of Puerto Rico, NBC, CBS, ZIV Television, U. S. Army Signal Corps, U. S. Navy, Penn. Water & Power Co., Jam Handy Org., E. I. du Pont, Eastman Kodak, Pan American Airways, Portland Cement Co., Swank Motion Pictures, Sarra, Inc., Precision Film Laboratories, Teaching Film Custodians, Transfilm, Inc., The Calvin Co., General Electric Co., Bell Telephone, Wilding Pictures, and many others.

### STANDARD FILM PROCESSING COMPANY

723 Seventh Avenue, New York 19

Phone: Circle 5-4997

Date of Organization: 1932

### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Albert Beck, *Proprietor*

Morris Vogel, *Supervisor*

Ben Rosen, *Supervisor*

**PRIMARY SERVICES:** Protective film treatment and cleaning, revitalizing, softening, inspection, repairing, shipping of motion picture films: 16mm and 35mm color and b&w.

**FACILITIES:** All necessary equipment for our services.

**SPECIAL SERVICES:** Protecto Film—a film preserver.

**REFERENCES:** Governor Television Attractions, Inc., Allied Artist Pictures Corp., Lippert Pictures, Inc., Unity Television Corp., Mercury Film Lab, Inc., Studio Films, Inc.

### VACUUMATE CORPORATION

446 West 43rd Street, New York 36

Phone: LOngacre 4-1886

Date of Organization: 1947

### PRINCIPAL OFFICERS

Lucile H. Fleck, *President*

Samuel H. Bunchez, *Treasurer*

**PRIMARY SERVICES:** Vacuumate: A film treatment for the preservation of film to prolong its life and give better projection. Film cleaning, repairs, etc., film cutting, canning, shipping, etc. "No-En" treatment for film used in repeater projection

mechanisms.

**FACILITIES:** All equipment to handle the storing, shipping, and physical distribution of film.

**SPECIAL SERVICES:** Complete physical handling of motion pictures and filmstrips, both outgoing and incoming, bookings handled, complete inventory controls, inspection, etc. TV commercials spooled, packed and shipped.

**REFERENCES:** VACUUMATE USERS: George W. Colburn Laboratory, Coronet Instructional Films, National Film Board of Canada, Sarra, Inc., Society for Visual Education. FILM HANDLING SERVICE: Young America Films, McGraw-Hill Book Co., Eastern Airlines, American Cyanamid Co., Women's Christian Temperance Union, Life Filmstrips, Inc.

### VACUUMATE LICENSEES

CHICAGO: George W. Colburn Labs., Inc.; Coronet Instructional Films, Inc.; Fischer Photographic Labs.; Society for Visual Education, Inc. DETROIT: General Film Lab., Inc. NEW YORK: FilmLab, Inc.; Manhattan Color Lab. RALEIGH: National Film Service. SAN FRANCISCO: Multichrome Labs. WASHINGTON, D. C.: Capital Film Laboratories; National Cine Lab. OTTAWA: Crawley Films, Inc.; National Film Board. TORONTO: Motion Picture Center.

## FILM HANDLING

### BARNETT INTERNATIONAL FORWARDERS, INC.

723 Seventh Avenue, New York 19

Phone: Circle 5-6080

Cable: BARINTFOR

Established 1887

### PRINCIPAL OFFICERS

William Barnett, *President*

Norman Barnett, *Vice President & Secretary*

Alan Barnett, *Treasurer*

**PRIMARY SERVICES:** International shipping agents and custom house broker, specializing for the motion picture and TV industries.

**FACILITIES:** Shipping rooms for export packing of film, equipment and accessories. Vaults. Airport office at Idlewild. Hollywood office.

**SPECIAL SERVICES:** Experienced and all inclusive service available for specialized needs of motion picture and TV industries. "Worldwide" network of agents.

**REFERENCES:** Metro Goldwyn Mayer, Levitan Manufacturing Co., March of Time, J. Walter Thompson, Victor Animatograph Corp., William Morris Agency, Transfilm Inc.

### BONDED FILM STORAGE CO., INC.

630 Ninth Avenue, New York 36

Phone: JU 6-1030

904 North LaCienega Blvd., Los Angeles

Phone: CR: 4-5847

Cable: New York 1-4254; Bev. Hills 7682

Date of Organization: 1928

### PRINCIPAL OFFICERS AND DEPARTMENT HEADS

Chester M. Ross, *President*

Emanuel Kandel, *Vice President*

Don McClure, *General Sales Manager*

Stanley Halperin, *Vice President (Calif.)*

**PRIMARY SERVICES:** Film shipping, inspection, routing and scheduling. Film storage. Consolidating film shipping for t. v. film stations.

**FACILITIES:** Film depots and warehouses in Los Angeles and New York to perform all services.

**REFERENCES:** Available upon request.

## Congratulations to these winners of 1954 awards:

### CATE AND McGLONE

*In the Beginning*  
*World in a Week—California*

### CHURCHILL-WEXLER FILM PRODUCTIONS

*Wonders of Plant Growth*  
*Wonders of the Desert*

### ERNEST KLEINBERG

*Arts and Crafts of the*  
*Southwest Indians*

### NEW WORLD PRODUCTIONS

*The Fossil Story*

### KING HORTON PRODUCTIONS

*Mrs. Hazard's House*

### UNITED PRODUCTIONS OF AMERICA

*Look Who's Driving*

## SOUND BY

*Universal* RECORDERS

6757 HOLLYWOOD BLVD.

HOLLYWOOD 28, CALIFORNIA



GEO. W. COLBURN LABORATORY INC.

164 NORTH WACKER DRIVE • CHICAGO 6

TELEPHONE STATE 2-7316

16mm  
SERVICES





*The Mark of  
Excellence in  
Commercial Films*

**CATE & McGLONE**

*Films for Industry*

1521 CROSS ROADS OF THE WORLD

HOLLYWOOD 28, CALIFORNIA

## STOCK LIBRARIES

Libraries Offering B&W & Color Footage  
**ADVANCE FILM LIBRARIES**  
729 Seventh Avenue, New York

**FILM CLASSIC EXCHANGE**  
1611 N. LaBrea Avenue, Hollywood 28  
Phone: HO 7-4255  
Date of Organization: 1919  
Charles H. Tarbox, *Owner*

**PRIMARY SERVICES:** Very large library of early movie material from first films made by Thomas A. Edison in 1895 down to the last pictures made in 1929 with the advent of sound. Stars available include Valentino, Keystone Kops, Mack Sennett Bathing Girls, and early documentary and topical subjects such as McKinley, Billy Sunday, etc.

**REFERENCES:** Cinerama uses 3 of our subjects in their prologue, also WNBQ, WOW, WAAM, Philco, etc.

**FILMS OF THE NATIONS  
DISTRIBUTORS, INC.**  
62 West 45th Street, New York 36  
Phone: MURRAY HILL 2-0040  
Date of Organization: 1946

**PRINCIPAL OFFICERS AND DEPARTMENT HEADS**  
Maurice T. Groen, *President*  
Ronald T. Groen, *Stock Shot Manager*  
Charles Getts, *Chief Librarian*

**PRIMARY SERVICES:** Supply stock shots, 16mm or 35mm, b/w and color. Specialize in 16mm color stock shots. Over 5,000,000 feet available of foreign, domestic, industrial and human interest footage.

**FACILITIES:** Among other equipment, complete projection facilities for screening stock shots.

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**REFERENCES:** WNBT, U. S. Information Service; Thomas Craven Productions; Federal Telefilms, Inc. ("The Adventures of the Falcon"); Cornwall Productions.

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## SKILL, TECHNIQUES OF NATIONWIDE FILM LABORATORIES, SPECIAL SERVICE FIRMS ASSURE PROGRESS OF MEDIUM

Business Screen Annual Service Review a Tribute to Recognized Leaders

**L**AST YEAR, a big manufacturer decided to introduce a new line of merchandise with a big, full-scale movie. Many months before the unveiling was to take place, a producer was called in, a team of script writers was put on the job and the project got smoothly under way. After the writers had cudgelled their brains for several weeks, a photography crew went to work shooting up cans of stock which piled up in the producer's cutting room, and the editors went to work. Next came an era of revisions with the whole production staff sweating blood for the "final" four weeks. The picture was now about done; there was a *whole week* to go before delivery. The producer could relax. All the film needed was an optical or two, an inspired title sequence, a strip of animation to point-up some of the technical business, some dramatic music, color correction and printing, and a dozen or so last minute odds and ends for the lab and service people—but otherwise the picture was ready to go.

### They Get the RUSH

People in the film services business have learned to expect this sort of situation—the writer, director, photographer and editor often get weeks or months to do their jobs—the film services man gets hours. It isn't the way he would prefer to work, but the fact is—he does the work, he thrives on it, and he does a bang-up job.

Business, educational and television movies are getting better all the time, and not a little of the credit for this belongs to the largely anonymous service organizations (as far as the film viewer is concerned) who operate that way out of choice and who are content to be the producer's good right arm.

### Lab: a Science Definition

Largest, in facilities and manpower, of the film service organizations are the laboratories. The word *laboratory*, in this respect, can be used not only in its customary sense in the film industry, but also in its dictionary sense—a *place devoted to experimental study in science*. Most of the larger film laboratories have departments or individuals who spend a good deal of their time on the almost abstract study of the science of film processing. They

have experimental rooms, machine shops and chemical analysts. However, they don't boast about these things very much—what shows up on the screen is the important thing, and how these results are attained is usually a very competitive secret. No one seems to be inclined to spoil this healthy situation. To be sure, technical improvements can't be kept in the dark very long and soon spread throughout the trade, but each lab is always seeking that "head start" that will keep it in advance of the industry.

### Color Is a Key Interest

In the laboratory business, new ways of putting good color on the screen is the main interest of the back-room experimenters. Some are proud of the latest 16mm positive reductions from 35mm negative materials; some have pioneered in making good quality neg-pos opticals not only possible, but reasonably priced; others have specialized in color TV kines, or lightning-fast color service. What is particularly impressive in talking to laboratory men is the dedication to *service* you find in their whole attitude towards the film industry. Right now, business has expanded many fold over the past five years. Some labs are working three 8-hour shifts daily, and almost any of them will go to great lengths to deliver the goods on time. For one thing is sure—a customer is a treasured item in this business, and no lab wants to let him get away.

### Progress in Group Action

During the past year, many of the laboratories have joined into an *Association of Cinema Laboratories*, but progress in this is little beyond the formative stage. Most useful, at present, is the *Motion Picture Credit Group of the National Association of Credit Men*. The latter organization has done wonders to halt the "broom closet" producers who have preyed upon laboratories for years. Which is not to imply that labs frown on small accounts—one and all, they welcome them with open arms and nurse them tenderly—if they don't skip out on a long-overdue invoice.

Despite the fact that lab people seem to specialize in doing the "impossible—yesterday" they have good cause to bemoan the fact that this (CONTINUED ON NEXT PAGE.)



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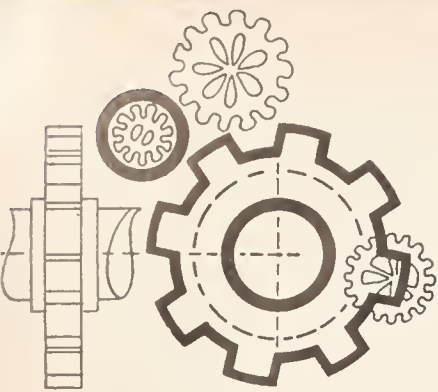
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(CONTINUED FROM PRECEDING PAGE) is too often expected of them. Color-printing, especially, is not a case of "punch the middle button down—and the film comes out here." Color printing takes as much skill as that of any cinematographer setting his lens diaphragm. It takes time, consideration—and lab men are unanimous that good as their work now is—the more time they have to push the "right button"—the right color or density filter—at the time, the more often the "perfect" print will result.

#### Lab Equipment Makers Contribute New Techniques

♦ What of the manufacturers who supply the labs? One is pre-eminent and has been for decades, but all the labs seem to agree that none of the manufacturers have an inferior product—and some, by a spark of genius, gain a significant advantage, from time to time, that can be exploited.

While color seems to be a pre-dominant interest with many labs, black and white film is an important part of their bread and butter. And the labs have not stood still in this respect.

One big lab has doubled its capacity to handle b/w in the past year, and has instituted 23 new improvements on its old methods—which were said to be leading the industry at the time. A specialized reversal film operation has tripled its capacity and is bursting at the seams.

New, faster stocks, higher developing temperatures and spray processing for the same quality output have tremendously increased the labs' capacity for quick, quality TV service. What the b/w departments of many labs have accomplished is "Music Hall quality in one hour service."

Another laboratory has specialized in improved printing of sound tracks, eliminating multi-generation techniques to provide electronic printing on prints for optical sound from magnetic originals.

#### Film Care & Treatment Now an Important Business

♦ To keep films in good condition, a big business has grown up in

## BUSINESS SCREEN REVIEWS SPECIAL SERVICE FIELD:

Progress During Year Noted in Survey of National Sources

treating them to prevent damage from hard usage or climate. And when valuable films do look worse for wear, other film laboratories are set up to put them back into top shape again.

#### Today's Music on Film Far Cry from Trite Past

♦ A decade ago, business films were notable for one defect—every time a certain type of sequence came on the screen you could bet that the same musical background would be heard. People who saw a lot of films would sometimes go about whistling "The Waltz of the Grinding Machines" or "Jigs and Fixtures." Nobody ever heard the tunes anywhere

else, but they got endless mileage in commercial films.

Those days, happily, have long departed. A million or more feet of new music on film is available to producers in 1951, and the art of scoring films has improved immeasurably. The modern business film will be scored so carefully that the music would seem to have been specifically written for the film. Old methods of laying on music helter-skelter, almost in an "A & B roll" type of unrelated dissolves, has become more and more rare.

New York is the headquarters for film music, and producers from all over the country send in their films

to be scored. Some arrive with no other instructions than just "Put some music on this;" others are sent with general instructions about what the producer thinks he wants; some are sent with very exact, scene by scene breakdowns of what seems to be required. It has not even been unknown for a producer to get on the phone and explain what he wants in terms of hummed "Ta Ta Tums." However it comes in, the film is studied carefully by technicians who have grown up in the trade and have learned to avoid the stereotype. Many film music firms can arrange for the out-of-town producer not only music scoring, but can do a one-stop service in providing narration, sound effects and re-recording.

#### Optical Effects, Film Art Make Specific Contributions

♦ A very important service to film producers are the firms which specialize in effects, animation, art, inserts and special photography. These range from small one-man operations doing just one phase of highly specialized film work to the large effects companies with dozens of employees and enough equipment to tackle almost any kind of job, from a simple title to thousands of feet of full animation.

The art, animation and effects companies are non-competitive to the producer, and in actuality, are set up to operate as a department in the producer's own business.

Whatever job there is to be done, there is some sort of service company to do it. One producer estimated, the other day, that if he had to do the *whole* production, himself, he'd need another 50 people on his payroll, and they couldn't do the job half as well as his loyal and silent partners—the film service companies.

\* \* \*

#### Inspect-O-Film Editor Checks Film Quality While Editing

♦ Among the new audio-visual machines unveiled at the recent NAVA convention in Chicago was a 16mm film editor which inspects film quality while editing the strip.

Inspect-O-Film Editor Model K, manufactured by the Harwald Co., Inc., Evanston, Ill., is equipped to eliminate projection failure caused by defective film and to simplify the checking of sound and visual continuity while film is being edited.

The Model K is capable of forward film speeds ranging from 36 feet per minute to 600 feet per minute. During the editing process, film can be moved either forward or backward. A feed reel and take-

up reel simplify the addition or removal of special insert matter such as commercials. Speed and film movement are controlled through a series of panel switches.

The new machine checks each splice in the film after editing, automatically times the program. Films come off the machine heads up—ready for projection.

Its dual function is calculated to take the heat off film distributors and television station crews at projection time.

#### Bell & Howell Reduces Price of 35mm CinemaScope Lenses

♦ Effective August 1, the price of Bell & Howell Company's 35mm CinemaScope projection lenses for theatres is reduced to \$1,095 a pair.

A. H. Bolt, director of sales, commented, "Increased sales by dealers have made possible a number of manufacturing economies. We're passing these savings along to our customers."

#### Renovex, Non-Toxic Film Wash Marketed by Neumade Products

♦ Renovex, a new non-toxic film cleaning solution which "can be used anywhere," has been announced by Oscar F. Neu, president of Neumade Products Corporation, New York City.

Offered to processors and users at a price comparable to that of conventional solutions of this type, Renovex can be used without the usual precautions regarding ventilation or exhaust equipment. The fumes are harmless and non-inflammable.

The result of four years research and development, the new formula is said to remove dust, dirt, grime, oil and fingermarks and to dry immediately, leaving no residue. By waxing and polishing the film surfaces, it protects the emulsion to insure smooth projection.

An illustrated brochure describing Renovex is available from the

company at 330 West 42nd Street, New York City, N. Y.

#### Economical Reversal Color Film Announced by McGregor Products

♦ Motion picture producers looking for an inexpensive reversal color film suitable for original projection and duplicating multiple release prints may find it in new 16mm stock introduced by McGregor Products Company.

McGregor claims softer color rendition than ordinary amateur color films. The new raw stock has been successfully tested in commercial and medical use giving "exceptional reproduction of the tone gradations of the original subject."

Described as screenless and practically grainless, the new film is of the subtractive type with dyes added during selective reversal processing. The film is coated on a tri-acetate safety base and is made in both daylight and tungsten emulsions.

Exposure indices are A.S.A. 10 for daylight and A.S.A. 15 for tungsten. Tungsten film is balanced at 3400 degrees Kelvin lighting. Emulsions are standardized so color correction filters are not required for ordinary use. Regular color and conversion filters can be used with McGregor.

Professional film is available in 100-foot daylight loading spools with perforations for silent or single system sound cameras. Every roll is guaranteed against defects in manufacture or damage or loss in processing.

The 16mm professional type film is priced at \$6.90 for 100-foot rolls. This includes federal excise tax and processing. Film is available from the Professional Sales Department, McGregor Products Company, 16 State Street, Rochester 14, N. Y.

#### Houston-Fearless Cradle Heads Bring Smoother Camera Operation

♦ Smoother, effortless balancing, panning and tilting of studio and tv. cameras are made possible by two new Cradle Heads announced this month by Houston-Fearless Corp., Los Angeles and available from dealers.

Tilting or panning, the Cradle Head rides on precision ball bearings. Drag adjustment is also provided on the pan. They are available in two models, one for standard monochrome television cameras, the other for RCA color tv.

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Larry Durkin (left above) of Ducks Unlimited congratulates Judd L. Pollock, president of MPO Productions upon receiving the 1954 National Award of the National Association of Conservation Education and Publicity. "The Canada Goose", produced by MPO, was the award winner for this studio.

#### David Burke to Manage G. E. Public Relations Film Services

♦ David W. Burke has been appointed manager of audio-visual services in General Electric Company's Public Relations Services Division.

He succeeds H. Lee Nicol, who had been assigned to the Company's Engineering Services Division. In his new capacity, Burke will be responsible for all radio and television programs sponsored by G. E.'s pr division.

Burke joined the General Electric Company in 1944 on the business training course, serving in the general office accounting department. In 1953, he was named supervisor of programs.

While in visual education, Burke had charge of motion pictures, staged conferences, sales meetings and traveling road shows. He coordinated motion picture projects for the Apparatus Sales Division.

Films supervised by Burke have proved prize winners. Among those receiving acclaim were *Pipeline to the Clouds*, *Freedom and Power*, *Out of Darkness*, *Lighting Masters*, and *A Chance to Play*.

Awards included recognition from the Milan International Fair, the Edinburgh Film Festival, *Look Magazine*, the Film Council of Greater Boston and the National Visual Presentation Association.

#### Paul L. Field to Sound Masters

♦ HAROLD E. WONDSEL, president of Sound Masters, Inc., New York, announces the appointment of PAUL L. FIELD as director of television.

Mr. Field was formerly with Ross Roy, Inc. as a writer-producer, and previous to that assistant director of motion pictures for Remington Rand, Inc., and in the Radio & TV department of Dancer-Fitzgerald-Sample, Inc.

# People who make Pictures

NOTES AND COMMENT ON EXECUTIVE STAFF APPOINTMENTS

#### Fletcher and Cinesound, Toronto Form New Canadian Film Studio

♦ A new Canadian film studio was formed recently when Howard D. Fletcher, producer manager of Photo-Facts Limited, Toronto, joined with Cinesound Limited of that city in the production of motion pictures, sound slidefilms, television films and other visual media.

Appointed a vice-president, Fletcher will also act as executive producer.

Cinesound maintains photographic and laboratory facilities, including a newly completed 40 x 50 sound stage at 553 Rogers Road, Toronto.

#### Ken Marthey to Transfilm, N. Y. as a Film Production Supervisor

♦ KEN MARTHEY has joined TRANSMILM INCORPORATED as a production supervisor on business and television commercial films. He has spent 14 years in the motion picture business and was also an assistant art director at the BBDO advertising agency.

In 1953, he was awarded the Robert Flaherty Award for his work on the U.S. Department of State film, *And Now, Miguel*, which was used overseas by the U.S. Information Service. During the war, he was in charge of the Film Strip Photo Division of the U.S. Army.



Rotary International leaders Prentiss Rowe (left above) of San Francisco and Charles Dyer, of Chicago headquarters (right), are aiding Jerry Fairbanks (center in production of Rotary's 50th Anniversary film "The Great Adventure") now in production at Fairbanks' Hollywood studio.

#### Two Join Robert Lawrence to Form Grantray Animation, Inc. Studio

♦ Grant Simmons, Ray Patterson and Robert Lawrence Productions Inc., have formed a new corporation, GRANTRAY ANIMATION, INC. to produce animated television film commercials and theatrical shorts in Hollywood.

Ray Patterson and Grant Simmons have been in the animation business for twenty years. Both were formerly with Walt Disney and later with M.G.M. cartoon studios. Operating as a partnership for the past two years, Simmons and Patterson have been producing television animated commercials and writing and directing theatrical cartoons.

Robert Lawrence Productions Inc. is one of the leading producers of television film commercials, with studios in New York.

\* \* \*

#### Triad Productions, Inc., Elects George Kent as Vice President

♦ GEORGE KENT has been elected vice president and executive producer of TRIAD PRODUCTIONS, INC., New Hope, Pennsylvania, at a recent directors' meeting of that company.

Mr. Kent is an alumnus of Yale University and formerly was employed as technical assistant to the vice president, sales and engineering, at the U.S. Gauge Division American Machines and Metals, Inc. While with this division, he served as liaison engineer at Wright Patterson Air Force Base, Ohio.

Triad is engaged in the production of motion pictures for industry education and television.

\* \* \*

#### Florez, Inc. Announces Posts of John Kleene, Ernest D. Nathan

♦ Two appointments to planning and sales positions at FLOREZ, INC., Detroit, have been announced.

JOHN K. KLEENE has been named Director of Planning and Creative Services. ERNEST D. NATHAN has

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been named Group Supervisor of Client Service.

Kleene has been in business training and promotion work with Florez for the past eight years. He has served the automotive, petroleum, appliance, farm equipment and other industries as writer, program planner, account and editorial executive. He will be responsible for the quality of all creative work done by the Company's various industrial divisions.

Nathan has served Caravel Films, Inc., New York and Visual Methods,



E. D. Nathan . . . joins Florez

Inc. of Akron, Ohio. He was sales promotion manager of B. F. Goodrich Company's tire division for 17 years. Nathan will maintain branch office facilities in Akron, acting as midwestern representative for Florez.

\* \* \*

#### Lessig Directs Technical Adv. for Al Paul Lefton Company

♦ LINWOOD G. LESSIG, formerly with J. Walter Thompson Company, has joined the New York office of the AL PAUL LEFTON COMPANY, INC., as Director of Technical Advertising. Mr. Lessig's background includes fourteen years in the engineering, advertising and sales departments of the RCA-Tube Division.

#### New Offices in Texas, California Announced by Dynamic Films, Inc.

♦ DYNAMIC FILMS, INC., has opened two new offices, in Texas and in California. The Texas office is located in Houston at 2235 Welch and will be headed by MRS. BARBARA ATTWELL, who has long been associated with films and has been a feature writer specializing in the industrial and medical fields.

The California office is located at 8272 Sunset Boulevard, Hollywood, and is headed by GEORGE ZUCKER, brother to Dynamic's board chairman, Nathan Zucker. Mr. Zucker was for many years with Twentieth Century Fox as a production executive. Both the new offices will be sales offices with all production still handled out of the New York studios.

Currently, Dynamic crews are covering the nation in a variety of film activities including a promotion film for the Upholstery Leather Group, a new-product promotional film for the Commercial Solvents Corporation, a series of political education films, a regional documentary for the Ford Motor Company, a point-of-sale demonstration film for Comfy Manufacturing Company and Sears Roebuck and Company, a training film for the U.S. Navy, a group of TV commercials and two TV program series for fall release. Shooting is currently taking place in New Jersey, Indiana, Pennsylvania, Maryland, Illinois, and the New York studios.

\* \* \*

#### Briefs on Picture Personalities:

♦ West Coasters RAY WOLFF and MACDONALD MACPIERSON through Chicago on Eastern assignments in recent weeks; TED CATE and ED MCGLONE completing United Airlines' Atlantic seaboard pictorial during pleasant August weather; writer-producer CHARLES "CAP" PALMER another Chicago visitor this month; JOHN SUTHERLAND a recent and proud papa in Manhattan last month. Modern's DICK HOUGH vacationing in Canada during August.

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Apple growth from blossom to harvested fruit is recorded in "tree-side camera studio" at John Ott's Winnetka, Ill., estate.

(CONTINUED FROM PAGE 12) duty interrupted the dance rehearsal for two.

The dancing primroses signalled Ott's entry into the agenda of big time productions that he handles today.

Driving into his neat three and one-half acres amid the length of forest, field and garden that lays north of Chicago, you are unaware that one of America's most modern and significant motion picture enterprises is at work.

Struck with fragrance, you admire the stunning and various orchard, the soft lawn, the immaculate border of day lilies and gentian. You tell yourself this is a purely domestic garden with Mrs. Ott a cordial kind of "Mary" tending "silver bells and cockle shells and pretty maids all in a row." A tan toe-haired Ott named Henry and a tiny brown pup playing on the lawn cinch the home vision.

Nor do you at once conceive that the chap riding up the driveway on a red bicycle is John Nash Ott, Jr., preeminent time-lapse motion picture producer.

As he greets you, something boyish in his face makes the bicycle seem correct. He reports, more like a 45-year-old, that the bike is easier on his arthritis.

Following his two-wheel tour of inspection, you realize you are with a practical scientist. As you move to his inspection stops, you discover that the pretty, quiet suburban scene actually is a film studio lot in full production. A boy's branch of apple blossoms and kitchen clock have grown into John Ott Pictures, Inc.

The over 350 varieties of trees and shrubs brought from near and afar, the stately spruces, strong oaks, bountiful apple trees are the timber of a new kind of theatre: the colorful lacework border lit with lilies forms a showcase premiere. All about you is the rare cast with which Ott produces public educational documentaries for numerous large companies, creates sequences for Walt Disney's nature films, rolls out endless miles of film consumed by four NBC network shows.

Since 1951, video fans have been

## John Ott's Cameras Record Miracles of Growth

abiding Ott's advice on "How Does Your Garden Grow," a share-sponsored package show. He also brings his time-studies to NBC's "Out on the Farm," "Home" and "Today."

The half million dollars worth of complex photo-electronic equipment which converts this plantation into a movie plant is tucked away in a small gate house, the basement of Ott's home and a curious box-like greenhouse obscured by the bushes and trees.

"Location shots" are made in 4 by 4 by 6 white coops mounted on scaffolding next to select trees. Ott climbs a ladder and opens a coop door. Inside air fans, lights and lenses are trained on a branch of apple blossoms growing from an adjacent tree. This is a three-year vigil. These blossoms will emote in a new Disney film, *Secrets of Life*.

In the gate house is recording equipment and a replica of Ott's TV set. Here crewmen record Ott's narration, take publicity stills of leafy celebrities, synchronize, edit.

Ott's original basement greenhouse and the recently completed annex in the back garden are his main film studios. The basement studio has been steadily improved as a prototype for the new structure.

Both studios operate on Ott's newer pattern for time lapse mass production: reversing the cross-stage track arrangement earlier used to move the primrose pots, the cameras now ride the cable cars. The mounted cameras travel on parallel rows of tracks which run toward the stage front of flowers. The robot-operated cameras inch along these tracks on electro-synchronized schedules.

Each cable car camera dolly automatically to time-lapse distances, each lens is poised at the right elevation for its subject. These cameras run for weeks without attention. A clock motor on the rear of each small cable car turns a fine-threaded shaft in one revolution an hour. The shaft elevates the camera—thus the camera grows with its green subject. The tilting rate adjusts to the rate of plant growth. As the bud goes into its big scene, the camera glides in for a closeup.

In both studios these devices are powered by panels of electronic controls ruled by time and thermometer clocks and supplementary timing units. A voltage control transformer governs the light. In support are relay switches, circuit breakers, power supplies, an air compressor. A pneumatic damper operates shutters to admit light for growth and to close it out during filming time in favor of the total and uniform saturation of floodlights.

The equipment is so automatic that for an instant it looks too simple: cameras buzzing like punctual bees, photo-sampling the lush cultures; busy bee-tender Ott collecting his reels of visual honey.

The new outer greenhouse studio is a uniquely engineered laboratory built by Herman A. Schubert, a craftsman tool maker, to incorporate the latest of Ott's techniques. This high, angular aluminum and plastic fabricated building is evenly air conditioned from a deep well system which irrigates and cools Ott's entire establishment. Its shuttered walls and inclined roof of shutters operate by sunvalve to follow the sun. Its row of plants faces a tall bridgework of lights and mobile cameras—often 25 of them.

As you stand inside this compact arborum of lights, lenses and switches, a click sets off the robot production: the shutters shatter the nursery stillness, snuffing out all sunlight. The green performers blushing in a sudden rush of artificial light, make their gentle one frame gestures for the electrically alerted cameras. The clock signals "cut!" The floods are doused. The greenhouse shutters open again.

Such exposures may occur once every two minutes for fast opening plants or once an hour for lazy flowers. Ott carries the diverse rates of opening in his head.

On this crowded 10-foot greenhouse stage is no single pantomime. Each of the budding thespians are doing life-cycle soliloquies for separate films. The corn and peas act for Green Giant Company; the toma-

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Pollinating pumpkin flower in his time-lapse studio, John Ott prepares to film the cycle of this familiar garden plant.

toes for Campbell Soup; blackberries and cherries have joined the Disney troupe and oats flourish for Quaker Oats. Wheat poses for the Santa Fe Railroad, zinnias curtsy for George Ball, Inc.

An increasing amount of Ott's time-lapse hours are spent filming sequences for educational documentaries and for vital laboratory research.

Careful lens study registered the rate and degrees of grass recovery resulting from different cuttings for Toro, a lawn mower manufacturer. Other photo-time data serves universities, Encyclopaedia Britannica, the Association of American Railroads, paint and textile manufacturers.

Ott's time-lapse machines prove photo detectives as they record the growths that endanger man—cancer, tooth decay, bacterial food spoilage. A report was film-filed for Wright Bros. Greenhouses showing the reactions of tomato virus to changes in fertilization and light intensity. Microscopic cameras wait for a slowly torn piece of steel rail to crack and tell why. The Illinois Institute of Technology wants to know.

Engineering progress goes on apace. Ott currently is testing a new Schubert-made camera mount model so agile and precise as to keep in focus the most picture-shy plant. This motorized mount has independent gears which allow it to go up, down, forward and reverse, deftly enabling the camera

to assume and hold any angle an unpredictable flower might demand.

Twenty-one inch tube color television already is visible around the coaxial curve. To decorate this future Ott has a good-sized cache of radiant flowers on original Kodachrome color negatives—the harvest of years. R.C.A. used some of these films to “sell” the Federal Communications Commission during the recent decisive hearings.

History's camera pans to fundamentally similar men and objects. Ott's electronic photo greenhouse, with sunflowers and cabbages outside awaiting their fame, stands catching the sunlight in the same time-telescoping way that Edison's kintoscopic “Black Maria” studio turned in a backyard in 1893.

Says photo-scientist Ott, who speeds growth 50,000 times beyond its norm, who waits five years for apple blossoms to become photogenic: “time-lapse use . . . hasn't scratched the surface.”

\* \* \*

#### Delaware River Port Film Ready

♦ *Delaware River Port of Opportunity*, a 28-minute color documentary on the function of the Delaware River Port, the “world's largest fresh water port,” has been completed for the Port of Authority & New Jersey.

Produced by Louis W. Kellman Productions, the film demonstrates the advantages of the great port, pointing to its role in the industrial expansion of the Delaware Valley.

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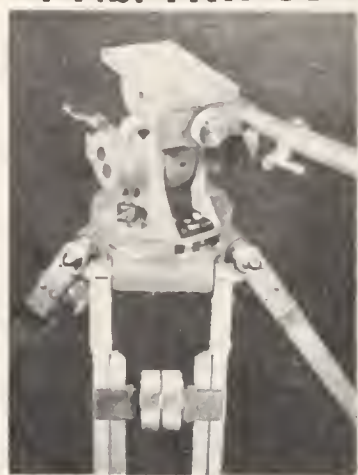
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Designed for tomorrow, the new Berndt-Bach plant in Hollywood provides headquarters for the Auricon camera line (see below).

#### Berndt-Bach Completes Auricon Camera Plant in Hollywood

Completion of a new plant at 6900 Romaine Street, Hollywood 33, California, has been announced by Berndt-Bach, Inc., manufacturer and world-wide distributor of Auricon 16mm Sound-On-Film Cameras and Equipment.

The modern office and plant facilities were planned for efficient design, development and production of high-quality, precision motion picture cameras and kinescope recording equipment for the film and television industries.

Special facilities have been provided for research and development of natural-color film equipment.

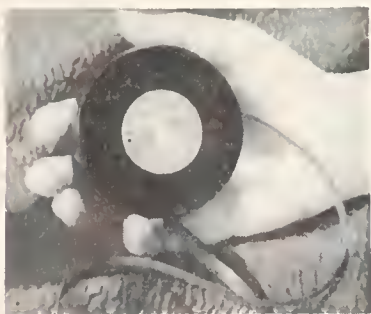
\* \* \*

#### Mini-Music, Smallest Tape Reel Announced in Recording Field

A new 3-inch-in-diameter continuous tape reel is being marketed by TELEVISION ASSOCIATES OF INDIANA, IND.

Mini-Music, as the small reel unit is termed, is intended for commercial application and home use, says the company, because of its simplicity and low cost.

Mini-Music has a playing time of three to 10 minutes, the equivalent



of one to three records. It requires no adaptors, rewinding or special skills to operate. The user just puts it on the feed spindle, threads the tape, turns on the recorder.

Loaded with unbreakable 1 mil double-coated Mylar base tape, the unit is said to give excellent wrap around and response. Its low impedance makes for high fidelity, low "wow and flutter."

It will sell to distributors for under a dollar in quantity, each unit loaded with tape and packaged.

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#### F&B Shows Sound Recording Slate Created from Producer Ideas

Prepared for producer efficiency is a new sound recording slate now available from Florman & Babh, New York manufacturers of motion picture and tv equipment.

The slate was constructed as a synthesis of ideal size and layout

suggestions gathered by the company from a questionnaire sent to leading film producers. The slate has headings which are permanently silk-screened with seasoned ash clapsticks. The unit's overall size is 11 x 14-inches. With a supply of dustless chalk, the slate is priced at \$8.75.



Table mode tape recorder, featured in the new Columbia Records-Bell & Howell program announced this month (see below).

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#### Columbia, Bell & Howell Join Forces on Tape Equipment Line

Columbia Records, Inc., and Bell & Howell Company have joined forces for the development and marketing of home tape recording equipment. Two models will be produced initially: a table model and a portable unit. As a result of the cooperative program, Bell & Howell's TDC Division will manufacture and Columbia will see the new line through authorized Columbia distributors in the music field. Bell & Howell will announce shortly a similar line which will be sold through retail photographic dealers.

"This joint effort should vastly broaden the market for home tape recorders. The new program represents a combination of new engineering developments by two pioneer companies in the fields of sound recording and motion picture equipment manufacturing," said James B. Conkling, Columbia president, and Charles H. Percy, president of Bell & Howell.

Special features of the Model 355 Columbia-Bell & Howell 360K table model tape recorder include: exceptionally fast forward and re-wind speeds—1200 ft. in 90 sec.; two flashing beacons to indicate correct recording level; easy threading; automatic tape tension control; frequency range of 50 to 20,000 cycles; two speed recording—3 and 3 1/2 and 7 and 1 1/2; and the kilosphere, a small device no larger than a candy bar, yet containing more than one thousand minute loudspeaker outlets which reproduce the treble range with extraordinary clarity and crispness.

Developed by Columbia's Department of Engineering and Development, the kilosphere speaker is a perforated metal oblong with more than 500 tiny apertures encased in a thick plastic foil. Each of the apertures acts as a loudspeaker when the covering membrane of foil is set

into vibration by electric signals from the sound reproduction system.

Since electric force is applied over the entire kilosphere instead of at a single point, as in conventional cone speakers, the 1,000 tiny speakers all operate in exact phase. Distortion due to variations in phasing is thus eliminated and the clean, brilliant reproduction of high frequencies is made possible. The kilosphere produces an unusually smooth sound pressure curve in the range from 3,000 to 20,000 cycles.

The Model 355 table model sells for \$299.50, while the Columbia-Bell & Howell Model 350, a portable tape recorder, incorporating many of the features of the 355, sells for \$219.50

#### Harwald's New Film Conditioner Promises Longer Print Life

♦ Protect-O-Film No. 100, a new non-flammable film conditioner which cleans and protects motion picture film and filmstrips in one operation, has been announced by the Harwald Company, Evanston, Illinois.

The conditioner provides four-way film protection, including a lubricant which is said to cut film wear drastically. A six-month test in connection with film libraries across the nation indicated film life can be extended "as much as five times."

Protect-O-Film contains an anti-static agent to prevent the build-up of an electrical charge which attracts dirt, dust and lint. By apply-

ing the conditioner at proper intervals, the film base can be made to retain strength and pliability.

The product can be applied to film either by hand or with a cleaning machine. It will not harm aluminum or rubber and is low in toxicity.

A variation of the conditioner, Protect-O-Film No. 200, is being produced for use on negative prints to insure absolute cleanliness prior to printing and film longevity.

#### Brumberger Adds Slide Chests to "50th Anniversary Products"

♦ Portable all-steel chests for the compact filing of 12 automatic slide changer magazines have been added to the "50th Anniversary products" currently available from the Brumberger Sales Corp., photographic slide projector and slide file manufacturer.

The new cabinets feature an index chart for quick slide identification and a folding carrying handle for portability.

Brumberger Chests for Automatic Slide Changer Magazines are made in two models: No. 1371A (\$5.95) which will hold 12 Arrequis and/or La Belle six-inch magazines; No. 1372 (\$6.95), which holds 12 T.D.C. and/or Viewlex slide magazines.

The chests are distributed through photo dealers or are available from the company at 34 Thirty-Fourth Street, Brooklyn 32, New York.

#### TDC Stereo Selectron Changer Offered by Three Dimension Co.

♦ A TDC Stereo Selectron changer for stereo slides has been announced by Three Dimension Company, a division of Bell & Howell Company. The changer fits both the TDC Stereo Vivid projector and the TDC Stereo Project-Or-View machines.

The Stereo Selectron handles slides in trays, each with up to 30 ASA standard (1 $\frac{5}{8}$ x1 $\frac{7}{8}$ ) stereo slides in glass-and-tape, glass-and-metal or cardboard mounts.

In the new unit, slide feeding and advancing is similar to the TDC Selectron Semimatic 2x2 slide changer. An open-top tray design allows the projectionist to insert or remove slides in the tray without taking the tray out of the unit. The list price of the unit, fair traded, is \$19.50.

Stereo Selectrays for the changer provide individual indexed slots for 30 stereo mounts. After putting slides in the Selectray, they need not be touched by hand. When not in use, they serve as storage compartments for slides. The Selectrays are listed at \$1.95 each.



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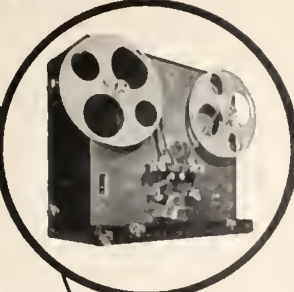
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## "ALL I NEED IS A CONFERENCE"

(CONTINUED FROM PAGE THIRTY-NINE)

it takes advantage of one of the methods that make films so potent a training medium—involving the audience in a familiar situation which they instinctively recognize and respond to. In a tightly-paced, dramatic style, the film recreates a typical industrial event—a conference of executives and supervisors faced with a serious problem that threatens trouble for the business and for each of them. At the start, a group of people is introduced which the audience can immediately recognize and identify with. Some are hostile and aggressive, some eager but shy, some competent and harassed; or, as Phil Hyatt, the Conference Leader, puts it: "Some don't like each other, some don't like meetings, and some, you'd swear, don't like anything."

The stage for the conference is set by capsule flashbacks that give a glimpse of these people on the job and some of the pressures that lead them to act as they do. The skills the conference leader needs are brought out as he guides this group through the stormy clashing of personalities and ideas into the safe harbor of agreement and good feeling.

*All I Need Is A Conference* should do an effective training job because of its strong dramatic impact and discussion-provoking approach. Emotionally, it gives its audience a real feeling of participation with conference leader and conference members alike. At the same time, because it's the kind of film in which each viewer is likely to see something different, it should stimulate an interplay of opinions which can lead to real learning.

The supplementary material has been tailored so that the film can be used to train conference leaders through the conference method, itself. The two-session manual is set up for use by both experienced and inexperienced trainers and the primer for conference leaders is an effective reference guide.

Films and the group participation method have the basic elements of a good marriage. They can do a lot for each other particularly when employed for teaching new skills or developing new attitudes. This combination provides business with a double-barrelled instrument that is much more effective than either of its parts used singly. Pictures like *All I Need Is A Conference* can go a long way to make this instrument work by equipping executives and supervisors with the know-how and human understanding they must have to get the most out of both films and group participation.

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ARTHUR C. BRYAN is vice-president and general manager of Consumer Products; WILLIAM H. FEATHERS, vice-president and general manager of Industrial Products and WALTER A. STEINER vice-president in charge of Development. The promotions were announced by A. S. JOHNSON, president of National Carbon.

Mr. Bryan has been with National Carbon in various sales activities since 1935 when he started as industrial salesman in Chicago. In 1949, he was promoted to general sales manager and in 1952 vice-president in charge of Sales.

Mr. Feathers joined National Carbon in 1937. In 1949, he was made general superintendent of the three Niagara Plants. He transferred to Cleveland as assistant to the vice-president in charge of Production in 1952 on his return from a year at M.I.T. under a Sloan Fellowship.

Joining the Company in 1924, Mr. Steiner served in a number of engineering capacities and in 1937 was made assistant to the director of the research laboratories. In 1944 he became product manager for Industrial Products. In 1953 he was made general product manager over all the Company products.

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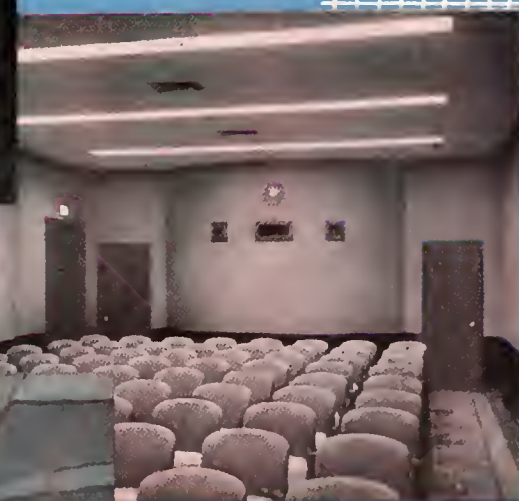
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# BUSINESS SCREEN

MAGAZINE • NUMBER 6 • VOLUME 15 • 1954



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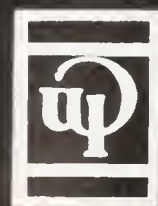
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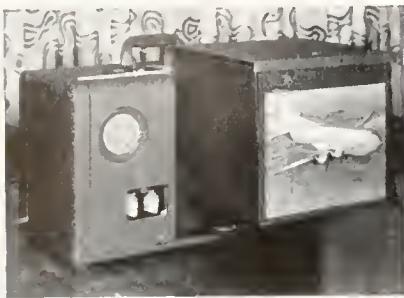
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## BUSINESS SCREEN MAGAZINE

(combined with See & Hear Magazine)

No. 6 • Volume 15 • 1954

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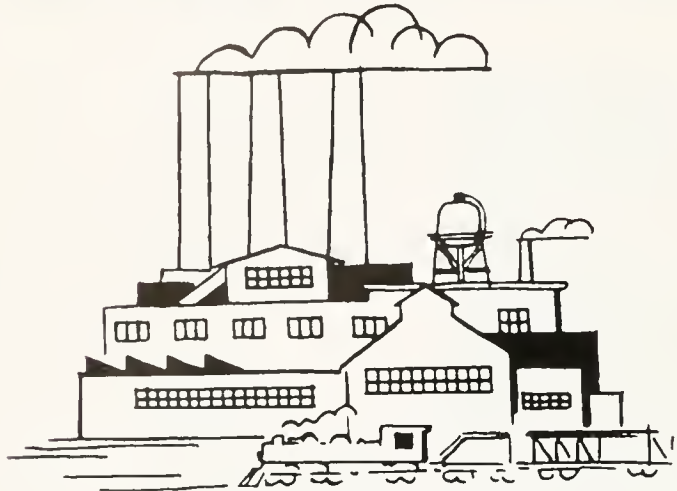
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# Camera Eye

EDITORIAL NOTES AND COMMENT  
ABOUT PEOPLE AND PRODUCTION

★ President Eisenhower, fast becoming as adept in motion picture technique as his Democratic predecessors were in radio and live television, will again exhort his constituents via film in the coming fall Congressional campaign.

In *The Year of Big Decision*, a motion picture to be shown by Republican candidates in "critical" Congressional districts, the final gun is a special message to the electorate from Mr. Eisenhower.

Sponsored by the National Citizens for Eisenhower Congressional Committee, the film was produced as a 25-minute news-documentary in color by Brandt Enos Associates, New York management consultants. It was completed and premiered in Washington in August but then withheld for minor revisions recommended by the President.

The rally featurette originally ended with excerpts from the Chief Executive's Lincoln Day speech. The new message ties more directly to the argument of the film which traces the course of the Eisenhower program in Congress during the past year and a half. Scenes verify the program's effect upon international peace, national security and prosperity and the individual citizen's welfare.

*The Year of Big Decision* will circulate to public meetings to highlight election efforts. Each candidate will add to the film his own three-minute "trailer" dealing with local issues.

Also being readied for circulation is an abridged 14-minute version of the film for movie theatre and television showings.

Brandt Enos Associates, an organization of former March of Time members, produced the film from a script by Donald Higgins. It was edited by David Cazalet and narrated by the documentary veteran, Westbrook Van Voorhis.

Future generations will benefit by the Administration's tax program—a scene in "The Year of Big Decision," produced for the National Citizens for Eisenhower.



"President Eisenhower has made it clear that his philosophy of government is to be conservative in dealing with the people's money and economy ..."

## D.C. Film Council Hears Byron

♦ Byron Roudabush spoke on "The Motion Picture Industry in Washington," during the first fall meeting of the Motion Picture and Television Council of the District of Columbia, held in the studios of Byron, Inc., 1226 Wisconsin Avenue, N.W., Washington, D.C. on September 10.

The address was followed by a tour of the Byron studios and laboratories.

\* \* \*

## Television Film Directors Form Nucleus of National Organization

★ Formation of what is believed to be the first organization of television film directors occurred recently when television station film executives in the New England area met in Boston.

Spearheading the group is William Cooper, film director of WJAR-TV, Providence, R.I., who was named acting chairman. Cooper announced the group's intention to form a national association of tv film directors. This organization would include film room supervisors and film buyers.

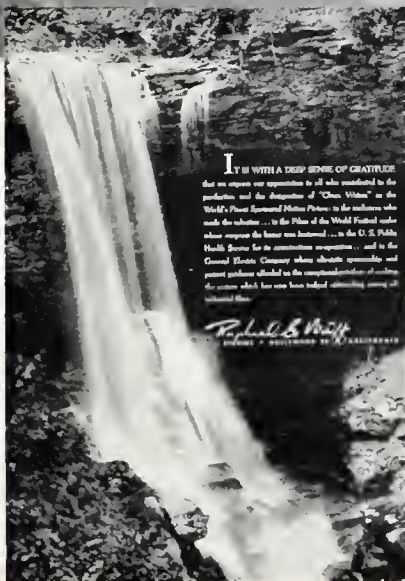
Aims of the new group include: betterment of the industry; establishment of standard film room and interstation operating procedures; closer relationship between stations and all film distributing agencies; establishment of a central clearing house for the exchange of ideas relating to films.

Recommendations agreed upon for immediate action within the group and contemplated for national standardization were:

All stations would modify their cueing system to five seconds and limit their "get out" cues to 26 frames before the end of a film or cut-in point. This would effect only films moved from station to station.

The use of hand or ticket punches for cueing films would be condemned. Cue sizes and shapes would be standardized.

To solve shipment problems, film distributors would be requested to send a copy of the transshipment order to the person holding the (CONTINUED ON PAGE 12)



At the time this ad appeared in 1947, "Clean Waters" had just been acclaimed the "World's Finest Sponsored Motion Picture" at the Films of the World Festival.

## re-take... NINE YEARS LATER

For a motion picture to maintain its popularity and timeliness for nine years is an uncommon achievement. But to be so effective in influencing public opinion that after nine years it is completely re-made to take advantage of technological advancements in motion picture making is a rare tribute.

"CLEAN WATERS," made for General Electric Co. in 1945, has recently been honored with this unusual distinction... giving it new life to continue awakening the American people to the need for CLEAN WATERS... for many years to come.

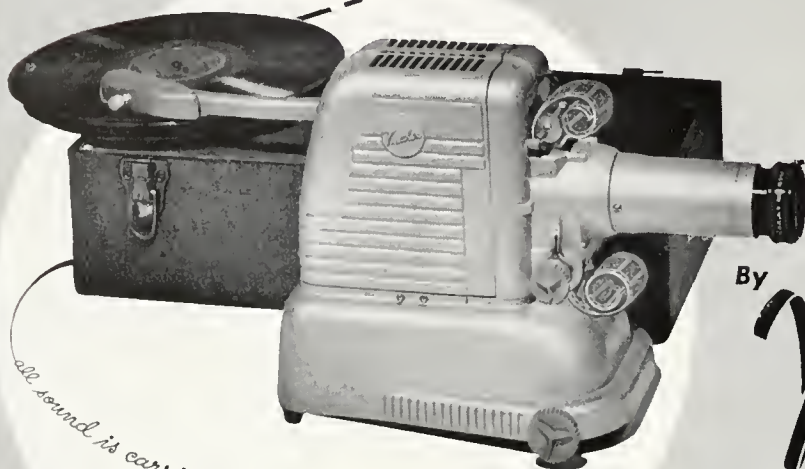
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# viewtalk



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*all sound is carried to the audience from behind the screen*



**Plays All Records — 3 Speeds — 33 $\frac{1}{3}$  — 45 — 78 rpm**

**For Use With All Viewlex Projectors 150 to 500 Watts.**

**Sound System Or Projector May Be Used Independently.**

Brilliant pictures and clear "bell-tone" sound in one compact economical unit that has delighted every educator and sales-manager who has ever heard it.

Two permanent needles • Separate tone and volume controls • Uses filmstrip, slide, or

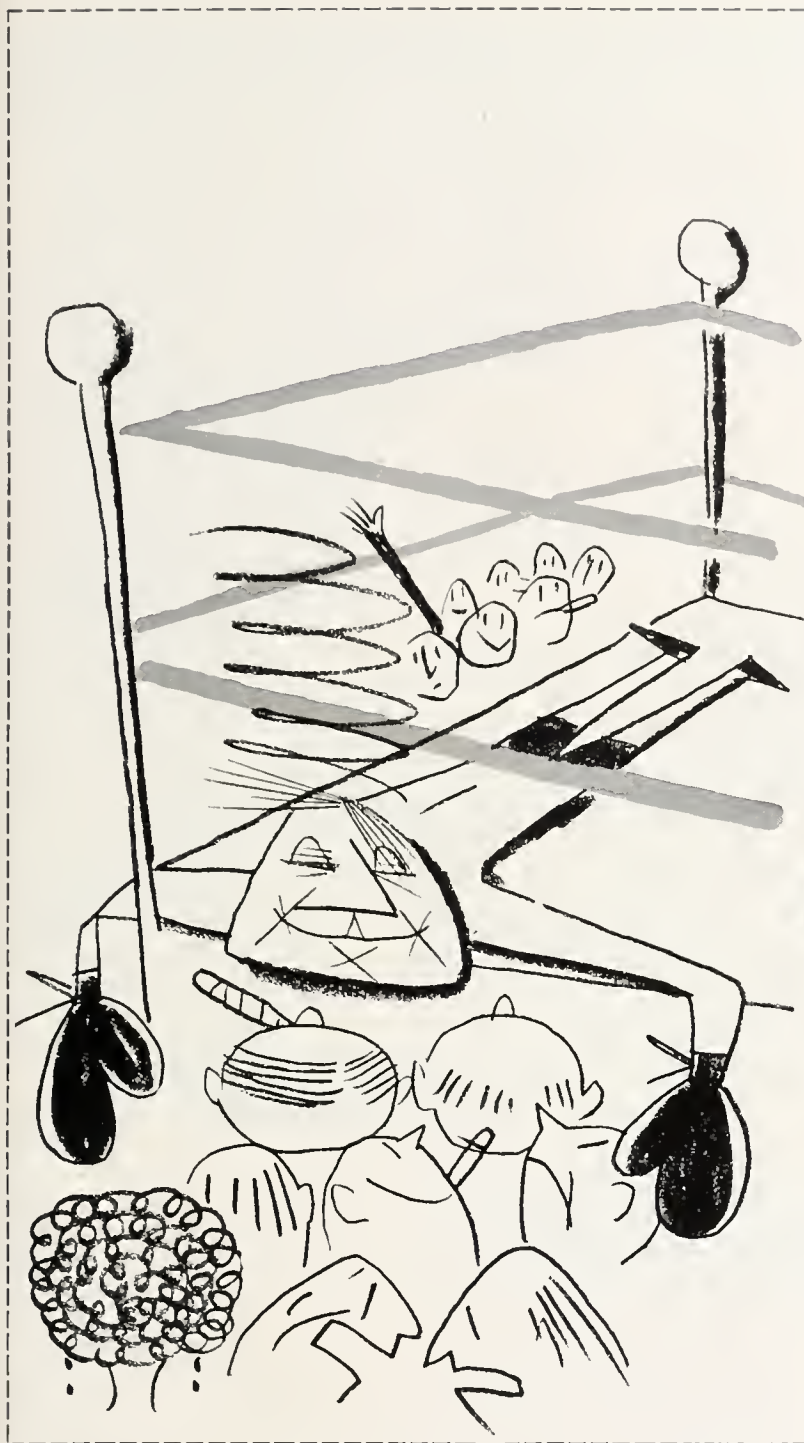
combination slide and filmstrip Viewlex projectors • "Light Multiplier" optical system — 2", 3", 5", 7", 9", 11" lenses available without change of condenser system. Priced from \$124.25 up.

Write Dept. 234 for literature.

*Viewlex*

**All VIEWLEX projectors are guaranteed for a lifetime!**

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## What a difference skill makes!

Columbia's slide film records are made with a *skill* that just can't be matched.

Columbia's skill—from initial planning to the final pressing of the record—makes it a whale of a lot easier for you as a slide film producer to sell *your* product.

Columbia works hand in hand with slide film producers everywhere, offering the *fastest* and most *complete* service in the business.

Call any member of Columbia's new sales team for facts on our new slide film "package" rates.

**COLUMBIA TRANSCRIPTIONS** *A Division of Columbia Records Inc., originator of the modern long playing record*

**NEW YORK** 799 Seventh Avenue, CI 5-7300  
Gil McKean, Director. Al Shulman, Nat'l. Sales Mgr.

**CHICAGO** 110 North Michigan Avenue  
Whitehall 4-6090. Jerry Ellis, Manager

**HOLLYWOOD** 8723 Alden Drive  
CRestview 6-1034. Al Wheeler, Manager

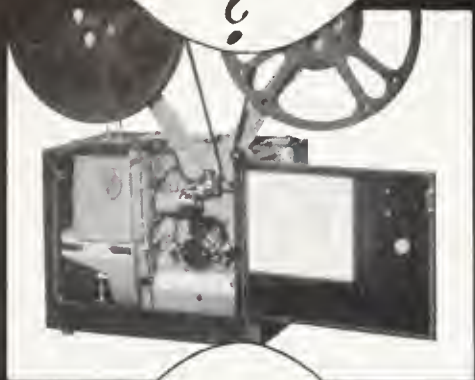
\*Columbia Reg. U. S. Pat. Off. Marco Reg. strada



# WHY BUY THE NEW VICTOR

16mm SOUND MOTION PICTURE  
PROJECTOR

?



## Because of VICTOR'S:

### 1 QUALITY

Superior Sound and Picture

### 2 EASY 1-2-3 OPERATION

3-Spot Threading

### 3 FILM SAFETY

Exclusive Safety Film Trips

### 4 TROUBLE-FREE PERFORMANCE

Lubrimatic Oil System

### 5 PORTABILITY AND MODEL SELECTION:

Classmate 4 — for small audiences  
Assembly 10 — for medium-sized audiences  
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**VICTOR**  
*Animatograph Corporation*

Dept. L-9 DAVENPORT, IOWA, U. S. A.

QUALITY MOTION PICTURE EQUIPMENT SINCE 1910

## CAMERA EYE:

(CONTINUED FROM PAGE EIGHT)

print, a receipted copy to be returned to the distributor stating film was shipped and giving the waybill number. Information on the sheet would include method of shipment, date to be shipped and to whom shipment is to be charged.

To maintain high moral standards on tv, it was recommended that film distributors edit out obscenity, eliminating the possibility of some blue scene getting past the station screening.

This group will meet again at the Hotel Statler in Boston, September 23, at 3 p.m. All interested parties are advised to contact William Cooper at WJAR-TV, Providence.

\* \* \*

### "The United Way" to Help Raise Funds for Welfare Organizations

♦ Faced with competition for donations, large and established welfare organizations have joined to voice more effective annual pleas. This year's combined Community Chest-United Fund-Red Feather campaigns will make use of a 90-second animated color cartoon to be released in 1300 localities.

*The United Way*, produced by Transfilm, Inc., for Community Chest and Councils of America, stars a pen line citizen, Mr. Generous Giver. Mr. G.G. gets a cheerful charity message across by cartoon example: he subscribes to helping others without realizing how much his giving means to his own family's health and welfare.

The film was directed by Ale Liss, designed by Cliff Roberts from a script by Martin Seifert, associate director of Community Chest's and Councils' radio-tv-film department. The story was lyricized by Joe Darion. George Kleinsinger's original score enlivens the comic morality playlet which is narrated by Paul Tripp.

*The United Way*, in 35mm Eastman color, processed by Tri Art Color Corporation, is available for

Mister Generous Giver (right below) is reminded of the many community services available through Community Fund participation (see article above).



theatre showing through local Community Chests and United Funds. It is available in black and white 16mm for television. Thirty-five millimeter color prints will be available for network tv colorcasts.

\* \* \*

### Chrysler's Live TV Show Features Color Film Clips

♦ Film filled out the bill when the Chrysler Corporation's live color television show "Shower of Stars," had its CBS Hollywood premiere recently.

The program called for L. L. Colbert, president of Chrysler Corporation, to introduce the program to the tv audience and to explain its character and purpose. Trouble was that Mr. Colbert was busy at his office in Detroit. Looking up from his chores long enough to make his introductory speech, Chrysler's chief executive was photographed at his desk on Eastman 35mm color film.

This segment and part of the program's commercials which progressively tell a story of "The Forward Look," were produced by Sound Masters, Inc., New York. The commercial sequences are from *The Big Test*, a film shot in color by Sound Masters under the supervision of Tom Marker, Chrysler's film chief. *The Big Test* was filmed at the new Chrysler proving grounds at Chelsea, Mich.

The live tv presentation is built around Hollywood star appearances.

\* \* \*

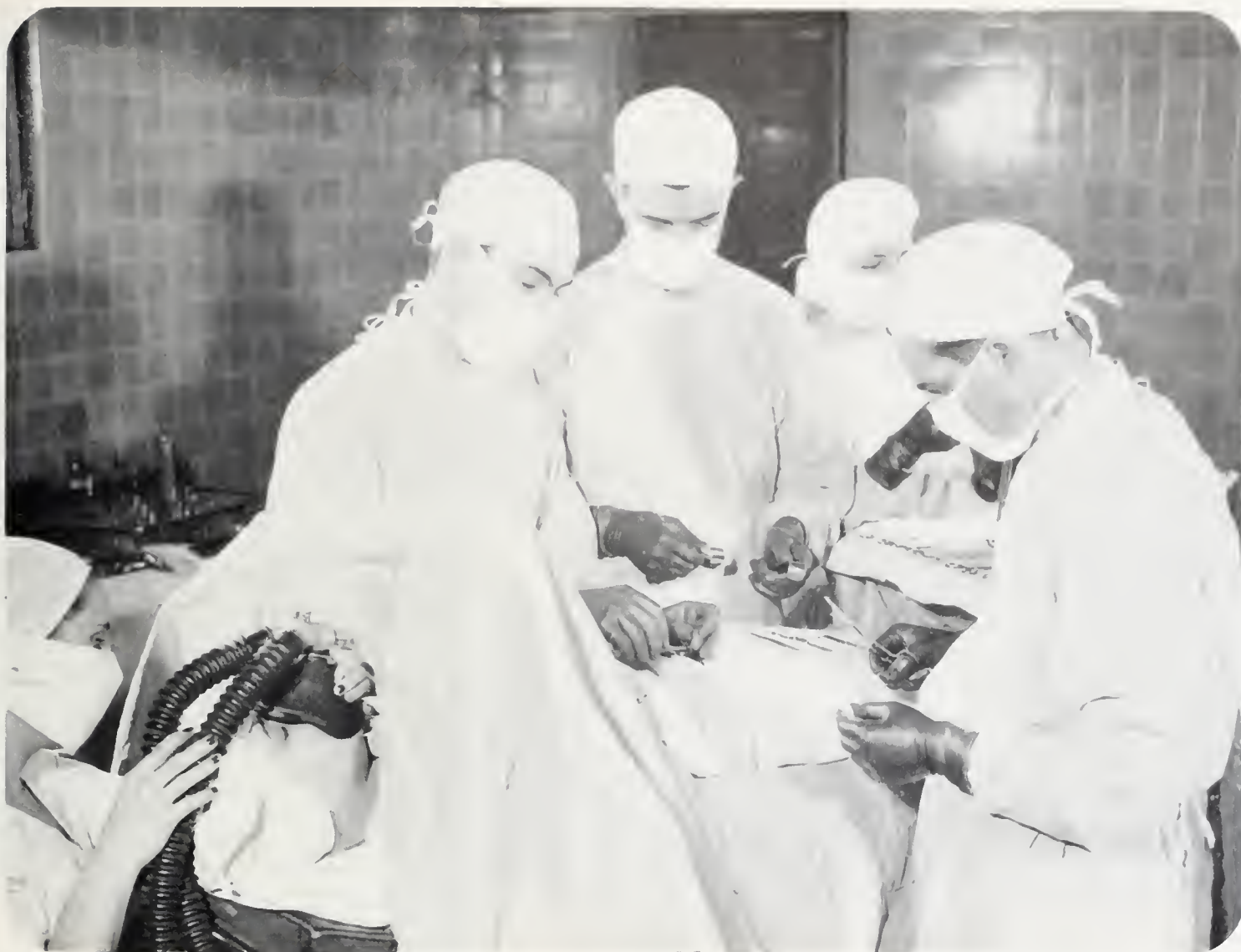
### Third Advertising Essentials Show Opens in New York on Nov. 15th

♦ The third Advertising Essentials Show will be held at the Hotel Biltmore, New York, on November 15th, 16th & 17th, 1951 it was announced by the Advertising Trades Institute, Inc. which sponsors the event.

The show will be held in the Grand Ballroom and adjacent ballrooms atop the Hotel Biltmore, and will provide what has been called the "Advertising-Mile Market Place".

Promoters of the show indicate that exhibits will include coverage of visual aids, presentations, industrial photography, slides, etc.

The preceding show attracted 9,700 advertising executives, marketing directors, sales promotion managers, advertising agency personnel and other buyers of the many services and products of this field. Thomas B. Noble, Chairman of the ATI, declared, "We are planning for over 12,000 buyers at this block-long three-day exposition this Fall". Full information and free guest tickets for the show can be secured from the Advertising Trades Institute, Inc., 270 Park Avenue, N. Y.



# EXPERIENCE

**C**oordinated experience is vital when there is a lot at stake and error can be costly. It is then that knowing just what to do, and exactly how to do it with good judgment and skill, assures a successful result.

**S**ound Masters' seventeen years of experience, serving a wide range of industries in every phase of our business, justifies the confidence our many clients have in our ability to achieve their strictest requirements.



ESTABLISHED 1937

## SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES  
SLIDE FILMS  
TV SHORTS  
COMMERCIALS

PLAZA 7-6600





## Color prints on Ansco Type 238 *speak out for your skill*



For impressing prospective customers your best bet is release prints that give a favorable picture of your craftsmanship. Ansco Type 238 Duplicating Film assures that kind of 16mm color prints because it *truly duplicates* your original.

Type 238 is unsurpassed for faithful color reproduction, cleaner *whiter* whites, crisper definition, high fidelity sound.

There's only one way to prove to yourself the superiority of this fine emulsion—try it! Request your laboratory to print one of your films on Ansco Type 238, then see for yourself how it helps build your reputation.

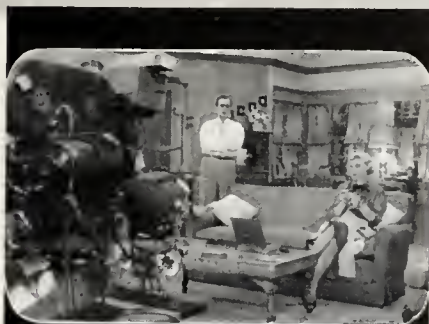
People Who Know Buy Ansco

# *Ansco*

Binghamton, N.Y. A Division of General Aniline & Film Corporation.  
"From Research to Reality."



On the set of "I Love Lucy," starring Lucille Ball and Desi Arnaz. The nation's Number 1 TV show for 1951, 1952 and 1953 is a pioneer of the technique of filming its program as a live show with audience. Desilu Productions uses three Mitchell 35mm BNC cameras in filming "I Love Lucy."



Jean Davis on the set of "I Married Joan," produced by P. J. Wolfson and appearing on NBC. Three Mitchell 35mm BNC cameras are used on this top TV show, which is in its 2nd year. Jim Backus plays the male lead.



Dennis Day, star of "The Dennis Day Show," a top-rated NBC program. Originally "live," this series is in its second year, and is now produced on film by Danmox Productions, using a Mitchell 35mm BNC camera.

## TO FILM A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films. That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing *success* into focus.

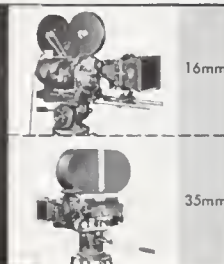
**MITCHELL** *The only truly Professional Motion Picture Camera*

# Mitchell Camera CORPORATION

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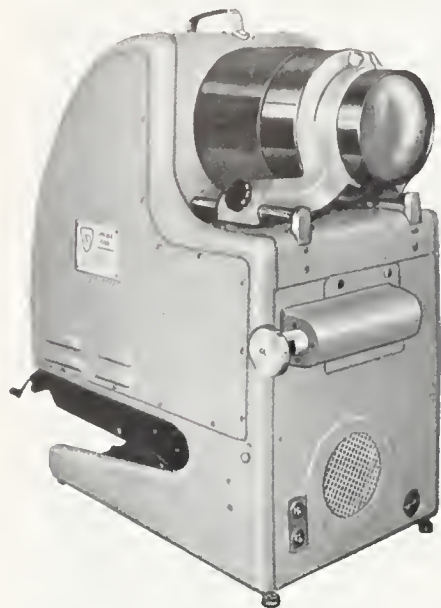


85% of the professional motion pictures shown throughout the world are filmed with a Mitchell





# New projector gives brighter, crisper pictures ...corner-to-corner sharpness



## “OPAQUE 1000”

the world's finest  
opaque projector

“SCREEN TEST” shows efficiency of “Opaque 1000.” To “see for yourself,” ask for an actual demonstration of this remarkable new AO projector. Then compare it by demonstration with any other 1000-watt opaque model. The results will be dramatic.

An exclusive AO coated lens on the “Opaque 1000” spreads light evenly to every edge of the screen. Images are bright and lively, even in rooms just semi-dark. On counts of light output... optical performance... depth of focus... color reproduction, the “Opaque 1000” effectively and demonstrably outperforms all comers. That is why we say, quite proudly, this is “the world’s finest opaque projector.”

► **LARGE APERTURE** — 10" x 10" — lets you project a tiny postage stamp... or a world atlas.

► **AIR FROM TOP KEEPS COPY FLAT.** Pressure cooling forces air down over surface of

platen. Small objects and flimsy papers are thereby “slapped” securely in place. Material can’t flutter annoyingly.

► **KEEPS COOL.** The “Opaque 1000” can’t damage your copy through heat. Even with platen completely covered, projector stays cool and safe. Quiet, 60-cycle, AO motor-driven fan assures you 100% protection.

► **MOST DURABLE.** The “Opaque 1000” is of all-metal construction. It is strong and sturdy — yet weighs only 38 pounds.

► **EASY TO OPERATE.** Any student or teacher can use the “Opaque 1000” without experience. Lens is carried on a rack and pinion for quick, needle-point focusing. Spring-loaded legs make the projector simple to raise or lower.

SEND NOW FOR FREE FOLDER



American Optical  
Projection Division  
Department BS-4  
80 Heard Street, Chelsea 2, Mass.

Please send me your free folder on the  
AO “Opaque 1000” Projector.

Name.....

Organization or title

Address

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Optical  
CHELSEA,  
MASSACHUSETTS

### “The Whistle at Eaton Falls”

Now Available for 16mm Showing

★ *The Whistle at Eaton Falls*, a dramatic feature film about a labor-management conflict in a one-industry town, will be released this month through Association Films to business firms, schools, churches and other community organizations. Based on actual incidents and photographed in a real New England town, the film was produced by Louis de Rochemont.

The film, since its theatrical release three years ago, has received praise from both management and labor as being a fair, forthright appraisal of the problems faced by a failing industrial plant. Senator Alexander Wiley of Wisconsin declared the film to be “an honest, down-to-earth, straight shooting presentation.” Harry A. Bullis, General Mills board chairman, stated, “The difficult subject of management-worker relationships has been handled in a very able manner.”

Noted labor leaders, too, have added words of praise to the production. David Dubinsky, president of the International Ladies Garment Workers Union, called it “exciting entertainment.” George A. Crago, of the United Chemical Workers, said that picture is a “worthwhile contribution toward the highly commendable cause of better understanding between the worker and the employer.”

*The Whistle at Eaton Falls* tells of a young union head who is named by the widow of a shaky plastics factory to take over the presidency of the concern. He accepts the job, on the condition that he always be permitted to keep the welfare of the workers uppermost. A serious conflict arises when he is forced to lay off men, pending installation of new “labor-saving” machinery. Resentment grows among the workers who accuse him of selling out to management. At the eleventh hour before his resignation, he and his technicians perfect a new plastics production method which will put the men back to work on three shifts a day.

The 96-minute film, *The Whistle at Eaton Falls*, is available from offices of Association Films, Inc.—Broad and Elm, Ridgefield, N. J., also Chicago, Dallas and San Francisco.

\* \* \*

### Extensive Group of TV Films

Prepared for Community Fund Use

★ United Community Campaigns—the Community Chests, United Funds and Red Feather campaigns of some 1300 cities and town—has prepared an extensive group of films designed to be used primarily on television in the 1954 drive for funds.

To kick off the drive, many local campaigns will use a half hour TV shows, *Six Star Salute*, produced in Hollywood and featuring Art Linkletter, Bob Hope, Dinah Shore, Ray Bolger, Tennessee Ernie Ford and Barbara Britton. The film seems to have been made on kinescope and knocked together, not too well, overnight.

Following up the half hour shows are 11 20-second, minute and two-minute spots featuring the viewpoints of assorted “hometown folks” as well as that of General of the Army Omar Bradley, National Campaign Chairman of the United Defense Fund. These were made by Morton McCormack Productions and by Promotional Films Company.

A 90-second animated film in Eastman color, *Who, Me?*, will be available for use by the Funds in local theatres. Produced by Transfilm, Inc., this little film is in a very modern style, which is to say “animator’s primitive”, and features some interesting music played on oboes, bassoons, etc.

Information about the new films can be obtained from United Community Campaigns, 315 East 46th Street, New York City 17.

News of other Community Fund film efforts also appears on page 12 of this current issue of BUSINESS SCREEN.

The Newest & Best in Advertising Materials & Services!

## 3rd Annual Advertising Essentials Show

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HOTEL BILTMORE • NEW YORK CITY • NOV. 15, 16, 17TH

Exhibit or Attend if You Buy or Supply Cameras • Projectors  
Visual Aids • TV Films • Presentations • Industrial Photography

Write today for tickets or exhibit information to

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PUBLIC RELATIONS • EDUCATIONAL • TECHNICAL • MEDICAL • FARM . . .

# Training Pictures by Audio...

"WHERE MILEAGE BEGINS" 20 mins.  
The story of the internal combustion engine and the modern motor car.

"DIESEL—THE MODERN POWER" 20 mins.  
A basic film on Diesel engines and their place in modern transportation.

"THE SAFE RAILROADER" 25 mins.  
Safe working habits in dealing with cars, engines, hand brakes, switches and around tracks and yards.

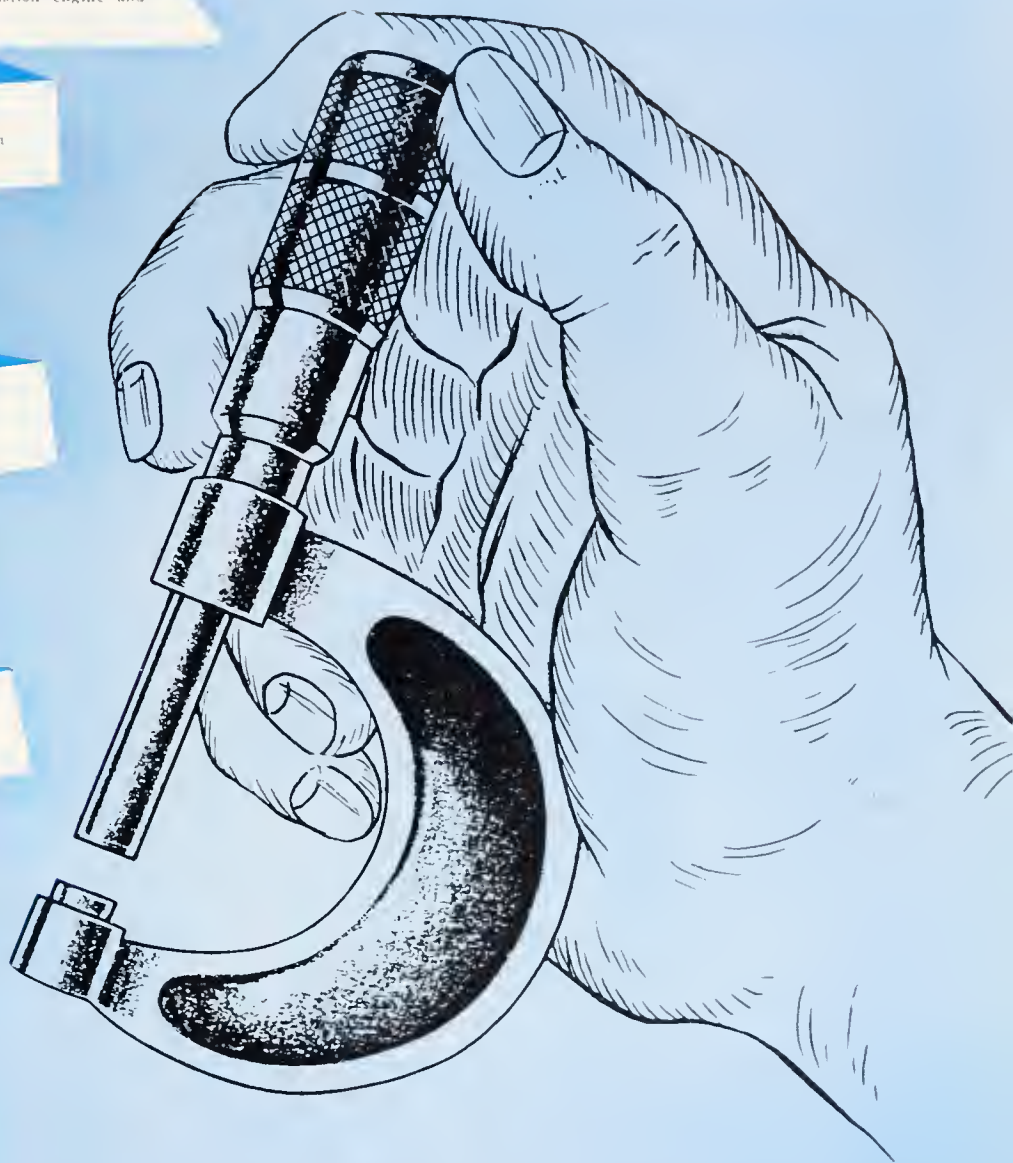
"ETHYL MIXING PLANT" 24 mins.  
Animated in color to show internal operations and flow of liquids in blending gasoline and Ethyl Fluid.

"FIRE—AND YOUR HOSPITAL" 20 mins.  
A training film for hospital staffs on fire prevention, organizing a fire safety program handling fire emergencies and evacuating patients.

"STOP FIRES—SAVE JOBS" 18 mins.  
A picture for workers in all factories, giving them valuable hints on how to prevent fires.

"INSTALLING CAST IRON PIPE" 30 mins.  
Accepted methods for water supply systems and other public utilities.

... AND MANY OTHERS for such sponsors as American Tel. & Tel., Babcock & Wilcox, Carborundum Co., Ethyl Corp., The Texas Co., U. S. Navy Department AND MANY OTHERS . . .



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for  
booklet...



## Audio Productions, Inc.

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.

TELEPHONE PLaza 7-0760

Frank K. Speidell, President • Herman Roessle, Vice President • P. J. Mooney, Secretary • L. W. Fox, Treasurer

Producer-Directors: L. S. Bennetts  
Alexander Gansell

Louis A. Hanausek  
Harold R. Lipman

H. E. Mandell  
Earl Peirce



## Facts on Plastics Shown in Filmstrips

★ Three filmstrip programs designed to give consumers the facts on plastics were released recently by the Society of the Plastics Industry, Inc. The programs will be presented to clubs and schools throughout the nation by industry speakers as part of a concerted effort to improve plastics quality and encourage proper use of good plastics products.

For business men's clubs there is a 20-minute program, *Plastics Is Sour Business*. For women's clubs, a special 15-minute filmstrip presentation, *At Home With Plastics*, has been prepared. The school script is an illustrated 25-minute talk designed for high school juniors and seniors.

### Hundreds of Firms Cooperate

Hundreds of plastics companies cooperated in the film project and the final color photographs were chosen from a collection with an estimated value of \$500,000.

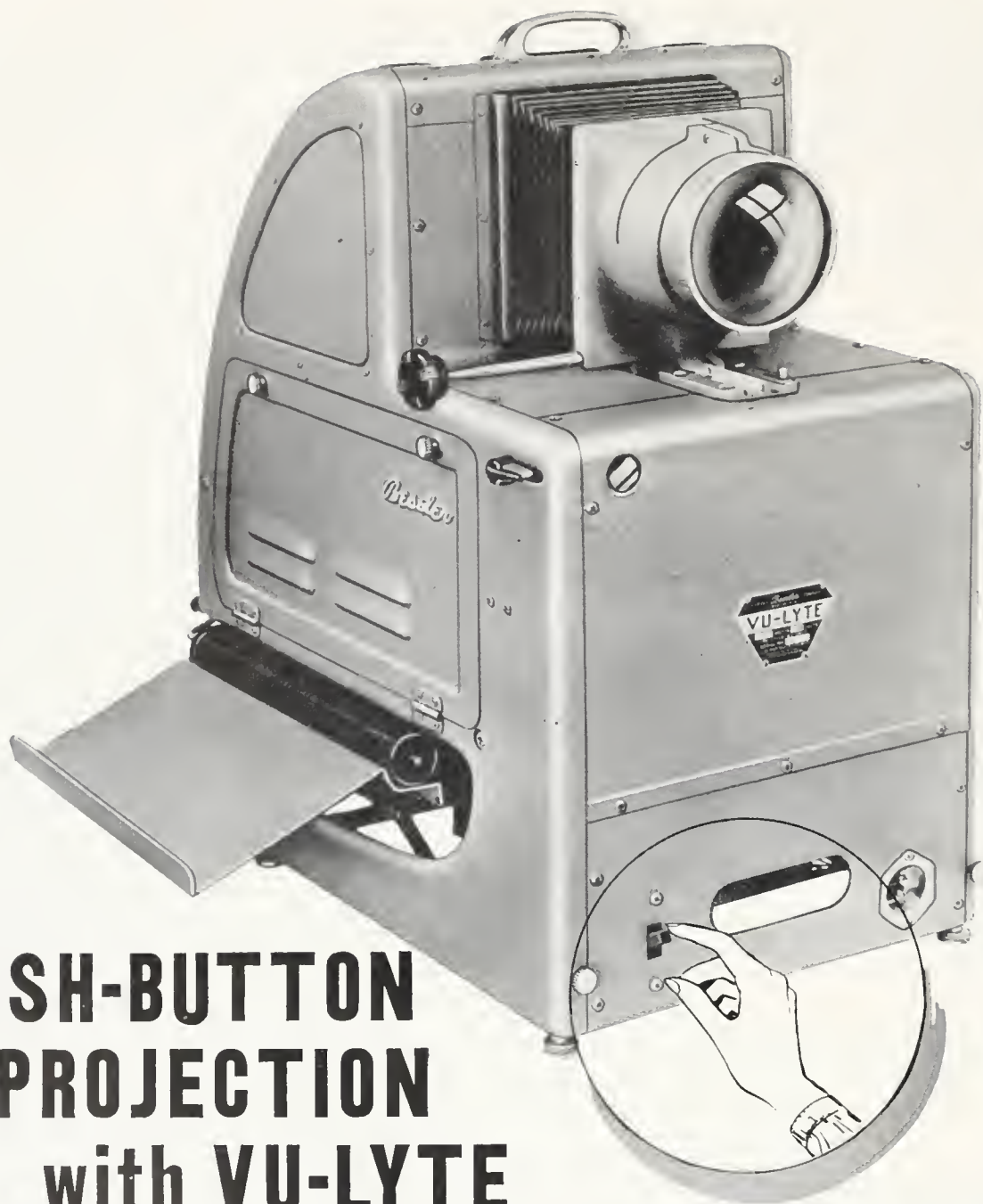
The school script is a capsule course in plastics, introducing the major members of the family of plastics materials and their individual qualities, then carrying the story from raw materials to finished products. This program was prepared after consultation with national education associations and visual aid directors of major city school systems and is designed to meet the schools' problem of translating textbook chemistry into the realities of modern industrial processing.

### Points Dependence on Plastics

The business film seeks to interest and inform the millions of businessmen who, without realizing it, depend heavily on plastics both at work and at home. It is pointed out that plastics production last year was above three billion pounds.

The program for women is an idea tour of the home and tackles the dual job of explaining the differences between plastics and of presenting plastics as versatile home fashion materials. Many of the leading women's magazines contributed color pictures of attractive rooms that make interesting use of plastics.

A project of the SPI public relations committee, the three film programs were prepared by Morrison-Gottlieb, a New York public relations firm, and the films were produced by Victor Kayfetz Productions, Inc. The SPI films are available from The Society of the Plastics Industry, Inc., 67 West 44th Street, New York 36, N. Y.



# PUSH-BUTTON PROJECTION with VU-LYTE

**THE VU-LYTE** Opaque Projector is so easy to use. Simply insert the original copy, flick the switch. And there on the screen is a perfect reproduction of the original... in true colors... every word, every letter clear and sharp.

**THE VU-LYTE** projects anything... pictures, books, maps, solid objects, diagrams, magazine clippings, homework papers.

**THE VU-LYTE** projects the facts so they're remembered! VU-LYTE gets your ideas across—fast! VU-LYTE gives expression to your full Teaching potential.

**THE VU-LYTE** Price: Model 3001, \$235.00

## FREE DEMONSTRATION

If you are interested in quicker better teaching methods, write for a Free Demonstration, to be given at your convenience. No cost, no obligation.

Write to—

Educational Div. Dept. B-9 • CHARLES *Beseler* COMPANY • 60 Badger Ave., Newark 8, N. J.

# ACCURACY

Film processing and the many related steps in preparing final prints for visible and audible projection offer numerous opportunities for inaccuracy. Deviation, even slight, from absolute precision in processing makes for off-key viewing and listening . . . a condition frequently unrecognized but which causes unpleasant reaction to what may be good acting, good setting, good camera work.

At Consolidated 34 years of invention and improvement together with careful training of personnel assure you that your final prints will project **everything** you photograph . . . with micrometer precision.

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DIVISION OF REPUBLIC PICTURES CORP.



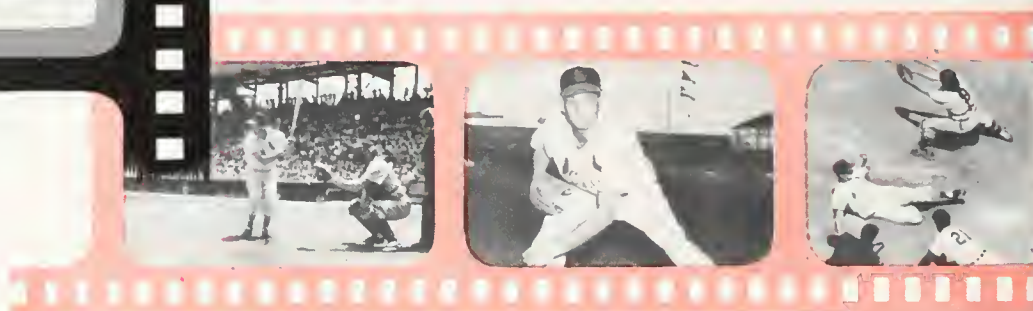


# Another Hit!

*Hits are important in baseball  
and in business films!*

One of Condor's latest productions, *Let's Train With the Cardinals* for Anheuser-Busch, is now making a tremendous hit in showings throughout the United States and adjoining countries. Cumulative audience figures are already *in the millions!* This refreshing and bright 28-minute sound-and-color film featuring the famous St. Louis Cardinals is typical of Condor films — entertaining, informative, filled with outstanding photography and beautiful color, skillfully and dramatically edited, imaginatively planned and carried out.

Call on Condor when considering *your* next motion picture or slide-film. When you do, you'll be assured of getting the ultimate in quality from an established, well-equipped firm with a thoroughly *experienced* and *professional* staff.



Producers of 16mm and 35mm Sound Motion Pictures and Slidefilms for...

**Main Offices and Studios**

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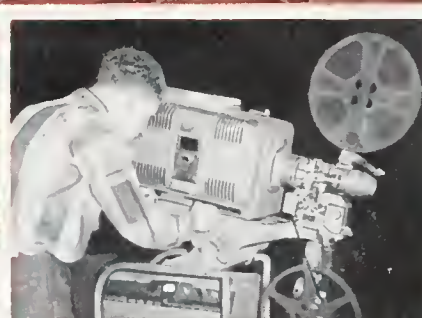
New York and Hollywood



**SALES PROMOTION  
ADVERTISING  
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TRAINING  
TELEVISION**



One of a series of outstanding 16mm film installations.  
CARTHAGE INDEPENDENT SCHOOL, CARTHAGE, TEXAS



**SMALL IN SIZE** (pop. under 5,000), big in ideas, the town of Carthage, Texas, offers in its Independent School auditorium dramatic evidence that audio-visual presentation has come of age for schools, businesses and institutions of all sizes.

**THANKS** to proper layout and carbon-arc projection, some 18,000 viewers annually enjoy 16mm film showings of professional quality...quality impossible to obtain for audiences of over 100 persons by any other commercial means of lighting.

**THIS SIMPLE**, safe and economical carbon-arc equipment brilliantly illuminates a 10' x 12' screen 7-4 feet away... assures clear, sharp pictures without interruptions due to light failure.

**INVESTIGATE** this better method of projection for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides.

*The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation*

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Negative Developing  
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25 Cutting and Editing Rooms  
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*Rainbowlab Inc.*

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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## NEWS-TRENDS

### New Long-Play Magnetic Tape Doubles Capacity of Recorders

♦ A new long-playing, magnetic recording tape called Plus 50 was announced last month by Reeves Soundcraft Corp. It sells for less than standard acetate-base tape, yet is stronger and has a full-depth magnetic oxide coating.

It will play 50% longer than standard tape since each reel will hold 50% more tape. The five-inch reel, which holds 600 feet of standard tape, will hold 900 feet of the new tape, with corresponding increased capacity in other sizes. Plus 50 tape will be available in three inch, five inch, seven inch and 10½ inch reels.

The base is 50% thinner than standard acetate-base tape but stronger because it is made of du Pont "Mylar" polyester film. This is the same strong material used as the base for Soundcraft's Lifetime tape, which the company "unconditionally guarantees will never break or curl when used under normal conditions of recording and playback."

The magnetic oxide coating of Plus 50 tape is said to be full-depth, with the same bias characteristics, frequency response and output level as other quality tapes and can be interspersed with Lifetime of standard acetate tape, and recorders do not have to be adjusted to use it.

Plus 50 tape has been market-tested since 1952. It meets government requirements, and since 1952 Soundcraft has supplied the Government with more than two million feet of it. It is priced at \$1.10 for the five-inch reel containing 900 feet of tape, and \$7.95 for the seven-inch reel containing 1300 feet.

Reeves Soundcraft tape is available from most audio visual and photographic dealers.

### Chicago Workers See "Other Side"

♦ 57 Chicago companies have already booked showings of the 1951 Community Fund motion picture *The Other Side*. The 14-minute film was completed for September release by Wilding Picture Productions, Inc. W. M. Bastable, Swift & Company, is film chairman for this year's drive. Last year 100,000 workers saw the '53 picture.

### Annual Freedoms Foundation Nominations Close November 11

♦ Nominations for 1951 Freedoms Foundation Awards to 16mm motion pictures, 35mm films and slide-films, contributing to a better understanding of freedom will close on Veterans' Day, November 11. Entry blanks for films on this general theme may be obtained from the Freedoms Foundation headquarters, Valley Forge, Pa. Honor medals and certificates are awarded best 16mm films.

\* \* \*

### Thirteen New 16mm Sound Films Completed by Decorators

♦ Thirteen new 16mm sound films dealing with homemaking and home furnishing have been added to the television series *Your Own Home*, sponsored by the American Society of Interior Design, according to Barclay Adams, the Society's executive director.

Featuring discussions by experts in the homemaking field, the 15-minute show is produced on film in New York and is used by some 79 tv stations in major cities across the nation. *Your Own Home* was introduced in 1917 and has run continuously since then. It twice has been cited as an outstanding public service production in national surveys among tv directors.

The show's commentator-in-charge is Barbara Lane, decorator, who gives practical suggestions for beautifying and modernizing the home, tips on housework. She interviews other professional personalities in decoration, design and architecture.

The new series is produced and directed by B. K. Blake, a Hollywood Oscar winner for short films.

All future films of *Your Own Home* will be produced in color to meet the current trend, Adams said. Films will be printed so that the show can be "equally well received on color and black and white tv.

## IMITATED...but Never Equalled!

Someone has said, "Imitation is the sincerest form of flattery." If so, we're really flattered...but not nearly as much as we are by the outstanding producers who insist on using our Type Titles...which are never equalled!

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*Our top-flight creative  
and production staff is  
really GOING PLACES  
—working with clients  
all over the country  
to build our reputation  
as the nation's leading  
producer of better films  
for business.*

*were going  
places*

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Come, drop in and discover something  
brand new, something to relieve  
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## Sight & Sound

### Export of Sponsored Films Expedited by U.S. Certificate

♦ It will pay sponsors who export films to know that audio-visual materials bearing a certificate of the United States Information Agency rate customs facilitation and duty free entry into a number of foreign countries. Twenty-four governments recognize the U.S. government certificates as proof that materials so acknowledged have been selected on the basis of carefully developed, internationally accepted criteria.

The Agency's film attestation program encourages American producers to make their products more readily available abroad for promotion of international goodwill through audio-visual education.

The certificate system is credited with substantially increasing the circulation abroad of motion pictures, filmstrips, kinescopes, recordings and similar sight-sound export. The agency's seal of approval is a big distribution factor in some countries which ordinarily impose duties as high as 28% and from 60% to 100% ad valorem on uncertified materials.

In all categories of nontheatrical and theatrical export, some 7800 certificates have been issued, including the productions of some 100 American producers. Among these are films made by U.S. industrial concerns, scientific and medical organizations, educational institutions and commercial producers.

For full information on the requirements which qualify audio-visual material for a certificate, contact the U.S. Information Agency, Public Information Staff, Washington 25, D. C.

### Transfilm President Proposes Film to Help Curb Juvenile Delinquency

★ In order to help stem the rising tide of juvenile delinquency in New York City, Transfilm Incorporated offered last month to make a short subject film dealing with the City's number one problem. The offer was made to the New York City administration by William Miesegaes, president of Transfilm, who said he would produce the picture at cost.

Mr. Miesegaes pointed out that funds for the motion picture could be derived from less than one day's receipts of the present 5% tax on theatre admissions.

"This is a small investment, indeed, when one considers that \$110,000 daily is stolen from New Yorkers, and this does not include per-

sonal and property damage," he said.

Mr. Miesegaes pointed out that most of the motion pictures now available on the subject of juvenile delinquency only offer long range plans as solutions. He also spoke of New York's need for 7,000 additional policemen, which, he said, could not become a reality for some time to come.

"The need for action is now," he cautioned, "and the impact of motion pictures as a motivating force has certainly been proven." The proposed film, which would be shown in theatres, TV schools, clubs, etc., would deal with case histories of the most rampant types of crime in New York.

"No details would be spared. From the actual commission of the crime to its effects on both the guilty and innocent, this motion picture will punch with realism. And, it would be tailor-made to fit New York's special problems," said Mr. Miesegaes.

"We believe," he concluded, "that this motion picture will be an immediate deterrent to crime and awaken much needed public co-operation."

\* \* \*

### Visual Reply to Speeding Ticket Hits Front Pages in New York

♦ Konstantin Kalser, president of Marathon TV Newsreel, got a ticket for speeding last month in Yonkers, N.Y., on the Saw Mill River Parkway. The Parkway, it should be explained, has a 35 MPH speed limit, but its four lanes are regularly traveled by New York commuters at a standard 50 MPH.

Next day, armed with a movie camera and with Mrs. Kalser at the wheel, Konnie Kalser photographed a trip to New York at the exact speed limit, pointing the camera towards the front window and keeping the speedometer in view. After blocking traffic for miles and shooting not a few irate gestures from other drivers, Mr. Kalser put the developed film in a suitcase projector and showed up in court.

The judge witnessed Mr. Kalser's "evidence" in his chambers after the court session, agreed that there might be some injustice in the posted speed limits, congratulated Mr. Kalser on his efforts, but enforced the law, nevertheless, with a small \$5 fine.

The story got front page treatment in all New York papers next day, discussion of which has been going on for over a month in "letters to the editor" columns. Mr. Kalser has been getting sympathetic letters from as far away as South Carolina and Vermont.

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"Our client was delighted — and loved the music. And so did we here at Florez."

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♦ Your next issue of *BUSINESS SCREEN* will feature the Audio-Visual Equipment Buyer's Guide section on current models of projectors and accessories. Free to regular subscribers, \$1.00 postpaid for extra copies ordered in advance of publication.

# TRENDS

## IN THE NEWS OF BUSINESS FILMS

**T**HIS PUBLICATION has been openly critical of the Film Council of America and most outspoken about the lamentable American Film Assembly and the so-called Golden Reel Award—given earlier this year in Chicago. Now that announcements are out for the 1955 version of this event, to be held at the Waldorf in New York next April, we are taking a close second look at the bewildering array of fine type which sets forth the rules and regulations for this affair.

These basic points should be noted before you contribute the \$15 or \$25 which must accompany each film entry:

1. Exactly *who* is going to judge the film you submit? While jurors cannot be directly identified with the film being viewed, the qualifications for jury service are wide open to anybody who says they are qualified according to

the broad definitions of interest or experience in the medium.

What is it worth to have your film "honored" by self-appointed critics, cranks, shipping clerks and Greenwich Village literati?

2. Hundreds of films are ostensibly to be screened in the 25 categories which mix every phase of the medium from Avant Garde art films to preschool pictures.

3. Presuming that a thousand film people with time to waste during a working week hang around the Waldorf for four days, your valuable film will be tied up for at least four months during pre-festival screenings, etc. This means the loss of many bookings to directly concerned audiences for a third of a year and more.

The Film Council of America draws its support from the Fund for Adult Education of the Ford Foundation. Hiring Waldorf ballrooms, dance orchestras, publicity personnel and comedians to attract New Yorkers' attention to a conglomeration of unrelated 16mm screen attractions (which nobody yet knows justify any honors) is certainly a far cry from the laudable "grass-roots" mission which the late C. R. Reagan so nobly set forth for Film Councils some years ago.

The medium which equipment makers and producers have perfected to bring these films to specific kinds of audiences in the most remote  
(CONTINUED ON PAGE TWENTY-EIGHT)



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*Good Direction* insures  
top performance from our players  
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Adjustable wood BABY TRIPOD  
—for Prof. Jr. friction  
and geared heads



Has substantial shoe and spur  
Measures from floor to flange  
25" extended — 17"  
collapsed. **\$75**

FAMOUS  
"controlled  
action"

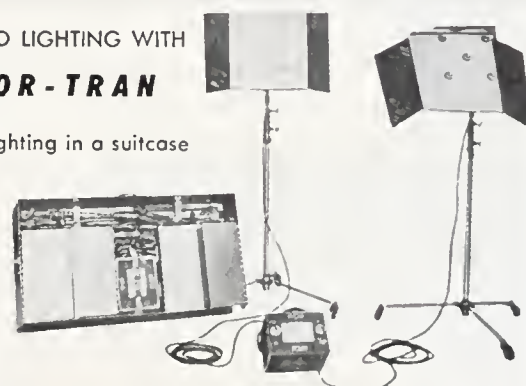
### SMALL GYRO TRIPOD

Two speeds—slow and fast  
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Helps you capture fine scenic views  
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cially recommended for 16mm Mitchell,  
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and similar cameras.

**\$600**

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—studio lighting in a suitcase

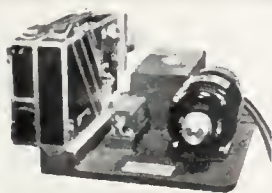


Imagine being able to use two 5000 watt units  
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Kit contains 2 light heads, 2 Superior stands and  
proper size COLOR-TRAN converter to match.  
Packed in compact case.

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### STOP MOTION MOTOR FOR CINE KODAK SPECIAL

Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
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**\$450**

Also available — Stop Motion  
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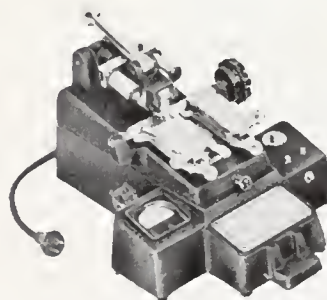


### ELECTRIC FOOTAGE TIMER

Dual model for both 16mm  
and 35mm. Large white num-  
erals on black background. Accu-  
rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
minute—or 35mm operating at  
90 feet per minute . . . or both  
in synchronization. **\$95**

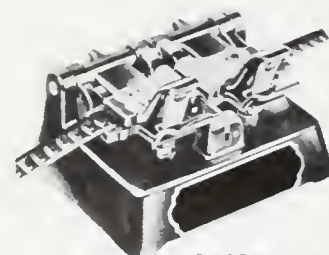
Single model, either 16mm or  
35mm **\$45**

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Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
or perforated film. 16mm, 35mm or  
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### GRISWOLD HOT FILM SPLICER

Model R-2 for 35mm silent and sound  
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to get a clean, square splice with accu-  
rate hole spacing. Nothing to get out of  
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Also Bell & Howell 8mm, 16mm and  
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\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses  
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SEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade  
and Hollywood Film Company cutting room equipment. Griswold & B.&H.  
Hot Splicers. \*DOLLIES \* Bardwell-McAllister, Mole Richardson, Century and  
Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras.

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## TRENDS IN BUSINESS FILMS:

(CONTINUED FROM PAGE TWENTY-SIX)

regions of this nation doesn't belong to the Film Council of America. In fact it is getting harder every day to find anyone with experience and authority who does belong to or work for the FCA.

*General Electric Previews "Story of Light" as its Diamond Jubilee Film Contribution*

★ Shimmering like a richly-hued jewel in the explosions of publicity bulbs signalling Light's Diamond Jubilee is a new 10-minute 16mm motion picture, *The Story of Light*, sponsored by the General Electric Company and previewed in late September. The public relations film is G.E.'s contribution to the 75th anniversary of the invention of the first practical incandescent light.

The film was scheduled for release October 1 to theatres. It will also be available to schools and other groups from General Electric regional film libraries.

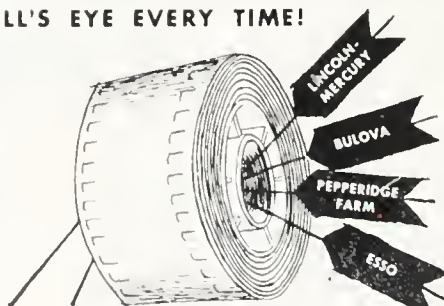
Borrowing but a single passage from the Book of Genesis for its entire narration, *The Story of Light* is an example of how pictures and music can tell a powerful story with incredible speed, tell it poetically and vividly.

Telling this story of man's toiling to capture the elusive light which God has given him in diverse forms, G.E. enlisted the services of Joop Geesink and Transfilm, Incorporated. After extensive research in the British Museum in London and the Rijks Museum in Amsterdam, the artists of Geesink Studios created stringless puppets and dioramic scenes symbolizing man's victories against darkness.

This concentration of research, craft and imagination is executed with such brevity as to nearly deceive the viewer with its apparent simplicity. From the spoken words "And the Lord said let there be light," the story travels with the speed of light—a series of brilliant, evident, yet mystical images with strangely animated little humanoid forms performing moments of discovery in cave, in tomb, in temple, in monastic cell, at happy banquet, in a room where Edison touches his wire.

The story's finale is a modern flood of street and factory fluorescence and dazzling 20th century living room. Because of the excellence of these tableaux, *BUSINESS SCREEN* will review this short but exquisite film pictorially in the next issue.

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## Labor Unions Own Millions in Cash Assets as Membership Grows to Over 17 Million

★ Looking for a rich sponsor in real need of good communications among workers? Well, the United Mine Workers union has \$98 million dollars in liquid assets, the Railroad Trainmen have \$56 million. Firemen-Engineers over \$35 million and the A.F. of L. Teamsters have \$30 million in the bank. The Auto Workers (CIO) have \$20 million but they collected another \$22.4 million last year among their 1,118,000 members.

Recent estimates show more than 17 million members in unions, 14 million of whom are men. Union investments range from the AFL Carpenters' sole ownership of the Adams Packing Co., to the Operative Potters investment of over \$3 million of its cash assets in stocks during 1953. The CIO Auto Workers had \$15.9 million invested in U.S. bonds.

These labor organizations are real solid business organizations. They face the same economic problems as the corporate employer, eat off the same table and have to answer to "shareholders" whose pension-retirement futures they hold in their hands.

And some of them will be having golden anniversaries before too long. *The Life of Samuel Gompers* would be an appropriate subject for the screen, some union leaders think.

Meanwhile, hundreds of locals have been well-equipped with 16mm sound projectors for meeting use and reports from the field verify their regular use of free loan and rental films from industry as well as trade union sources.

a good production  
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A good production needn't suffer because of reel failure that causes distracting, annoying noises. And it can't happen when films are mounted on Compco reels and protected in Compco film cans.

The reels are made of the hardest, spring-type steel. They just can't bend out of shape. The cans are die-formed, rigid, and dent-resistant. Together, they make the perfect combination for film production packaging.

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February 6, 1954

HENRY A. WHITE  
PRESIDENT

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
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Dear Jerry:

You might be interested in a report we received recently concerning the industrial movie "Treasure Islands" which you produced for Dole a few years ago. A national film distribution service informed us that "Treasure Islands" still ranks No. 2 in popularity among the 85 films it circulates.

This is not only a tribute to your fine movie treatment of Dole and Hawaii, but also underlines the importance of top quality industrial films as a medium of bringing the story of our company graphically and interestingly to a wide audience.

When it is remembered that your production crews filmed this picture at our plantations and factory at the peak of our busiest season without the slightest interference with production, it is easy to understand why Dole is so gratified at the results.

Cordially,

  
Henry A. White  
President

← "TREASURE ISLANDS", the first of three films made for Dole Hawaiian Pineapple Co., is a perfect example of the ideal commercial movie. It's doing a superb sales and public relations job for Dole-- Modern Talking Picture Service states it is 1 of 3 movies most in demand by TV, schools, factories, churches, service clubs, fraternal groups, unions and granges, reaching 8 people for the cost of 1 blank postal card. Only an experienced company like Jerry Fairbanks Productions can make a film of this calibre and not interfere with your factory or office operations, just as it did for Dole. And only experienced personnel like that of Fairbanks Productions, without a Johnny-come-lately in the entire company, can ASSURE you of a film as fine as "TREASURE ISLANDS" for your organization, because no other firm has the "know how", the facilities, the equipment, the knowledge of

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**THEATRICAL, COMMERCIAL AND TELEVISION MOTION PICTURES**

25TH YEAR



## A collage of various movie posters and program guides from the mid-20th century. The posters include titles like "This is Life", "The DuPont Story", "FREE FILMS for television", "the BIG picture", "FREE FILM PROGRAMS FOR Womens Clubs", "WEEKLY Movie Day", "Hunting in Alaska", "PLAY BALL", "BIG TIM", and "INDEX &amp; GUIDE". The posters feature diverse imagery, including people, landscapes, and abstract designs.

**The sponsored motion picture** has a dimension that is unlike any other media—the viewer or listener must be inspired to ask for the sponsor's message. Accordingly, in the preparation of promotional material, the interest of the audiences must be matched with the sponsor's objective. Campaigns must be planned to exert their efforts at the right time in the right amounts to the right audiences. Promotional controls must be employed to develop the volume interest needed for full and continuous activity of 500 prints or specialized interest in programs of 50 prints or less.

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**The accessibility of Modern film libraries** is an advantage to film user and sponsor alike—the film user enjoys greater convenience and lower transportation costs—the sponsor can have his branch offices and dealers make greater use of the film and will benefit from more bookings per print through elimination of waste shipping time.

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| Cedar Rapids 1, Ia. | Detroit 1, Mich.     | Milwaukee 3, Wisc.    | Pittsburgh 22, Pa.  |
| Charlotte 16, N. C. | Harrisburg, Pa.      | Minneapolis 2, Minn.  | St. Louis 5, Mo.    |
| Chicago 11, Ill.    | Houston 2, Tex.      | New Orleans 12, La.   | Seattle 5, Wash.    |
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# Kentuckiana Announces Winners

**F**ILM FESTIVALS, both in the U. S. and abroad, have run their course for 1954 and the numerous prints of popular 16mm films which served the juries are once again free to reach their intended audiences.

Directly related to the regional interests of business men is the year's final domestic event, the Third Kentuckiana Film Festival recently concluded at Louisville by the Kentucky Society of Training Directors. 60 films were screened in just eight categories of interest to local business and community group leaders. Carefully prepared descriptive program literature was provided members of the audiences at the University of Louisville' Speed School on September 22.

*All I Need is a Conference*, produced for General Electric by Henry Strauss & Company, Inc. was adjudged best of the Management Training films and also voted "Best in the Film Festival" by popular vote of the registrants.

*Out of This World*, produced for E. I. duPont de Nemours Company and *Overcoming Objections*, produced for the Darnell Corporation, won top honors for The Jam Handy Organization in their respective categories, Merchandising and Sales Training Films.

The category of Economics Films showed a Caravel Films' production for Cluett, Peabody & Co., Inc. as the winner when *Enterprise*, a 31-minute color film won that citation. *Escape from Limbo*, Pennsylvania Railroad safety film produced by Unifilm won top honors for Industrial & General Safety.

*Song of the Feathered Serpent*, a P. Loril-

lard Company (Old Gold) film produced by Alan Shilin was best among the Travel Films and *Fine Cameras*, Argus Cameras, Inc. film produced by Loucks & Norling Studios, was adjudged the best of the Arts & Crafts Films. *The Whistle at Eaton Falls* (see page 16) won top honors for producer Louis deRochemont in the final Industrial Relations Films category.

L. H. Mittlehauser served as general chairman of this Third Kentuckiana Film Festival with representatives of the Associated Industries of Kentucky, the University of Louisville, Citizens Fidelity Bank & Trust Co., Louisville Police Department, E. I. du Pont, Kaufman-Straus Company, and the Commonwealth Life Insurance Company serving as sectional chairman.

The Kentucky Society of Training Directors performed a real service to business and the community in cataloging, obtaining and showing this representative selection of useful 16mm sound films.

## News-Briefs at Press-Time:

★ The Defense Department has two versions of a new motion picture on Soviet Russia's objectives which were master-minded by George F. Kennan, expert on that country who was formerly in the State Department and now serves the Institute for Advanced Study in Princeton, N. J.

★ Dick Coneway's latest Humble Oil Company production *Football Highlights* was the first print order using the new Eastman color reduction printing process at Consolidated Film Industries last month. ☐

# Home and Film: A Survey

**T**HOSE WHO SELL home furnishing and building materials have benefited from the illuminating power of the screen media. Manufacturers, jobbers, retailers and consumers are seeing the motion pictures and slidefilms discussed in detail on the following pages of this current issue. The Meredith Publishing Company story represents a promotional viewpoint with dual interest to retailers and home decorators: Customagic's product demonstration films show the selling power of carefully-planned films for a comparatively small firm.

The American Gas—Edison Electric Institute packaged training program illustrates how integrated visual-printed materials can effectively help improve customer relations

among appliance sales personnel. Consumer film experiences of American Gas and the Cotton Council are typical of other visual ventures serving this broad field.

But the editors are keenly aware of immense gaps in this line. Television station directors tell us of their need for manufacturer-sponsored films on which they can obtain local dealer cooperation; untold thousands of women's group audiences available in both urban and rural areas via 16mm projection offer further evidence of unfulfilled promotional opportunity for furniture, drapery, rug and accessory sponsors. Color is essential to this field—here is *living color* to build sales and improve America's homes through the vibrant power of the screen. ☐

**This Month's Cover:** scenes include (top right) a view of the new Standard Oil of Indiana conference room (see next issue); other screening and production facilities and (lower left) the 16mm arc setup for recent N.E.A. premiere.







Elements of the colorful slidefilm kit produced by Successful Farming.

## ABC's for Home Planners

**Better Homes & Gardens' Color Film on Home Decoration Stimulates Home Furnishing Interest over 3-Year Period**

★ IT IS REASONABLE to suppose that those responsible for a well edited national magazine covering a specific interest field would be well able to make intelligent, productive use of the film medium to sustain and improve their publication's position at circulation and advertising levels. In the case of the magazine *Better Homes & Gardens* and its sister publication *Successful Farming*, this supposition proves correct.

The promotion-service department heads of these monthly home-making magazines published by the Meredith Publishing Company, Des Moines, Iowa, take full advantage

of their authoritative knowledge of home subjects in the preparation of visual material treating of domestic beautification. They give their promotional talents full play in the distribution of these materials.

Although relative newcomers to audio-visual usage, with their first major effort in film sponsorship dating from 1951, the Meredith Publishing Company officials report enthusiastically.

### First Released in 1951

Their enthusiasm expresses a continuing success with their initial 16mm sound and color motion picture, released in the fall of 1951 to promote *Better Homes & Gardens*, and a silent slidefilm sponsored for *Successful Farming* in 1952. Both of these visuals have been thoroughly exploited and are still going strong.

The motion picture, *The ABC's of Decorating Your Home*, was produced for *Better Homes & Gardens* by The Princeton Film Center, Princeton, N.J., under the supervision of the magazine's Home Planning Service.

Two years in production, *The ABC's of Decorating Your Home* is a 30-minute Kodachrome fulfillment of its title, a clear-cut pictorial alphabet answering home deco-

rating and furnishing problems, explaining color choice, illustrating good furniture arrangement. Under such expert eyes as those of Florence Byerly, *Better Homes & Gardens'* home furnishings editor, carefully furnished miniature interiors were made life-size, camera-wise, to show before and after contrasts. Drab rooms became attractive, enjoyable rooms and the audience saw how this was done.

### Audiences Via Retailers

Distribution sendoff of *The ABC's of Decorating Your Home* was through department and home furnishing stores which are members of the magazine's Home Planning Center program. Thomas W. Textor, manager of the Home Planning Service, estimates that more than 500,000 people have seen this motion picture. Besides stimulating home furnishing sales for stores where it has been shown, the film has been used by the publication's advertisers and by retail stores in sales training.

Textor credits distribution results partly to the film's low-plug content. While the "non-commercial" motif probably won wider showings among the cooperating merchants and more favorable reaction from audiences, the distribution effort was rigorously commercial.

### Excellent Promotion Kit

In a "Movie Promotion Kit" sizeable enough to hold its own on any client's conference table, the Meredith Publishing Company spread before prospects an array of persuasive guide material which in color and textual force match the editorial standard of the sponsor publications.

Designed for appropriation by the local stores participating in the distribution, each piece of this portfolio reflects the taste expected of professionals in the world of decoration. An excellent color blow-up of a segment from the film enriches a poster sheet. A color brochure virtually reproduces the film on smooth paper print, affords the viewer a decorator's working outline. A five-shade pastel indexing provides the local store with invitational letter, post card, news release, news copy suggestions, television script, radio narrative, radio interview, promotion time-table. An illustrated, statistical leaflet and letterpress mats complete kit "furnishings."

The full range of possible audi-

ences are recommended and the prospective users are reminded that this 30-minute film is "based on nearly 30 years of research by the magazine's editors in helping millions of families solve their decorating problems."

*The ABC's of Decorating Your Home* is still being used by stores as a special event "with much success." It now is available to other organizations from Ideal Pictures at a service charge of \$2.50. Full information on the film may be obtained by writing Better Homes & Gardens Home Planning Service, 1716 Locust St., Des Moines, Iowa.

### Also Feature a Slidefilm

*Recipes for Color*, released in September, 1952 to sell *Successful Farming*, is a 35mm slidefilm of 33 frames. Running for 19 minutes, the film employs Ansco color to help home-makers plan "exciting new color schemes" with one easy recipe. Here again, celluloid effort is merchandised with a chromatic booklet. A dozen of these come with the slidefilm and easy-to-read continuity script for the price of \$3.95 per strip. (*Successful Farming*, Promotion, Meredith Publishing Company, Des Moines, Iowa.)

More than 700 prints of *Recipes for Color* have been sold. This slidefilm, like the motion picture, was "capable of stimulating consumer interest in their homes to the point that the dealer appreciates."

Next on the Company schedule is a 35mm slidefilm, *Make Yours a Well Dressed Home*. This color strip, now in production, is to be 79 frames long. Both continuity script and recorded narration will be available. This film will depict decorating principles which can be applied by the average home-maker. It will be distributed from the Company on or before December 1, 1954.



**Before and After:** the living room at the left shows clutter and mixture of colors and patterns. Good decorating ideas simplify same room at right.





# Customagic Films Build Sales

**Economical in Cost, Short Product Demonstration Films Prove Worth in Results for Comfy Manufacturing Company**

IT IS NOT NEWS that almost all of the giant industries in the country believe in films firmly enough to invest millions of dollars in them, year after year. But there has been a dearth of statistics on what films have accomplished for smaller companies that must measure advertising and sales promotion budgets a great deal more carefully than the General Motors, General Electric and General Petroleum.

One such company, which has had a notable sales rise in the past year,

of the film to train their own slip cover sales people. Visiting buyers were shown the picture in a small projection room Comfy installed in its New York headquarters. And within seven months, the product had caught fire—sales increased so fast that the company was hard put to keep up with demand and had to increase its production capacities several times over.

What caused this phenomenal sales record was, first of all, the product, Customagic. The new slip cover burned up all old notions



Introducing "The Slip Cover Story of the Year" on Film

is the Comfy Manufacturing Company, makers of ready-made slip covers.

Upon introducing a new line, called Customagic, last year, Comfy and its advertising agency, Freedman and Leeds, felt that one of the quickest ways it could use to spread the news about the product, and to show its revolutionary features in actual demonstration was to equip each of the company's 30 salesmen with a film.

The resulting picture, a straightforward, 12-minute, product demonstration, called *The Slip Cover Story of the Year*, and produced by Dynamic Films, Inc., was made on a very low budget, with no cinematic frills, but it did a job beyond all expectations.

As Comfy salesmen hit the road, orders began to come in from big buyers asking for their own print-

about ready-mades, and provided real custom fitting with just four basic styles. It permitted stores, which formerly had to handle dozens of styles, to stock "in depth" with more colors and patterns on the four Customagic styles. But even with the hot new product, Comfy still had to get it to market, and, as advertising manager, Albert I. Drosin, and agency account executive, Jules Freedman, put it: "There was no way we could have reached buyers so quickly and so effectively as with this film."

But *The Slip Cover Story of the Year* was not the end of the story. With production geared up to the highest levels in the firm's history, Comfy came back to Dynamic Films six months later to produce a point-of-sale film demonstrating Customagic, and featuring actress Susann Shaw. This little 7 minute picture,

based upon the home decoration approach, is being used in slip cover departments of hundreds of stores all over the country.

With the second film doing a big sales job directly to the consumer, Comfy determined to press its success with movies by making a documented film report on how the product had taken a commanding lead in the ready-made slip cover field, and on what a representative sample of customers thought about it. This film, *Report on Customagic*, was shot in Baltimore. Narrator Westbrook Van Voorhis queries a group of women individually on what they thought about the new slip covers. Each was asked beforehand to say exactly what they felt, and no scripts or "suggested answers" were provided. The result has a strong documentary flavor; people seeing it will recognize customers in the film as being entirely authentic. One woman, asked whether she found the slip covers easy to install, replied that she didn't know, but her husband had put them on—and if he could do it, *anyone* could.

Comfy salesmen now have a print of each of the three films in their sales kits. And though none of the pictures cost anywhere near a "fortune" the salesmen have found them to do the job better than any other pitch in their repertoires.

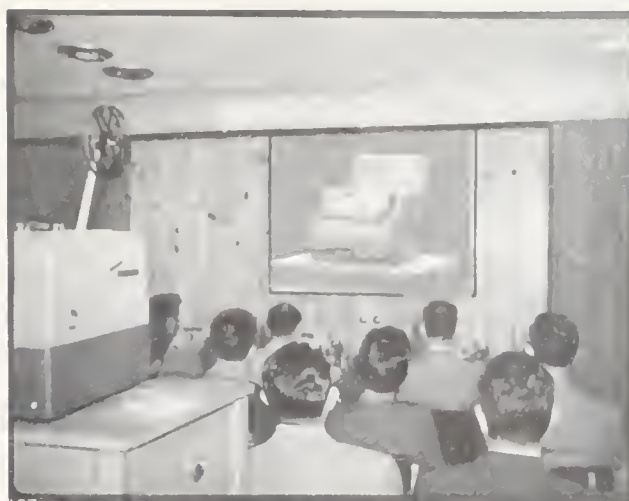
During the past two months, Dynamic has been shipping televi-

sion commercials and radio spot announcements to Comfy customers. The filmed commercials, with sound, in lengths of two minutes, one minute, and 30 seconds each cost the local retail store just \$6.10, \$1.95 or \$3.00 respectively, plus a 75¢ service charge for mounting and mailing the prints directly to the television station. Stores may use these commercials with audio-only store identification at the above prices, or may have visual store logos prepared by Dynamic for \$20 without sound, or \$35 with sound. Comfy Manufacturing Company, of course, paid for the production cost of the TV and radio commercials.

Comfy has recently prepared a special film for Sears Roebuck and Company, which sells Comfy slip covers under the name Adjusta-Fit. This film, based on *The Slip Cover Story of the Year*, the first film in the series, will demonstrate the selling points of Adjusta-Fit for Sears retail sales people.

\* \* \*

The moral of the story, as Comfy, and dozens of other small and medium-sized companies have found, is that it doesn't take a six-figure budget to get into the film medium and stay in it for several seasons. The rewards are high for companies that recognize the adaptability of films to so many needs—adaptability that no other media can meet.



Visiting buyers were shown Comfy's film in this projection room at company's N.Y. headquarters.

Company officials confer: (l. to r.) are J. Benjamin Katzner, v.p. in charge of production for Comfy; Fred E. Katzner, Comfy president; Albert I. Drosin, sales promotion manager and Nathan Zucker, Dynamic Films' executive.





# Packaged Training Benefits Customer Relations

## Five Sound Slidefilms and Printed Materials to Aid Utility Store Personnel

**G**AS AND ELECTRIC COMPANY supervisors who dream of a customer relations course professionally wired to their own industrial problems now have available a satchel of audio and visually sparked training aids created with utility customer problems in mind by two of the top organizations in this field.

The American Gas Association and the Edison Electric Institute recently announced the completion of a Customer Relations Training Package designed under the techni-

tions men who formed the joint committee applied themselves to mapping what they regard as a comprehensive and complete course.

Produced by Wilding Picture Productions, Inc., Chicago, at a cost of "well over \$100,000," the package is a compact portable case housing five sound slidefilms, a manual and 100 booklets.

Running about 22 minutes, the sound slidefilms are scripted for five phases of customer relations training. Sound recordings utilizing a large range of voices and musical effects occupy two sides of a 16-inch record. Visual stimulants to discussion follow the sound slidefilm frames in the form of silent slide trailers.

Sight-sound impact comes to the supervisor's assistance as the slidefilms make job situations immediately clear. Subjects and titles of the meeting-leader films include: principles of customer relations — *One Bad Apple*; telephone interviews — *Doing What Comes Naturally*; office interviews — *When You're on Stage*; field contacts — *Trouping the Show* and correspondence — *Nobody Writes Letters Anymore*.

Customer relations principles are propounded in the illustrated two-color manual, planned to serve as



"Trouping the Show" gives pointers on field contacts for personnel.

a guide for supervisors. The manual is divided into five sections analyzing basic tenets and detailing the four major groupings of customer contacts. Each section carries instructions for conducting meetings on the subject covered therein. A bibliography of reference material completes the manual.

Illustrated booklets for employees to keep after the meeting reiterate the subjects visualized in the slidefilms and stressed in the manual. Twenty booklets on each of the five subjects are supplied with each kit. Additional booklets are available.

The A.G.A.-E.E.I. training package is being sold to utility companies for \$295 per set. The cost is graduated downward for larger orders. Purchase order forms are provided at the headquarters of either sponsoring organization.



Courtesy wins friends, sales.

cal guidance of a joint committee representing the two associations.

The cooperative program which developed the training package resulted from a survey that reflected a need for customer relations indoctrination keyed specifically to the gas and electric industry. For three years experienced customer rela-

Here's the complete AGA-EEI "Customer Relations Training Package" with its kit of slidefilms, bound manual and 100 booklets for employee use, created by Wilding Picture Productions.



Other AGA Film Services

**Gas Association Lends  
and Sponsors Films**

★ Serving a large and diverse membership, the American Gas Association has developed an audio-visual program on a cooperative basis. The core of this program is a lending library maintained by AGA through which the Association collects and distributes motion pictures and slidefilms sponsored by individual utility companies. Supplementing the utility film loan arrangement, AGA cooperates with organizations in related fields particularly those which promote home building and appliance activity.

The American Gas Association has sponsored the production of films

the first was one on cooking in 1910; the next, in 1915, pointed up the laboratory testing of gas ranges. A few slidefilms telling industrial stories and featuring gas operated kitchens also have been sponsored. However, because of the cost of making individualized films for the entire industry, the Association has concentrated on the free loan library set-up. Though the films are gathered from individual companies and sometimes have local identification, the Association selects them for suitability to general audiences.

### Film Guide in Preparation

Just now, the Association is busy preparing a new directory describing films available from its library. This directory will indicate films cleared for television. The utility films and slidefilms are available from the American Gas Association's Promotion bureau, 120 Lexington Ave., New York.

Typical of the AGA's outer-perimeter cosponsorship is its current collaboration with the Woman's Home Companion (Crowell Collier Publishing Co.) and the National Association of Home Builders in the production of a new 12½-minute color motion picture, *A Word to the Wives*.

The promotional film is fashioned around an all-gas kitchen-laundry appearing in an equipment article in the September issue of the Woman's Home Companion called "Room for Smoother Living." The film is being shown nationally through various channels by the three cosponsors. The Companion is distributing building plans and color scheme information to builders as part of the film-article send-off. To



"A Word to the Wives" stars Marsha Hunt, shown above.

further bolster distribution, the magazine is providing a discussion script, product literature, promotional photos and stills from the film, blow-ups and standup pieces.

The American Gas Association will offer film prints to gas utilities to help them to persuade local builders to incorporate the all-gas kitchen in homes selling for \$15,000 or more—and for general public showings. The National Association of Home Builders sponsored the picture as a public service on 315 television stations concurrent with National Home Week in September and will screen it at other home shows during the year. NAHB will give the film distribution through its own 225 chapters.

#### Comedy With a Point

*A Word to the Wives* is a saucy neighbor comedy starring Marsha Hunt as a happy housewife who nudges a friend into domestic joy by convincing her that a better kitchen will free her from irritating drudgery. The all-gas Republic Steel kitchen featured in the film was designed for builders by George Cooper Associates in cooperation with Bernice Strawn, Companion home equipment editor.

This "Room for Smoother Living" is a four-purpose room—combining kitchen, laundry, dinette and utility. Partitions set at angles separate these facilities and the smoothly finished kitchen seems a compact house in itself. Work saving devices include a built-in gas range, gas water heater and incinerator, gas refrigerator, automatic under-counter dishwasher, clothes washer and dryer.

#### Intended for Homemakers

The sponsors have made the film available in 35mm and 16mm—Eastman color or black and white. Users are advised to show the film to home economics classes, lectures, meetings, social gatherings, club and church functions—"wherever homemakers gather." The film may be obtained from local gas companies, the Home Builders' Association or from the New Freedom Gas Kitchen and Laundry Bureau, AGA, at the New York address, 420 Lexington. 

Frank Robertson Markets System Via the Screen:

## Film Tells the Flexabilt Story

Expandable Family Home Visualized for Builders and Buyers

WHILE THE NATIONAL housing shortage is far from being ended, consumer dollars are more cautious than they were in the late 40's when the frantic search for living quarters often precipitated shortsighted, costly buying and renting. Today, builders are adjusting to an increasingly competitive market using every merchandising and promotional means to meet a more temperate public.

#### 25 Years of Planning

One of the builders who is meeting this new market with product and promotional wisdom is Frank Robertson of San Antonio, Texas, originator of an architectural prodigy called the Flexabilt Home. Robertson's Flexabilt structure stands appealingly across the present day home seeker's path not as another crisis-born newfangle but as the crystallization of Robertson's 25 years of musing about home building as it related to family living.

Measuring the changing requirements noted in his own family's life against the unbendable dimensions of many conventional houses, and against the uncertain costs of types designed for "addition" expansion, Robertson planned a structural system that would adapt to the varying needs of average income dwellers. This home would grow with the family and later could be simplified as the children left home to begin new families. It could conveniently accommodate in-laws or conform to a rental emergency.

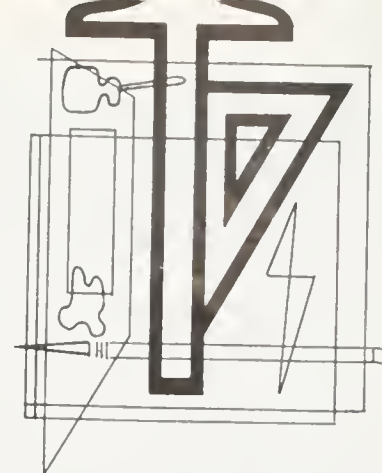
#### Pilot Units in Texas

In 1953, Robertson completed five models of his Flexabilt home in San Antonio and studied the application of these pilot units to actual family life. Vindication and improvements gained from this test period has resulted in Robertson's decision to market his system through other builders in the nation.

Doing missionary work for the Flexabilt Home is a 15-minute color motion picture called *Frank Robertson—Builder*. This 16mm sound film produced with the assistance of the Southwest Research Institute, presents the philosophy behind the idea of one house serving the changing family needs throughout

a lifetime, the mechanics which make the design practical, and the power of architectural design over a series of basic plans.

Visualized is a house in which mobile wall sections can be maneuvered into 72 different arrangements remapping a master floor plan of 1250 square feet to suit the requirements and living habits of the family. The Flexabilt Home can be arranged as a two-bedroom, a three-bedroom, a four-bedroom house, a studio apartment, a five room house. Only the basic outline of the house, the kitchen area and twin bathrooms remain fixed. The mobile walls move on castors, screw jacks lower the baseboard into place—wherever the family life cycle dictates. The five models constructed by Rob-



ertson illustrate a choice of styles and materials.

A number of business firms have shown Robertson's film to special groups; it has been used in the classrooms of architectural engineering schools throughout the country.

*Frank Robertson—Builder* is available from the builder at 1123 Majestic Building, San Antonio, Texas. Six prints are available. The borrower pays only the return transportation charges. 

## Cotton Council on the Screen

Four of Eleven Current Pictures Feature Home-Making Themes

VERY OFTEN films directed at home makers are supplied by business and industrial groups engaged in a field only partially concerned with home furnishing products. A case in point is the National Cotton Council of America which maintains a film program of general consumer interest on behalf of cotton producers, ginners, crushers, warehousemen, merchants, spinners. All motion pictures are aimed at the consumer to promote the sale of cotton and cottonseed products.

Cotton products—as dramatized in the Council-sponsored films range from farm feed bags to fashionable dresses. Yet a substantial part of cotton produce goes into fabrics which make the home clean and comfortable. In 1918, the Council began sponsoring the production of motion pictures for general industry distribution, including in its subject coverage films on cotton products used in home furnishing.

Of 11 films currently available on a free loan basis for general showings and television, four have distinct home making themes. *One-Third of Your Life*, a 13-minute black and white sound film featuring a cast of New York stage and tv pros, explains short-cuts in bed-

making and laundering and care of bed sheets; *Something New Under the Sun*, a 7-minute black and white print shows new cotton canvas fashions for the wardrobe and home.

Two other films, *Hamburgers Deluxe with Gourmet Spread* and *Let's Make Spaghetti Plus*, get across tablecloth ideas while teaching good meal recipes.

Recently the Cotton Council created a new "Audio Visuals Section," directed by Ford L. Boyd. Operating as part of the Public Relations Division, the a-v section now is set-up to produce eight or ten films a year. The Council does its own filming and sound work and sends its laboratory work to outside companies. Since the inception of the new section, 1,281 films have been booked with television stations from coast to coast.

The Council contacts the tv stations by direct mail, offering the film for screening. Listings in a limited number of film guides is the only other form of film advertising used by the Council at present.

For additional information on the Council's films, users may contact the group at Post office Box 18, Memphis 1, Tenn. 



# The New Look in Defense

**"The Atom Goes to Sea" as General Electric Film Shows Principles of World's First Atom-Powered Submarines**

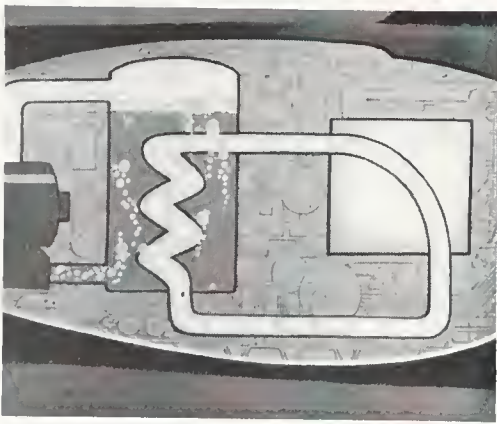
**I**NFORMING AMERICA'S CITIZENS about the progress being made in construction of the atomic power plant and principles of the world's first atom-powered submersibles is the objective of this new General Electric Company motion picture *The Atom Goes to Sea*.

In this motion picture on a vital area of our national defense, GE answers some fundamental questions about applied atomic energy: "What's so difficult about building an atomic engine?" "Why did they choose a sub?" How does an atom sub work? Though America's enemies will learn no secrets about the project, *The Atom Goes to Sea* is an encouraging answer to the Amer-

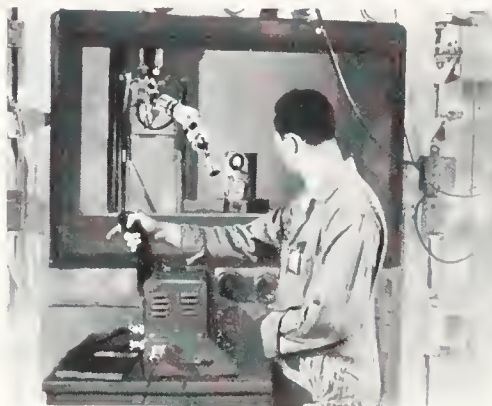
ican people who see this picture.

In live action scenes from the Knolls Atomic Power Laboratory and the West Milton, N. Y. test reactor site, the film provides a progress report on an unfinished project. This is the story of USSN-575, the submarine Sea Wolf, sister ship to the Nautilus now with the fleet.

The 12-minute film, produced by John Sutherland Productions with skill and clarity of exposition, is part of GE's *Excursions in Science* series. Following 35mm theatrical showings, 16mm sound prints are now available for free loan through the company's regional film libraries in 18 principal cities where GE house branches are located.



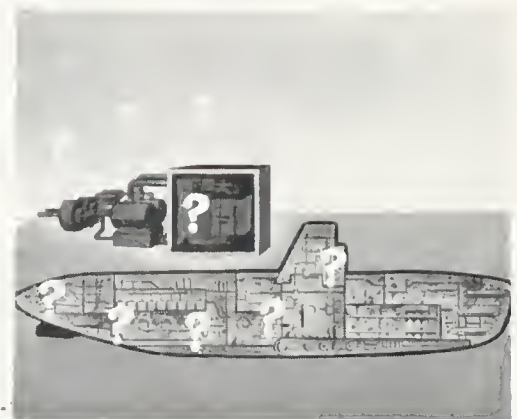
Nuclear propulsion is accomplished by heat from the reactor which furnishes steam to drive turbines which turn propellers through reduction gears. Scene in "The Atom Goes to Sea."



Safely outside this steel and concrete lined vault at KAPL, operator deftly manipulates mechanical hand holding machine part being tested for radiation effects.



In the Radioactive Materials Laboratory, KAPL, technicians prepare to test irradiated machine parts in a remote handling vault, far removed from other personnel at the lab.



A great engineering achievement was the fitting of the normally bulky atomic power plant into a compactly-designed submarine.

A hasty script conference at the Knolls Atomic Power Laboratory during filming of "The Atom Goes to Sea."



# Saga of the Viking Rocket

**Martin Aircraft of Baltimore Documents the Progress of Upper Air Rocket Flight in "Horizon Unlimited"**

**A** CAMERA SUBJECT which roared past lenses at 1,300 miles an hour while it traveled skyward for 158 miles is the star of a new documentary motion picture made by Martin Aircraft of Baltimore.

To tell the story of Viking rockets on 16mm. color film, Martin camera crews lived intimately with the giant rockets for nearly six months. Titled *Horizon Unlimited*, the 20-minute 16mm. sound film was produced by Martin's information services section and was supervised by Joseph M. Rowland, manager of the section.

Soon to be available for public showing, *Horizon Unlimited*, traces the history of rocket flight, beginning with the destructive employment of rockets by Nazi Germany against England during World War II.

A veteran of nearly a decade of rocket design, test and manufacture, the Martin Company won a Navy contract to create and launch upper air research vehicles. One Viking soared to a world's record for single stage rockets, 158 miles above the New Mexican desert.

Behind the record lay a story thrilling enough to rival science fiction and graphic enough to outshine television's imaginary space probes. Producer Rowland, who also compiled a major portion of the script data, assigned staff writer-director Donn Hale Munson to write the shooting script and narration.

The writer and Martin's senior cameraman, Lee T. Dougherty, followed the Viking from its manufacture to the sweltering New Mexico desert at the Army's White Sands Proving Ground near Las Cruces. Here they encountered the first of a series of technical obstacles.

"The object of the Viking was to

explore the upper atmosphere, not be the star of a documentary movie," they reported. "We couldn't interfere with the serious scientific work that was underway. We couldn't ask for rehearsals, retakes or angle changes. Yet we couldn't be satisfied with newsreel shots."

To capture on film the intense preflight engineering work on the 15-foot, seven and one-half ton rocket, Dougherty had to work at extreme high speed, keep out of the way of busy scientists and roll his cameras under the worst conditions — dust storms and temperatures which soared to 111-degrees.

Close-ups and interiors were equally difficult. Dougherty had to work in cramped quarters of the firing center, a cement blockhouse about 250 yards from the rocket's launching stand. To film the actual firing, Dougherty stationed himself atop a steel tower close to the rocket. Other observers watched the Viking roar aloft from the safety of the blockhouse.

Returning with about 3,000 feet of Eastman color film, Munson and Dougherty made the preliminary cuts. Laboratory processing was done by Byron Motion Pictures of Washington. Holger Kjeldsen, a Byron editor, made the final cut.

*Horizon Unlimited* was subject to Defense Department security review scrutiny. Made in two parts, each a complete story in itself, one half is for public consumption and the other for official use.

The film, made in cooperation with the Navy, Johns Hopkins Applied Physics Laboratory and the Naval Research Laboratory, is narrated by Charles Fuller of Washington. The unclassified portion is to be available for free public showings, including television.

## Guided Missile Industry Contracts Total Billion

**W**ITH MORE than 10 large U. S. industrial and scientific concerns either producing or developing guided missiles, the Aircraft Industries Association reported more than \$1,000,000,000 in unfilled orders of this type earlier in the year. Since that date a number of additional contracts have boosted the total backlog considerably.

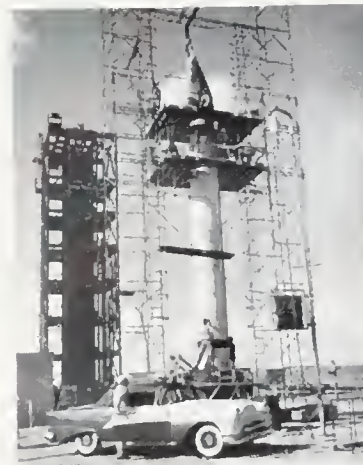
For the fiscal year 1955, the defense department requested an additional billion dollars for this type of weapon and Congress acceded. In addition to the Martin program, such companies as Douglas, Lockheed and Western Electric are extensively engaged in making the "Nike" for anti-aircraft defense, a high-priority program.



The Viking blasts off at White Sands Proving Grounds on its way to a new world altitude record at 4,000 miles per hour.



Erecting the giant Viking in readiness for firing.



Launching scaffolds hold the rocket until all is ready.



Closeup shot of Viking occupies Martin Aircraft personnel above.



Final check of delicate mechanism just before the takeoff.





## Case Histories of Current Film Programs:

☆☆☆

(Left) In "The Rumen Story" Ralston-Purina clarifies modern research on better feeding of livestock.

### Scientific Look into Animal Nutrition

Sponsor: The Ralston Purina Company.

Title: *The Rumen Story*, 25 min., Kodachrome; produced by The Jam Handy Organization.

★ Since inside information is the kind that tells the vital story, laboratory researchers, no less than espionage agents, will go to startling lengths to get it. No researchers are more diligent and inventive than those who study the inner workings of animals.

The Ralston Purina Company, stock feed and poultry feed manufacturer, has for years charged its lab staff with conducting experiments to learn and improve the digestive processes of domestic animals.

Heeding the alarm of government planners and economists that population increases may climb to an additional 21 million by 1965, the Company is pressing its search into the nutritional interior. Purina's probers are convinced that to produce the meat, milk and wool in quantity and quality necessary to the nation's survival, domestic animals must be fed as well as bred to perfection.

How research puts more and better meat on the bones of cattle and sheep is shown in *The Rumen Story*. Ruminants—cud-chewing, split-hoof brutes—have four stomachs which enable them to digest such rough-

ages as hay, grass and fodder. In the new meal-motion study film, the audiences see the ruminant digestive processes as they take place inside the stomach of a living, healthy animal.

Select bacteria in the rumen or first stomach "pre-digest" feed to prepare it for complete digestion in the fourth stomach. Revelation of this breathing food factory system from the moment animal swallows feed was expedited by an artificial fistula (opening) in the side of the rumen accomplished by veterinary surgeons.

Trained through a window-like aperture cut into the flank of a living animal, the camera records the digestive action as it occurs.

From information gleaned during internal delvings and other experiments, researchers establish their nutritional principles and practices. It has been shown that the quality of roughages varies across the nation. Purina's scientists have developed supplementary nutrients to standardize animal diets. New feed combinations are concocted to heighten bacterial action in the rumen's battering of grains and roughage.

Of practical interest to cattlemen, dairymen and students of ruminant nutrition, *The Rumen Story* is available on loan through the Ralston Purina Company, Public Relations Department.

the benefit of the average road-bound York Stater.

As a part of the Association's activities on behalf of the State's road using citizens, i.e., everybody, a new film has been prepared to show how important the state's highways and by-ways are to everyone's well-being. It points out that on some crowded and typical roads, the caterpillar-like, stop and go traffic costs a driver three times as much for gas, brakes and tires as good roads would have cost him in taxes. In effect, bad, crowded, unsafe roads rob the citizen—trucker and housewife, driver and non-driver—millions of dollars a year.

The film makes a telling and interesting indictment against bad highways which still plague much

of the nation. Although it was prepared for service in New York State, no identifiable locales are evident, and the Association would like to share its efforts with other state or national organizations dedicated to the improvement of our roads. Arrangements can be made to sponsor the film out-of-state on a local or national basis.

*Highway Robbery* is available from New York State Good Roads Association, 116 Washington Avenue, Albany 1, N.Y.

\* \* \*

♦ It is sad to note that *Highway Robbery* was the last film narration of Don Hollenbeck who died early this summer. His voice, usually serious, never pompous, had lent dignity and stature to such films. □

### Pointing Up Those Anti-Freeze Profits

Sponsor: Commercial Solvents Corporation.

Title: *Your Moving Targets*, 21 min., color, produced by Dynamic Films, Inc.

★ Commercial Solvents Corporation, one of the larger producers of solvents, agricultural chemicals and

freeze, cut-rate competition from discount houses and the re-use, year after year, of anti-freeze, (CSC says it fouls up your engine.) The film utilizes the story of a young service station operator just going into business and shows the problems he encounters in his anti-freeze sales.

Paul R. Smith, general manager of CSC's Automotive Specialties Department, said at the premiere held in New York early last month that the film was being made available to students in training for the automotive service industry because (1) it shows how high quality anti-freeze, a profit leader for enterprising service stations and garages, is properly made, installed and serviced, and (2) it provides service station owners and operators with useful ideas on sales promotion, customer relations and problems insofar as anti-freeze is concerned.

According to William Adamson, field sales manager for Peak and Norway, the film has been completed in time to be of value to anti-freeze retailers for the 1954-55 season. Among other key points which the film makes, Adamson said, is the effective use of display, mail and word-of-mouth sales promotion to encourage a healthy and profitable anti-freeze business.

The script of the film was written by John James of Fuller & Smith & Ross, advertising agency which supervised the production. Director was Lee Bobker of Dynamic Films.

*Your Moving Targets* is available to automotive trade schools, dealer groups and trade associations from Commercial Solvents Corp., 260 Madison Ave., N. Y. C.



Adding up the sales results.

pharmaceuticals, has, in recent years, been diversifying its line of products through research and development to provide a more stable market with big growth potentialities.

One line the company has been stressing is its automotive specialties headed by Peak and Norway brand anti-freeze products. Pushing hard in a field that has long been dominated by Union Carbide and duPont, CSC has upped its ad budget and embarked on a strong sales promotion campaign to capture a bigger share of the market.

Part of CSC's sales plans for this fall is the new movie, *Your Moving Targets*, which demonstrates how a profitable anti-freeze business can be built up by overcoming some typical bugaboos of the trade: the last minute rush before the first

### The Critical Problem of Inadequate Roads

Sponsor: New York Good Roads Association.

Title: *Highway Robbery*, 15 min., b/w, produced by Information Productions, Inc.

★ The New York Good Roads Association is a public service organization supported by business, labor and the general public and has the purpose of urging the various state governmental agencies to build and

maintain good roads and to encourage citizens to support road improvement legislation. More than a lobbying group for truckers, road builders and the labor unions whose members work at road construction (all of which provide considerable financial support to the Association) the Good Roads Association is controlled by prominent citizens—farmers, bankers, lawyers, etc.—throughout the state, and its aims are for



## Radar Control for Traffic Signals

Sponsor: Traffic Control Division, Eastern Industries, Inc.

Title: *Radar Traffic Control*, 10 min. b.w., produced by Robert Yarnall Richie Productions, Inc.

★ This little picture was produced to show the fascinating features of a new kind of traffic light. Operated by radar impulses reflected from oncoming cars, the gadget figures out which street at a crossroads has the most traffic and arranges its control signals second by second

to speed the flow of traffic with the least delay possible.

Only a few of the traffic controls have been installed to date but they figure in traffic management's plan for the future. They are said to be more efficient by far than the old-style treadle operated automatic signals and are cheaper to install.

*Radar Traffic Control* is available to traffic management groups, city engineers, police departments, etc. from Eastern Industries, Inc., Regent St., East Norwalk, Conn. 

## F-M Explains the Opposed Piston Diesel

★ Since the switch to Diesel engines, America's gigantic railroad system has faced two new problems in conversion. One was the need for an engine that would make the most efficient use of Diesel energy and conform to the long established functional standards which govern rail travel. The other was the necessity of familiarizing engineers and other workers with the new equipment.

The Railroad Division of Fairbanks, Morse & Co., Chicago, recently set out to solve both problems with the release of *Opposed Piston Horsepower*, a 20-minute color and sound motion picture explaining the firm's opposed piston Diesel engine.

Introduced at a press luncheon in Chicago's Union League Club, *Opposed Piston Horsepower* was specifically described as a "nuts and bolts" film by the men who supervised and directed the picture. It is that—aimed directly at railroad instructional classes and groups interested in Diesel power.

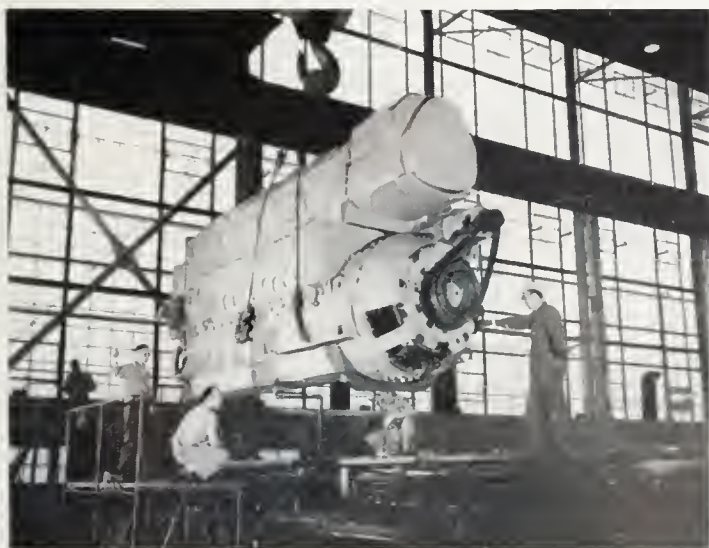
But as an introductory chapter it shouldn't be hard for trainee audiences to take. True-to-metal color, an energetic little score and Ken Nordine's fresh narration make the factual script travel fast.

Shown are the raw materials, precision manufacture, installation on a locomotive and use of the O-P engine in rail service. Demonstrating the opposed piston principle is a full-sized sectional model of the Fairbanks-Morse engine. Operational details are shown in closeup action and the engine's lightness and compactness is dramatized as the sleek unit is hoisted into place.

Scripting and supervising the film for the sponsor was George S. Cohan, sales engineer. Producer-director was Jack Lieb of Producers Film Studios, Chicago, who shot the picture on Eastman Commercial.

Besides sponsor distribution through railroad systems, the film now is available from Modern Talking Picture Service, 140 E. Ontario Street, Chicago 11, Ill. 

An F-M opposed piston diesel plant swings into action.



Edison directs work on first incandescent lamp in "The Eager Minds."

## Light's Diamond Jubilee Story

Sponsor: Light's Diamond Jubilee Committee.

Title: *The Eager Minds*, 27 min. color, produced by BKO Pathe, Inc.

★ On the 21st of October, 1879, Thomas Edison succeeded in finally making an incandescent lamp glow for 10 hours. In commemoration of this historic event, over 300 of the nation's utilities and electrical supply companies have formed Light's Diamond Jubilee Committee and plan celebrations of the 75th anniversary of Edison's invention in some 1200 cities and towns this fall.

An important phase of these activities

will be a new film, *The Eager Minds*, which presents both the past achievements and the future promise of electrical living in terms of the individuals who have made and will make contributions to it. Starting with Edison's first electric lamp, it follows through to such developments as the solar battery announced by Bell Labs only a few months ago. N. W. Ayer & Son, agency for the Committee, was in general charge of the production.

*The Eager Minds* is available from Light's Diamond Jubilee Committee, 2650 Graybar Bldg., 420 Lexington Avenue, New York City 17. 

## Team Nursing: a New Hospital Concept

★ *Six Steps to Team Nursing*, a slidefilm just released by Johnson & Johnson, is the second in a series being produced by Henry Strauss and Co., Inc. for J & J and designed to explain the "what", "why" and "how" of a newly developed concept of hospital work. Like its predecessor, *Team Relationships in Nursing Care*, it is based on the widely heralded book, *Organization and Functioning of the Nursing Team*, by Eleanor C. Lamberston, R.N., A.M.

The technique of team nursing was conceived to provide more efficient, more patient-centered service than was previously possible under existing hospital set-ups. Basically, it is a system under which four different types of nurses—student, practical, registered and nurses aid—may combine their individual skills so that the special capabilities of each may be used to

the maximum. An effective approach to the problem of integrating the service of professional and non-professional personnel, it creates a framework in which all four types of nurses can cooperate for the increased well-being of the patient and his family.

Where the first film explained the philosophy and advantages of the new technique, *Six Steps* gets down to practical facts and outlines simply but in considerable detail the procedures needed to weld together the nursing team. Keeping the operating problems of the average hospital firmly in mind, it sketches a step-by-step procedure for making team nursing work.

*Six Steps to Team Nursing* was previewed recently at the National Convention of the American Nurses Association. It is available to hospital, medical and nurses groups from Johnson & Johnson, New Brunswick, New Jersey. 

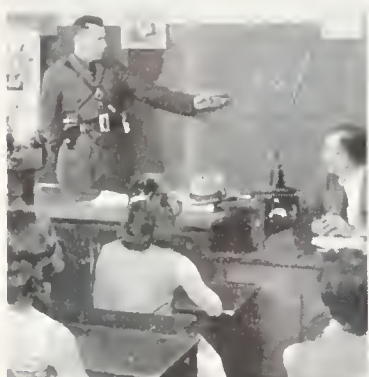


## New York Reports to the People

Sponsor: New York State Department of Commerce.

Title: *This Is Your State*, 11½ min. (TV and non-theat.), 10 min. (theatrical), b.w., produced by Information Productions, Inc.

★ Every few years, New York State's Department of Commerce takes a good look at the way things are going in the Empire State and issues a progress report in the form



Better traffic control is a phase of New York State's efforts for its citizens.

of a film documenting the state's many natural and man-made advantages. With 1951 being the year citizens will go to the polls, the Department of Commerce may well have felt this was an appropriate time to show the people what they

may be influencing by their votes this fall.

While Messrs. Harriman and Roosevelt are bemoaning a serious unemployment situation, the film boasts of lesser proportion of unemployment than ever. It ticks off other accomplishments the state has performed in recent past years: an efficient civil defense, state rent control, slum eradication, a labor mediation board. It states that New Yorkers are not only the best paid workers in the country, but they took less time off for strikes than any other industrial state.

New York, the picture shows, was the first state with a fair employment act to prevent discrimination in hiring. It is building better schools and better roads than ever before.

If New York audiences come away from screenings of *This Is Your State* feeling that their government is pretty well managed, it is just what the Commerce Department would like.

The film was produced by Thomas H. Wolf, directed by Rene Bras, and written by Newton E. Meltzer.

*New York groups or TV stations who would like to see the film can write to the New York State Department of Commerce, Albany, N.Y.*

## "The Big Lift" by Servants of Industry

Sponsor: Baldwin-Lima-Hamilton Corporation, Construction Equipment Division.

Title: *The Big Lift*, 28 min., 16mm sound, color, produced by Austin Productions, Inc.

★ When monster-jawed shovels and lank, methodical cranes hoist their loads, they are doing heavier duty than the weight in hand. They are toting sizeable chunks of the nation's industry, hauling upward the economic level of American life.

So the Construction Equipment Division of Baldwin-Lima-Hamilton Corporation has it figured in *The Big Lift*.

That a population of casual sidewalk superintendents may appreciate how B-L-H shovels, cranes and draglines give industry a "big lift."

♦ Other case histories of sponsored films on pages 38, 39 and in the Picture Parade on page 11.

the film moves through the muscular phases of four main facets of industry.

Dramatizing the theme is a father draglined by his son into speaking at a school "Career Day" program.

Pop happens to be a Lima executive. Musing on the services of his company, he brings the four areas wherein B-L-H equipment operates photographically to mind: mining, lumbering, construction and industrial organizations.

Leaping to diverse digging, heaving and hauling chores in California, Oregon, Massachusetts, Louisiana and Florida, *The Big Lift* bears out the sponsor's promotional contention. These lifters make many large enterprises possible. The large enterprises make many jobs and markets possible.

*The Big Lift* is available on free loan from the sponsor at Lima, Ohio.

## "Heads Up for Beauty" With a Toni

Sponsor: The Toni Company.

Title: *Heads Up For Beauty*, 25 min., color, produced by Cascade Pictures of California, Inc.

★ This new film has been prepared for use during the coming school year to expose the big teen-age market—five million high school and college girls to Toni's lessons of good grooming.

However, according to the company's rosy plans, it is expected that 12 million people will see it in the next 12 months. Toni Company president R. N. W. Harris breaks this down as follows: 20,000 home economics teachers, 15,000 I-H instructors, Girl Scout leaders and YWCA counselors will show the film to three million teen-age girls; and 300 television stations will show the film to at least 9 million viewers.

*Heads Up For Beauty* replaces an earlier Toni film on good grooming, *Miss Dunning Goes To Town*. It shows a bride on her wedding day and via flashbacks shows how the three girls of the Watson family,



Wedding scene in Toni film

and their mother, change themselves from plain-Janes with straight hair to curly-haired beauties via Toni home permanents, though the "commercial" is quite restrained. It's a thoroughly good-looking film, and makes pretty good sense.

*Heads Up For Beauty* is available from offices of Association Films, Inc. in four cities.

## The AMA Tells the Trucker's Story

Sponsor: Automobile Manufacturers Association.

Title: *Mr. O'Flynn's Fifty Million Wheels*, 25 min., b.w., produced by Transfilm Incorporated.

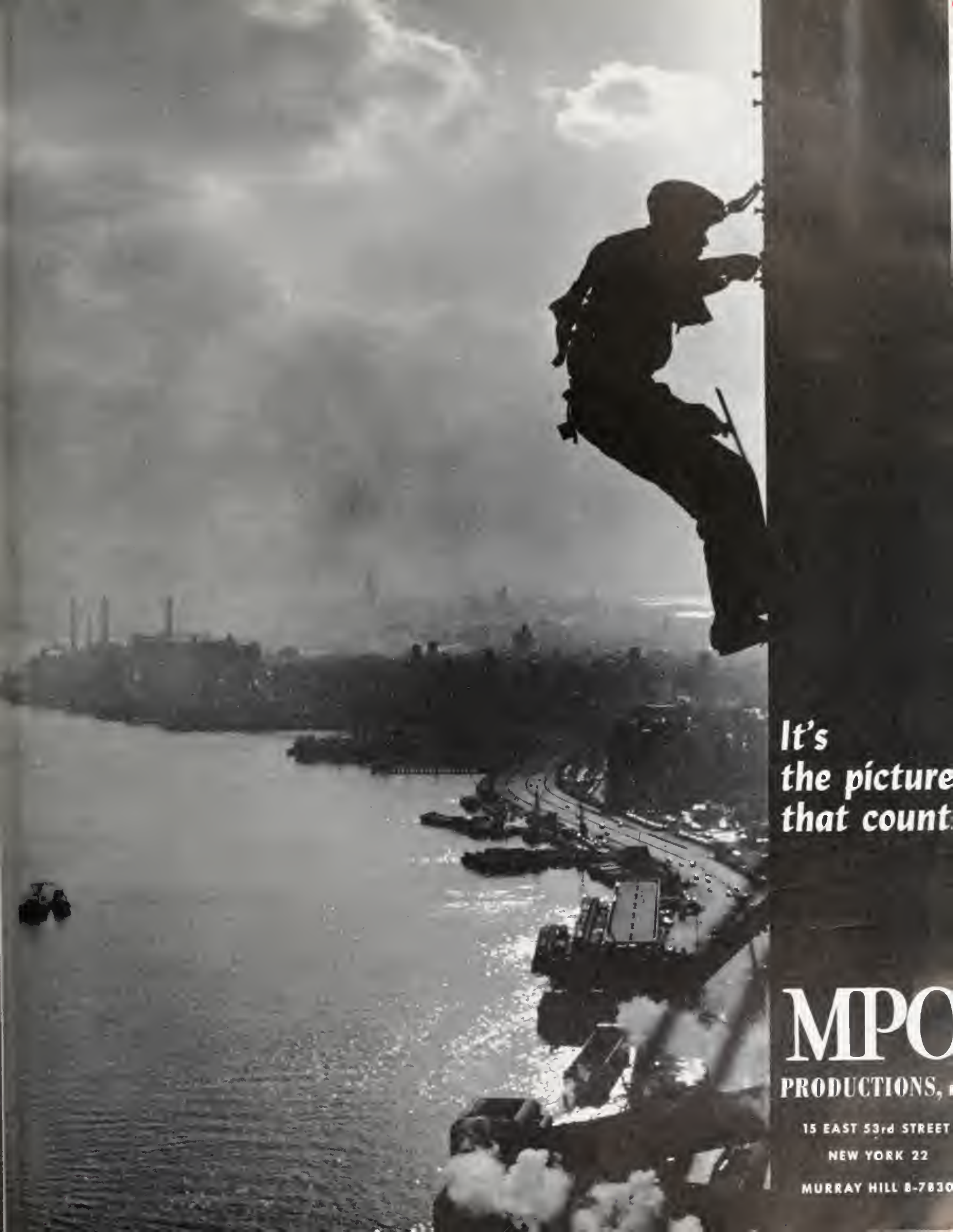
★ This film combines fact and fantasy to tell the story of trucks and the part they play in the destiny of one American family. The central characters are Mr. O'Flynn, Mr. O'Toole and the family of Mr. Jonathan Jones. O'Flynn and

O'Toole, operating from the Department of Destinies somewhere in heaven, facilitate the execution of numerous wishes of the Jones family down on earth. In each case, a network of trucks is employed—right down to the one delivering diapers to the Jones household.

The film is available free of charge to schools, television stations, clubs and other interested groups. Distribution is being handled by Association Films, Inc.

Mr. O'Flynn and Mr. O'Toole are featured in "Fifty Million Wheels."





**It's  
the picture  
that count**

**MPO**  
**PRODUCTIONS, INC.**

15 EAST 53rd STREET

NEW YORK 22

MURRAY HILL 8-7830



# HOME FURNISHINGS AND BUILDING FILMS

## Typical Sound Films for Free Loan to Consumer Groups

### Interior Decoration

**America's First Silverplate:** 25 min. sd., color.

• American cultural history as symbolized by changes in eating utensils is told in dramatization which begins in 19th Century New England. The evolution of plated pieces from 1847 (when electroplating was completed) to the present era is traced. The gradual perfection of bars of metal into knives, forks and spoons is shown. Modern factory shots and animation portray preparation of alloys, designing, modelling, die-casting, plating, polishing, shipping. Table setting sequences.  
Sponsor: International Silver Company.

Source: Modern Talking Picture Service, Inc.

**Background for Home Decoration:** 22 min. sd., color.

• Wallpaper is seen as contributing to interior decoration in two ways. It serves as a decoration in itself and as a complement of other furnishings, helping to harmonize the color, design and style of the room. A section deals with family decoration of the home. Other scenes cover printing methods and customer counseling.

Sponsor: Wallpaper Council.

Source: Modern Talking Picture Service, Inc.

**Beauty and the Bride:** 27 min. sd., color.

• The relationship of a well ordered house to a happy home life is explored in a little comedy drama. April and Bob Deering and Mother-in-law have an easier, happier time when the bride and groom beautify and simplify their castle with labor-saving devices, new furnishings. A tour of Johnson Wax Administration and Research Center points up the functional qualities of modern design. The production of wax and its role in the house beautiful is portrayed.

Sponsor: S. C. Johnson & Son, Inc.  
Source: Modern Talking Picture Service, Inc.

**Beauty for Keeps:** 29 min. sd., b/w.

• Facts about the production of modern commercial wax follow from a student's research on wax through the ages and its many modern uses.  
Sponsor: S. C. Johnson & Son, Inc.  
Source: Modern Talking Picture Service, Inc.

**Beauty That Lives Forever:** 22 min. sd., color.

• Beautifying the table for the first anniversary celebration of her wedding, Jane daydreams back to the graduation gift which started her treasure of sterling silver. From her early fascination with pattern, the film travels to a manufacturing plant to discover the dreamwork, standards and techniques which go to design and finish tableware. The completion of this beauty is witnessed in the art of correct table setting—a beauty which epitomizes Jane's marriage.

Sponsor: International Silver Co.  
Source: Modern Talking Picture Service, Inc.

**Bright Future:** 29 min. sd., color.

• How wise, up-to-date use of electrical lighting can brighten the lives of home dwellers is dramatized in this friendly story of three families. Twenty-two ways of achieving good lighting are demonstrated as the families are convinced that such lighting is an important part of healthy living. They are happy to find that all homes—modern or traditional—can be arranged for a "bright future."

Sponsor: Lamp Div., General Electric Co.

Source: Modern Talking Picture Service, Inc.

**Crystal Clear:** 28 min. sd., color.

• The making of fine glassware—raw materials, polishing, etching, carving, cutting, annealing, testing, packing, shipping and the display of glass are depicted. The various processes used in the manufacture of glassware are demonstrated. Last scenes show table settings for meals, tea parties, formal occasions, buffets.

Sponsor: Fostoria Glass Co.

Source: Modern Talking Picture Service, Inc.

**Enduring Modern:** 15 min. sd., color.

• Numerous decorating ideas are suggested in this account of the construction and use of modern furniture and fabrics. This film can be booked east of the Mississippi only.

Sponsor: Valley Upholstery Co.

Source: Modern Talking Picture Service, Inc.

**The Fifth H:** 43 min. sd., color.

• 4-H youngsters learn how they can pitch in to improve the interior of their farm homes.

Sponsor: Sears-Roebuck Foundation.

Source: The Venard Organization.

**Home Magic:** 11 min. sd., color.

• "Magic" is the effect created by the artistic application of paint, slip covers plus furniture rearrangement and similar touches—transforming a dull room into an interesting one.  
Source: Georgia Agricultural Extension Service in cooperation with (sponsor) Rich's, Inc.

**Miracle of the Rainbow:** 14 min. sd., color.

• Advantages of automatic electric dryers are stressed. Film also illustrates that modern home laundry methods are superior to those of the warped washboard days.

Sponsor: Hotpoint, Inc.

Source: Ideal Pictures Corp.

**Miracle Under Foot:** 16 min. sd., color.

• Listening to a lecture by Barbara Curtis, decorating consultant of the Bigelow-Sanford Carpet Company, a newlywed couple set about making their home more attractive.

Sponsor: Bigelow-Sanford Carpet Co., Inc.

Source: Ideal Pictures Corp.

**Nearly Right Won't Do:** 28 min. sd., b/w.

• Aimed at both housewives and

salesmen, this film shows how to choose the correct carpet or rug. It also tells the viewer about rug quality, rug making, color and design.  
Sponsor: Alexander Smith and Sons Carpet Co.

Source: City College Midtown Business Center. Rent: \$1.50.

**The Next Step:** 32 min. sd., color.

• Aimed at rural audiences, this down-to-earth film relives the experiences of Wayne and Esther Dickinson who drudge along the old way without running water. When they install a complete water system, their home life becomes far more comfortable, their farm chores much easier. Gone is the hand pump, a clothes closet becomes a bathroom, cows drink from cups as the Dickinsons begin to live like 20th century farmers.

Sponsor: The Crane Co.

Source: Modern Talking Picture Service, Inc.

**One Third of Your Life:** 12½ min. sd., b/w, color.

• Three-minute bed-making is demonstrated in this home hygiene guide which smooths across the idea that clean sheets, correctly ironed insure healthful and restful sleep. Washing and ironing shortcuts shown, new styles in colored and fitted sheets.

Source (Sponsor): National Cotton Council.

**Skilled Hands:** 37 min. sd., b/w.

• Demonstrates how modern methods of engineering enable manufacturers to equip skilled craftsmen with good work material to make furniture. Distribution limited to women's clubs and service groups.

Sponsor: Baker Furniture, Inc.

Source: Ideal Pictures Corp.

**The Very Idea:** 30 min. sd., color.

• When Uncle Henry built his house "gracious living" was a mental feat rather than a physical possibility in many areas of the structure. Henry's bequeathing of his heirloom home to his nephew poses a problem for the nephew's wife. Modern plumbing advantages conquer hubby's nostalgia and, after a step-by-step transition, the couple enjoy a convenient, attractive kitchen and bathroom.

Sponsor: The Crane Co.

Source: Modern Talking Picture Service, Inc.

**We Decorate Our Home:** 28 min. sd., color.

• Too often, poor planning or sudden expedience—or all three—tend to make a home look like an improvised cave. With plate glass mirrors and cleverness, the Hartleys turn their somewhat bleak domestic interior into a pretty one. Viewers learn how to transform a house marred by cut-up walls, harsh radiators, exposed pipes.

Source (Sponsor): Pittsburgh Plate Glass Co. Sale: \$75. Free loan.

**Weekend Remodelers:** sd., color.

• This dealer-aid film follows a family of home folk through a kitchen-bathroom renovation. As the family team install the tiles themselves, they guide the audience in

details of measurement, application of cement, wise selection of redecoration extras. The film will be used at the Georgia Institute of Technology.

Source (Sponsor): Hachmeister-Inc.

### Construction

**Mr. Craig Has the Floor:** 30 min. sd., color.

• The advantages of Johns-Mansville floorings are shown. This theme is backed by the research, engineering and manufacture of the sponsor's products. Scenes of installation make clear the method of applying the flooring.

Source (Sponsor): Johns-Mansville Sales Corp.

**Doorway to Happiness:** 30 min. sd., color.

• From an opening scene of a logging operation, the film follows the manufacture of doors and millwork. Manufacture finished, the film explains the use and care of these units in the home.

Source (Sponsor): Fir Door Institute.

**One Step Ahead:** 25 min., sd., color.

• "RUSCO" combination window installations are depicted and explained in terms of use. Film makes points on ventilation of the home and the safeguarding of windows from housebreakers.

Source (Sponsor): Russell Co., F. C.

**Prefabrication with Plywood:** 35 min. sd., color.

• The prefabricated industry is surveyed and the mass production method is explained as it pertains to house erection and future use in other structures.

Source (Sponsor): Douglas Fir Plywood Assn.

### Sources of These Films

**Association Films, Inc.**—347 Madison Ave., New York 17 (and four regional film libraries).

**City College** (Midtown Business Center)—Audio Visual Extension Service, 430 W. 50th St., New York 19.

**Douglas Fir Plywood Assn.**—Tacoma Bldg., Tacoma 2, Wash.

**Fir Door Institute**—Rust Bldg., Tacoma 2, Wash.

**Georgia Agricultural Extension Service**—Athens, Ga.

**Hachmeister-Inc.**—Pittsburgh 30, Pa. (or through regional sales offices).

**Ideal Pictures Corp.**—65 East South Water St., Chicago 15.

**Instructional Films, Inc.**—1150 Wilmette Ave., Wilmette, Ill. (and seven regional offices).

**Johns-Mansville Sales Corp.**—22 East 40th St., New York 16.

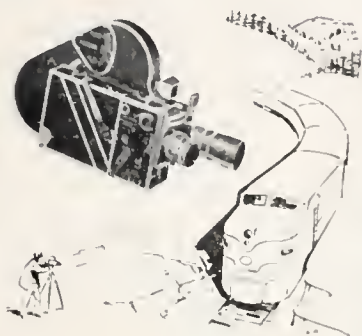
**Modern Talking Picture Service, Inc.**—45 Rockefeller Plaza, New York 20 (and 27 other regional exchanges.)

**National Cotton Council of America**—40 Worth St., New York 13.

**Pittsburgh Plate Glass Co.**—632 Duquesne Way, Pittsburgh 22, Pa.  
**Russell Co., F. C.**—1100 Chester Ave., Cleveland 1, Ohio.

**Venard Organization**—702 S. Adams St., Peoria 2, Ill.

## Southern Pacific films turn adversity into good publicity



When the big 1952 snowstorm choked off Southern Pacific's trunk line through the Sierras, the company's photo supervisor covered the event with a Cine-Kodak Special II Camera.

The 16mm. movies he took, with added sound, became a morale-building employee-relations film. Because of its broad appeal, the public wanted in, too, and "Snow on the Run" is still playing to big audiences.

Similarly, when an earthquake hit in California, Southern Pacific's Cine-Kodak Special II was on the spot to record the destruction... and reconstruction.

Perhaps you, too, can broaden your movie program with a Cine-Kodak Special II for on-the-spot company-made movies.

## Novel use of slides sells oriental rugs by mail



Colonel Charles W. Jacobsen sells fine oriental rugs throughout the western hemisphere—by mail.

He answers inquiries by sending the prospect a stack of Kodachrome slides and an inexpensive hand viewer. The customer examines the slides, picks his rug, and returns the slides with a request to have the rug itself shipped to him.

In 1953, out of thousands of rug shipments from the Colonel's Syracuse, N. Y., store on the basis of this Kodachrome selection, only three were returned without sales. And his sales have been climbing about 20% every year since he began using this graphic way of presenting merchandise.

To take his pictures, Colonel Jacobsen uses a Kodak Pony 135 Camera and Kodachrome Film. If you have a bulky selling problem that might be solved by color slides, just see your Kodak dealer for the solution or mail the coupon for more information.



## How B. F. Goodrich punctures production costs by taking its foremen to the MOVIES

To snip off production waste at its base, B. F. Goodrich conducts a work simplification course for its foremen.

By watching *movies* of plant operations, they learn the principles of motion study. Using the knowledge they gain from these films, the foremen have been highly successful in eliminating lost time and waste motion in their own departments.

### Projectors Find Many Uses

When B. F. Goodrich began these work-simplification courses, they purchased several Kodoscope Pageant 16mm. Sound Projectors. They have found them so useful they have also screened safety films, instructional movies on operating new equipment, and entertainment shows for the employees.

Writes G. J. Kroupa, Jr., Manager of Industrial Engineering at the B. F. Goodrich plant in Miami, Oklahoma: "We have

been very happy with this equipment, and it goes reeling along day after day—without maintenance or repairs. I'm sure your permanent lubrication has a lot to do with this unusual endurance record."

### Many Models to Choose From

Reliability isn't all you get with a Pageant. With six models to choose from, you can have any combination of features, depending on your needs. Extra-bright projection for hard-to-darken rooms... flexible or reinforced sound for large or odd-shaped rooms... easy portability when you need it... and yet Pageants are priced with the lowest-priced projectors in their class.

You, too, may be able to deflate a problem of cost, training, sales, or morale with a Kodoscope Pageant 16mm. Sound Projector. Ask your Kodak Audio-Visual Dealer for a free demonstration or mail the coupon for full details.

### EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me the name of the nearest Kodak Audio-Visual Dealer and complete information on equipment checked: ☐ Kodoscope Pageant 16mm. Sound Projectors  
☐ Cine-Kodak Special II Camera ☐ Kodak Miniature Cameras

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NAME \_\_\_\_\_  
POSITION \_\_\_\_\_  
COMPANY \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
(Zone)

**Kodak**  
TRADE-MARK



# In the PICTURE PARADE

## Color Documentary Will Survey U.S. Commercial Fishing Industry

★ America's commercial fishing industry will be surveyed in a 25-minute color documentary to be produced for the Outboard, Marine and Manufacturing Company and the United States Fish and Wildlife Service by MPO Productions, Inc., New York.

The sponsoring firm, which manufactures Johnson and Evinrude outboard motors, is underwriting the film to link the outboard motor to commercial fishing. The U.S. Fish and Wildlife Service's Branch of Commercial Fisheries is interested in stimulating the consumption of fish by emphasizing the many varieties made available because of recent freezing and packaging techniques.

### Active Spokesman of Films

The Branch of Commercial Fisheries has long encouraged private industry to sponsor films on fishing. A number of these educational pictures have won awards at Venice and Edinburgh and a wide audience.

The newly contracted film, tentatively titled *Fishing with a Kicker*, will be in production for a year and a half. Following a seasonal schedule, shooting will cover 10 major locations from Maine to Alaska. The cooperation of all fishing communities and state conservation organizations which mark this continent-long fisherman's map will be enlisted by the Branch of Commercial Fisheries, supervising production.

*Fishing with a Kicker* is planned to steer away from the crowded harbors of the directly commercial and head for the depths of entertainment and education.

### Crew Given Wide Latitude

The location crew will search their sea food story in the work adventures of serious fishermen, leveling their lenses on New Orleans Cajuns, Alaskan Aleuts, New England Yankees. Viewers will see such things as the blessing of a shrimp boat fleet, the celebration of a good catch. Tape records will remember the bird cries, the troubled winches, the ageless sea chants.

The color film "complete angler" will include lobster and sardine fishing in Maine; scallop fishing in Massachusetts; oystering in Maryland; clamming in New Jersey;

## NEWS ABOUT PICTURES AND THE PEOPLE WHO MAKE THEM

crabbing in North Carolina; mullet fishing in Florida; shrimping in Louisiana; salmon netting in Alaska; herring and trout quests in the Great Lakes, shad and carp catching in the Hudson and Mississippi.

MPO will start shooting in October. The Branch of Commercial Fisheries will handle distribution to television, schools, churches and club groups on a free loan basis.

\* \* \*

## Chas. Pfizer & Co. Sponsors Series on Medical & Surgical Techniques

♦ A unique motion picture series, designed to promote international exchange of medical information, is now in production for Chas. Pfizer

& Co., Inc. The films, to be made in many places around the world, will feature noted specialists demonstrating the latest medical and surgical techniques. They will be made available in four languages, English, Spanish, German and French, for showing to physicians, nurses and other professionals.

The first of the series, *An Effective Burn Treatment*, 12 min., color, will show plastic surgery being performed on the hands and arms of a Mexican pilot who had been severely burned in a plane crash. Skin grafting techniques developed by Dr. Mario Gonzales Ulloa, president of the Mexican Plastic Surgery Association, are utilized.

## Dow Chemical Co. Offers Film on Low Temperature Insulation

♦ An 18-minute black and white film on the use of Styrofoam for low temperature insulation now is available from the sponsor. The Dow Chemical Company, Midland, Michigan.

The educational product film shows the properties and principles of proper installation of Styrofoam, how to work it on conventional fabricating equipment. Typical applications and correct finishing technique for the material are projected.

Advantages of this expanded polystyrene plastic pictured are its low thermal conductivity, structural strength, water-resistance and light weight.

The Company's wish is to distribute the film to a wide audience including such groups as those associated with refrigerated plants, trucks, trailers, railroad cars, fishing boats, and pipe covering. Arrangements for the film may be made through the firm's plastics sales department.

\* \* \*

## Show Michigan Tourist Attractions

♦ Lake-loaded, the state of Michigan is a natural for outdoor activity. The Michigan Tourist Council makes the most of this fact in *Michigan Water Wonderland*, a new 27-minute color motion picture.

Sunshine scenes of boating, fishing, water skiing and similar summer sports are narrated by Mort Neff who guides viewers through the state's popular vacation spots.

The water idyll includes recreational thrills for each age group, according to Robert J. Furlong, executive secretary of the Council.

*Michigan Water Wonderland* is available in black and white or color upon request and without cost to civic and professional groups, private clubs and television stations. Address requests to the Michigan Tourist Council, Mason Building, Lansing 1, Michigan.

\* \* \*

## Coast Guard Film Available

♦ *Sentries of the Sea Lanes*, the latest 16mm color film sponsored by the United States Coast Guard, shows how the Guard operates and maintains the 22,000 buoys that mark the coastal and inland waterways.

Dedicated to the officers and men who perform these duties, the 28 minute film may be scheduled on request to: Chief, Public Information Division, U.S. Coast Guard, Washington 25, D.C., or Coast Guard district offices. The documentary has been cleared for television.

Since 1916...

# DE FRENES



## Company

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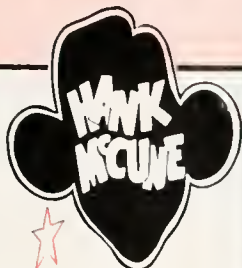
*Producers of Fine  
Motion Pictures*

**35 MM • 16 MM • COLOR • BLACK & WHITE**

SOUND  SYSTEM



# The HANK McCUNE TV Show



filmed by  
**TED ALLAN**  
Studios



... in **COLOR** with the  
**AURICON "SUPER 1200"**

**16mm Sound-on-Film Camera!**

## NAVY STORY

Filmed at Destroyer Base Reception Center, San Diego, California, with cooperation of the United States Navy.

Ted Allan, veteran Hollywood Photographer of the Stars, is one of the many professional film producers whose first choice for dependable television filming of the highest quality, is an Auricon 16mm Camera.

The "Hank McCune Show," a comedy series soon to be seen by millions over national TV networks, is being filmed in natural color with the "Super 1200" Camera. Ted Allan says, "45,000 feet of film have been run through the Auricon Camera without a film-scratch or loss of a foot of film!"

Write for your free copy of the complete Auricon Catalog, which includes the "Super 1200" Camera, a superb photographic instrument. Sold with a 30 day money-back guarantee, you must be satisfied!

## FANTASY

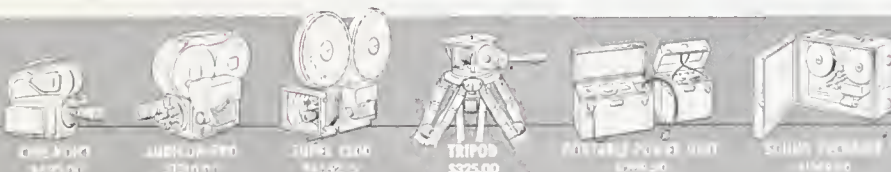
Dream scene from "Aladdin and the Magic Lamp" story in the Hank McCune TV Show Series.



**BERNDT-BACH, INC.**

6910 Romaine Street, Hollywood 38, Calif.

The **Auricon** Hollywood Line  
SOUND-ON-FILM EQUIPMENT SINCE 1931





USING LOW-COST MAGNETIC tape recorders to give verbal instructions for testing procedures has saved a West Coast firm an estimated \$50,000 annually. In addition, it has reduced the time required per unit from approximately one week to a single day.

Gilfillan Brothers, Inc. of Los Angeles—manufacturers of GCA (ground-controlled approach) radar landing systems used at 200 airports in the United States and 28 foreign countries—adopted the magnetic tape system for continuity testing of component parts of the complex system more than two years ago and is using it today.

### 13 Miles of Circuitry

Each system involves some 1500 tubes and some 13 miles of circuitry with a total weight of approximately 20 tons. As a result, final inspection of hundreds of components presented a painstaking, time-consuming operation totaling as high as 37 hours per component.

The electrical continuity inspection formerly used by the firm required two persons for each unit—a continuity checker to do the actual testing and a "reader", usually a girl, to read the long and detailed list of test points and checking procedures to him.

To meet military production demands, 17 teams of continuity checkers and readers were required—together with three other inspectors—for a total of 37 persons in that particular phase of the operation.

### Tape Eliminates Bottleneck

In order to free employees for other critical work elsewhere in the plant, and to eliminate a costly bottleneck, a number of low-cost tape recorders were purchased and the instructions previously given to the continuity checker by a reader, were simply recorded on magnetic tape.

As a result, the recorded tapes could be used over and over again as needed for the tests and the entire testing operation carried on by the continuity checker alone.

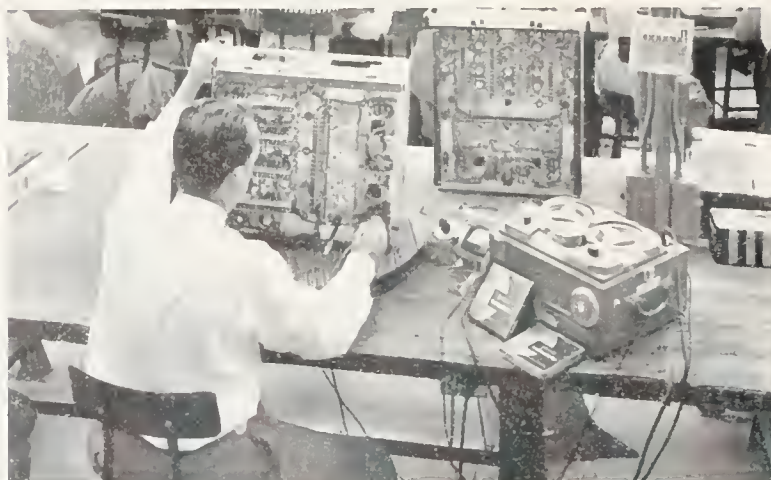
To facilitate uninterrupted operation, each tape recorder was equipped with an accessory foot pedal allowing the checker to start and stop the recorder, leaving both hands free. Hearing aid type earphones on the recorders eliminated any undue noise distraction of the other employees in the area.

### Save 29 Hours Per Unit

By using the magnetic tape method, the number of hours required were reduced from 37 to only eight for the average unit. In addition, the number of continuity checkers

A New Business Screen Editorial Column Feature:

## Tape Techniques for Industry



Tape recorder in action is demonstrated by George B. Buchert, in charge of continuity checking at Gilfillan Bros., Los Angeles. Use of tape recorders saves 29 hours per unit checked, has reduced number of checkers needed from 17 to only seven.



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producers for  
twenty-nine years**

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Frederick K. **Rockett** Company

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required was reduced from 17 to only seven.

"Main reason for the increased efficiency," according to Plant Superintendent E. P. Gauthier, "was that the continuity checkers—working alone—were able to proceed at a much faster pace than before, and interruptions were far less frequent."

"However," Gauthier pointed out, "a significant part of the saving can also be attributed to new electronic circuitry designed to reduce the number of check points required."

### 50 Tests Now Recorded

So successful has the method been that verbatim instructions for some 50 different continuity tests have been recorded and catalogued for daily use. At least one duplicate copy, and sometimes two or more are kept on file, so that a total of approximately 150 tapes are available for use.

All recording is done on "Scotch" No. 111 magnetic tape for use on six standard tape recorders. These units operate 3¾ inches per second allowing a half hour of continuous recording on a 600-foot tape.

"Because frequent changes in circuitry to accommodate improvements in design are incorporated in the various components," Gauthier said, "the tapes are recorded single track only. This makes it possible to simply splice in new test instructions on the tape to provide for such a change at any stage of the testing procedure."

As a result of both time and dollar savings made possible by the magnetic tape method, tape recorders have also been adopted for subsequent airfield testing of the units. Here an observer simply records his comments on tape—much faster and more convenient than writing them down in longhand as was previously required.

### "Time-Lapse" Film Records Fast Facing of Park Ave. Building

♦ More television audiences will gape as they watch—in a few seconds of film—the 10 hour erection of the aluminum facing of a New York City skyscraper, depicted in *The Future of America* produced on CBS for the Advertising Council.

Television audiences had first seen this time-lapse construction in a commercial filmed by Sound Masters, Inc., New York, for the Aluminum Company of America. It was initially released on the Edward R. Murrow show, "See It Now."

The minute documentary speeds up visually a facing marathon which took place during the construction of the new Davies Bldg. on Park Ave.



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and  
durability!*

## A.C.E. 35mm ROTARY VIEWER with NEW Image Erector

Acclaimed by directors, editors, animators, cutters, lab. technicians, inspectors, spotters, etc. Films clearly viewed while in motion, forward or backward. No pads, gates or other pressure mediums to cause scratches or abrasions. Single frames may be inspected without heating the film. Optically perfect magnifier assures sharp, undistorted view of entire picture area. No intermittent or oscillating parts—no film slap or mechanical noise—no complicated film threading—no snapping or breaking of film—nothing to wear out or cause trouble.

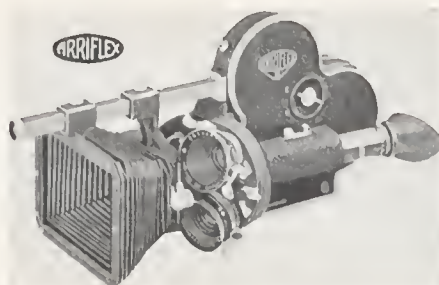
**\$159.50**

A.C.E. Footage and Frame Counter

**\$64.90**

A.C.E. Image Erector

**27.00**



## The NEW Revolutionary ARRIFLEX CAMERA

*Professional 16mm Mirror Reflex Shutter Camera. Acclaimed the most advanced in the field—unique for its many features and outstanding for its workmanship.*

View and focus thru taking lens during actual shooting. Bright, big, clear, superbly-defined vertical finder image, magnified 10X. No parallax; no need for accessory finders. 100' loading spool. 400' magazines available. Pilot Pin Registration gives absolute picture steadiness. 6V motor slides into housing, permits use of standard tripods. Forward and reverse switch. Synchronous motor available. Complete with Reflex Shutter, turret, motor, tachometer, 0/50 fps, matte box, frame/footage counter, cable. **\$1,475**

*Write for illustrated brochure*



**Takes  
17½mm Film**

## Kinevox PORTABLE SYNC MAGNETIC RECORDER

Used by major studios in Hollywood, New York, Europe. Main sprocket driven by synchronous motor at 90' per min. Silent tight-winds for smooth delivery and take-up. Instant "Start," "Stop" and "Reverse" with film threaded 4 VU meter High and Low pass filters. Has pre-amplifier; amplifiers for recording, bias and erase, playback, monitoring. Power supply; 8" PM monitor speaker. Response:  $\pm 1\frac{1}{2}$  db. 50 to 10 kc. 3 heads with azimuth adjustment, special erase, record and playback mounted on one shielded plate. Complete in one 50 lb. case, 60 cycle, 110V single phase. **\$1,550**

50 cycle 110V single phase **\$1,575**  
50 cycle 220V single or 3 phase **\$1,600**



*For  
Laboratory  
Work and  
Process  
Control*

## MODEL 115 PHOTOVOLT pH METER

*A full-fledged line-operated pH Meter of remarkable accuracy at the unprecedented price of . . .*

**\$115**

. . . made possible by recent advances in the field of electronic tubes and circuits. Simple in operation and maintenance. Fast and dependable in daily service. Fully stabilized for wide range of voltage fluctuations. Scale length 4", accuracy 0.05 pH unit.

Also Battery-Operated Portable pH Meter  
Model 125, scale length 5½" **\$145**  
Write for Bulletins #225 and #118



## A STUDIO IN A SUITCASE!

Ideal for studio or location shots. Replaces heavy, cumbersome and expensive equipment. Total output approx. 4000 watts, draws only 16 amps. 2 improved Grover lights with barndoors (each for 3 bulbs), 2 stands, Junior ColorTran Converter. Packed in Prestwood case, 7½" x 17" x 28"; weight 62 lbs. net. **\$189.75**

S.O.S. carries the complete line of ColorTran Products. Write for illustrated catalog.

*Nothing like it on the market!*

## TELEFUNKEN MICROPHONE

**MIGHTY MIDGET  
Model 201M**

*For those  
who want the best!*

Ideal for TV, broadcasting, film recording, etc. **Takes place of 5 or 6 ordinary microphones.** Easily switched from non-directional to cardioid. Extremely smooth response and wide range in the cardioid pattern. This, plus its slight rise in upper range when used as non-directional, make **Telefunken** the world's most advanced transducer. Immune to temperature or humidity changes. Response:  $\pm 4$  db. 30-16,000 cps. Output: 30 50; 200 250 ohms, balanced. Size 7½" x 7½". Weighs only 4 ozs. Includes portable power supply unit, cable and plugs. **\$490**

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Reeves Sound Studios  
Capitol Records  
Columbia Records  
Decca Recording  
Cinerama, Inc.  
Gotham Recording Corp.  
Warner Bros., Hollywood Ampex Corp.

Mercury Records  
Metro Goldwyn Mayer, Hollywood  
Hotel Statter  
WMGM Recording Studio  
Bob Fine Recording  
J. A. Maurer  
20th Century-Fox  
Warner Bros., Hollywood Ampex Corp.



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Phone: PLaza 7-0440 Cable: SOSOUND







Anne Marshall, Campbell Soup Company's home economics director, offers some helpful hints for housewives in *The Magic Shelf* (see below).

#### "The Magic Shelf" Gives Recipe Tips to Homemakers Via TV

♦ A fourteen-minute motion picture entitled *The Magic Shelf* has recently been cleared for television audiences. This black and white tv. version of the Campbell Soup Company color movie, produced by The Jam Handy Organization, gives cooking tips to housewives and home economists.

Audience appetite is thoroughly whetted as glamorous Anne Marshall, Campbell's Director of Home Economics, prepares one delectable dish after another. The touch that transforms lunches, snacks and main courses into mealtime delights is *The Magic Shelf* of versatile and various condensed soups. Of added interest to homemakers are the harmonious table settings and decor.

Picture contains little reference to "Campbell's," but stresses importance of soup in the diet. Prints are available by writing to Campbell Soup Company, Camden, New Jersey.

\* \* \*

#### "Law of the Land" Depicts Congressmen Building a Law

♦ Citizens who base their opinion of law making on the tv conduct of embroiled senatorial investigators may acquire a more balanced idea of law makers in action viewing *Law of the Land*, a new 23-minute color documentary.

A sober treatise on how a law becomes a law, the picture was filmed in Washington by Louis W. Kellman Productions for Law of the Land, Inc.

A rigid rule against cameras was waived so that audiences could see congressmen as they process a law on the floor of the House of Representatives.

President Eisenhower, Vice President Nixon and Secretary of Agriculture Benson appear in the film, narrated by Westbrook Van Voorhis.

## Films Cleared for Telecasting

★ Continued here is a check list of sponsored films now available from business and industrial organizations for sustaining use on television.

For your quick information, the list simply states: sponsor, address, shipping and booking conditions, title, length.

These films are available without charge except for shipping, special distribution costs or insurance. Further details regarding clearances, etc., may be obtained from the sponsor or distributor noted below.

**AMERICAN AIRLINES, INC.:**  
Advertising Dept., 100 Park Avenue, New York 17, New York. Also from Association Films, Inc.: Advertising Mgr., Television Dept.,

317 Madison Avenue, New York 17, New York—and branch offices.  
*Leapulco—Riviera of the Americas*—20 min.  
*Viva Mexico*—22 min.

**E. I. DuPont de Nemours & Co., Inc.:**  
Motion Picture Distribution, Wilmington 93, Delaware. Borrowers pay transportation, insure films. Order four to five weeks in advance.  
*The Case for Color*—23 min.  
*Closeup of Nylon*—22 min.  
*The DuPont Story*—10 min.  
*The Fine Art of Furniture Finishing*—20 min.  
*Keeping Your Boat Shipshape*—21 min.  
*A Story of Research*—19 min.  
*A Tale of Two Houses*—20 min.  
*White Magic*—30 min.

**FORD MOTOR COMPANY:**  
Regional Sources: Film Library, Ford Motor Co., 1500 South 26th Street, Richmond, Cal.; Film Library, Ford Motor Co., 15 East 53rd Street, New York 22, N.Y.; Film Library, Ford Motor Co., 16100 Michigan Ave., Dearborn, Mich. User pays transportation both ways, insurance. Return to same library from which borrowed.

*The American Road*—42 min.  
*Tomorrow Meets Today*—25 min.  
*The Big Race*—11 min.  
*Production Pioneering*—15 min.  
*Big and Basic*—30 min.  
*Technique for Tomorrow*—23 min.  
*The American Cowboy*—30 min.  
*Portrait of a City—Detroit*—25 min.  
*Men of Gloucester*—22 min.  
*Southern Highlanders*—21 min.  
*American Farmer*—23 min.  
*Canvon Country*—13 min.  
*White Thunder*—13 min.  
*Highway by the Sea*—15 min.  
*Dearborn Holiday*—23 min.  
*Pride of Workmanship*—20 min.  
*Driving on the Highway*—12 min.  
*Driving in the City*—12 min.  
*Driving under Adverse Conditions*—12 min.  
*Driving at Night*—8 min.  
*Care of the Car*—12 min.  
*Play Ball, Son*—15 min.  
*Ticket to Freedom*—14 min.

**MID-CONTINENT PETROLEUM CORPORATION:**  
Advertising & Sales Promotion Dept., Box 331, Tulsa, Oklahoma. Order four to five weeks in advance. Return films immediately after showing.  
*Adventures of Rudy Grude*—23 min.  
*Conquest of the Hourglass*—15 min.  
*Jewels of Progress*—24 min.

**SWIFT AND COMPANY:**  
Merchandising Service Dept., Union Stockyards, Chicago 9, Ill. User pays transportation one way. Book three months ahead.  
*By-Products*—10 min.  
*Hidden Hunger*—30 min.  
*Livestock and Meat*—19 min.  
*Meat Buying Customs*—10 min.  
*Nation's Meat*—29 min.  
*Red Wagon*—45 min.  
*Who Buys Your Livestock?*—9 min.

#### Other TV Film Sources

♦ A principal distributor of packaged shows for television, Modern Talking Picture Service, Inc. also maintains an extensive library of public interest films from industry which have been cleared for free sustaining use on television. Write or wire Modern's Television Department, 15 Rockefeller Plaza, New York City for complete checklist.

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- 16mm Kodachrome enlarged to 35mm color
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## I.B.M. Training Center Simplifies Visual Tools

★ Simplicity and versatility—often opposed qualities—were brought together by International Business Machines Company officials when they planned the visual sales education facilities of their newly opened District Training Center in New York City.

Like other companies which produce highly complex equipment, I.B.M. has always required training mechanisms and techniques suited to specific phases of intricate training matter. The danger of this necessity is that, in time, the number of these training devices can get out of hand.

### Eliminate Separate Items

For their long range purposes, the company trainers desired an improved projection screen for increased legibility and better reproduction: they had in mind a screen which would serve as a projection medium and a chalkboard and provide a writing area much larger than that of conventional blackboards.

Most of all, they wanted to simplify the media, getting rid of a jungle of easels, flannel boards, chartstands and similar look-gadgets in the teaching area.

Consulting with various audio-visual and interior construction experts, the I.B.M. planners were able to achieve their hope: a training center equipped to utilize numerous visual techniques without the functional handicap of many miscellaneous units.

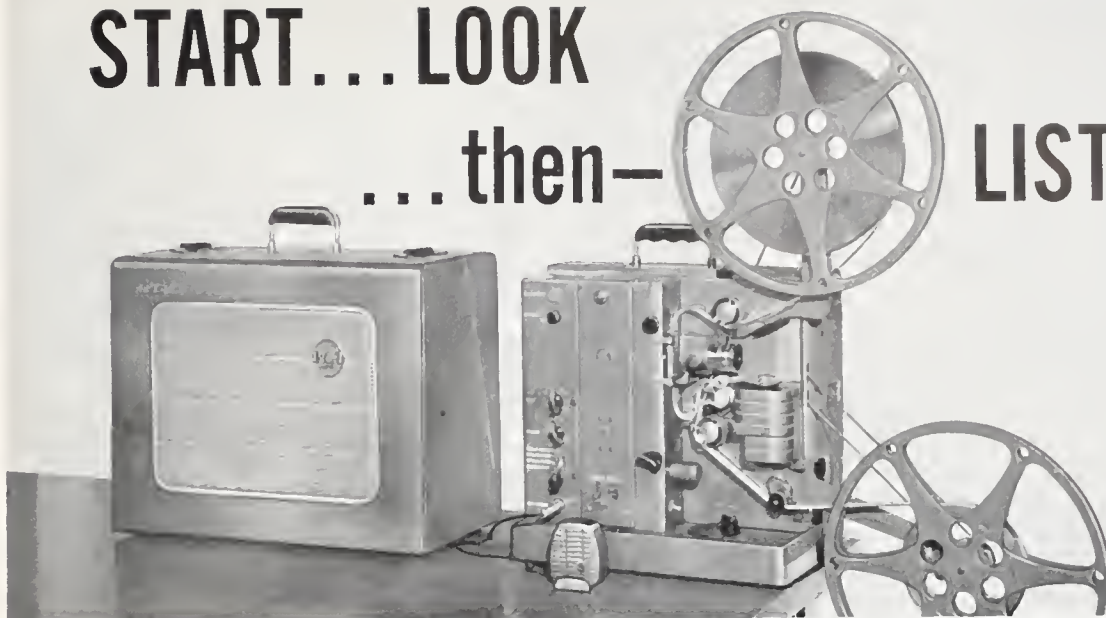
### Use Chalkwall System

The major consolidation-for-simplicity was effected by installing the U. S. Plywood Armormply Chalkwall system. The panels of this wall are constructed of a 2-inch thick gypsum core, to which is bonded on one side a sheet of 18-gauge steel with porcelain surface. Bonded to the other side is a sheet of paint-grade steel. In place, the panels are anchored to the floor and ceiling with metal angles.

These panels serve as a partition, a projection screen, a chalkboard and as a mammoth bulletin board with information posted to its steel surface with magnetic disks. The panels also function as a sound barrier with a high degree of resistance to the noise traveling from adjacent classrooms. They are incombustible.

The biggest advantage in the new set-up was visibility: instead of (CONCLUDED ON PAGE 61)

# START... LOOK ... then— LISTEN



## IT'S THE NEWEST RCA *Magnetic* RECORDER-PROJECTOR!

### RCA 400 Magnetic brings you these many advantages...

- ★ Magnetic sound track added to silent or sound film for a few cents a foot.
- ★ Recorded message can be changed quickly to meet any audience requirement.
- ★ So quiet in operation—the microphone can be used adjacent to the projector when recording.
- ★ Built-in facilities for mixing voice and music.
- ★ Monitor jack for headphones during recording.
- ★ Improved lens—field flattener type gives improved picture quality.
- ★ Film can be turned in either direction to facilitate editing.
- ★ Projector can also be used as a public address instrument.
- ★ Erasehead and recordhead are adjacent.
- ★ The new RCA 400 Magnetic can be unpacked, set-up, threaded, and the show put on in a matter of minutes.

**H**ERE'S audio-visual recording and projection at its best. Many noteworthy improvements are incorporated in this sturdy, compact, lightweight machine. You'll admire the ease with which you can add new meaning to every film you show... fingertip control of all audio-visual operations... its flexibility as a sales tool... as an educational or entertainment instrument.

To appreciate the many advantages of this new RCA 400 ask your distributor for a demonstration... but look and then—listen to the top quality sound made possible by RCA's world leadership in audio engineering.



**AUDIO-VISUAL PRODUCTS  
RADIO CORPORATION  
of AMERICA**

**Audio-Visual Products, Dept. H-25**

Radio Corporation of America, Camden, N. J.

Please send me further information on product.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

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CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

### FOR BETTER SHOWS USE "THE AUDIO-VISUAL PROJECTIONIST'S HANDBOOK"

♦ Many large U. S. business firms now use the Audio-Visual Projectionist's Handbook to train employee projectionists. This graphic, illustrated

manual contains step-by-step lessons on good showmanship; sells at only \$1.00 per copy, postpaid. Order today from BUSINESS SCREEN, Chicago 26.



# NEA Premiere Film Showing in Garden Handled by 16mm Arc

♦ A 16mm projector scored a cinematic TKO in Madison Square Garden recently when it projected a Commercial Kodachrome print more than 250 feet to form a screen image 32 feet wide, 21 feet high.

The "big screen" performance was that of a regular Eastman Arc Model 25 16mm sound projector during the 92nd annual convention of the National Education Association. A main event of this meeting was the premiere of NEA's prize-winning new 27½-minute color film, *Freedom to Learn*. Produced by Agrafilms in cooperation with the National Association of Secretaries of State Teachers Associations, this is the fourth in a series of NEA public relations pictures.

In adjusting its 16mm frames to the 35mm screen (the largest the 18,000-seat oval now accommodates), the arc projector enlarged an image 1,000,000 times the size of the original scene on the film. The projector's sound optics were connected with the arena sound system.

The screen for this showing was a temporary muslin stage background used for a pageant enacted by New York City school children as part of the program.

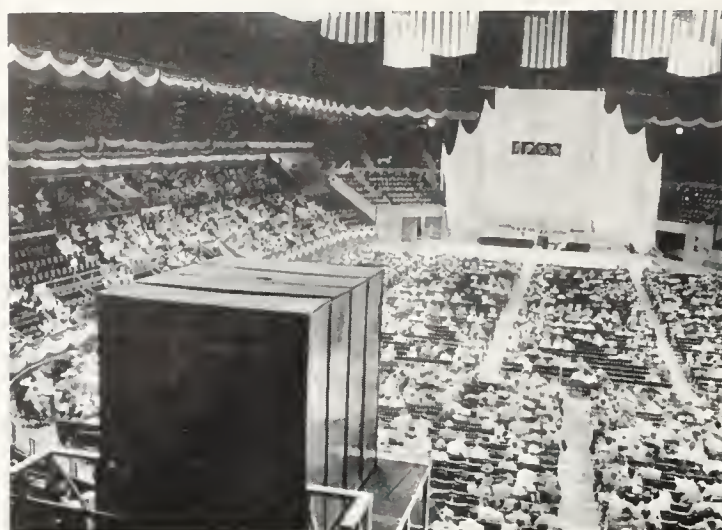
*Freedom to Learn*, reviewed in Issue No. 5 of BUSINESS SCREEN, deals with the teaching of controversial subjects in school and the idea that this best prepares students to grow into self governing adults. It has received favorable commendation from leading U.S. groups since its recent premiere showings.

Primarily intended for adult community audiences, *Freedom* prints may be purchased at \$75 (b&w) from the NEA Division of Press and Radio Relations, 1201 Sixteenth St., NW, Washington, D.C.

Shown at Garden premiere of NEA film below are (l to r) J. Couillard, writer; Irving Rousinow and J. P. Nicholson of Agrafilms, Inc. talking to Dick Gearhart, Eastman Kodak, who supervised projector installation.



# 4,000 SEE PICTURE IN NEW YORK'S GARDEN VIA 16MM ARC



Filling the 32-foot screen at Madison Square Garden for an audience of 4,000 educators was accomplished with this 16mm arc setup.

# Mass Production of Transistors Presages Light-Weight Projection

★ Minute and powerful transistors soon may reshape the electronic products market. General Electric Company is tooling for the mass production of exceptionally high frequency transistors calculated to supply the industries using electronic equipment with millions of transistors at competitive prices.

Quantity production of essential transistor elements now is possible due to the development of a "rate-grown" method, according to Dr. W. R. G. Baker, G.E. vice-president and general manager of the Electronics Division.

Transistors, made from the metal germanium under controlled conditions of temperature and humidity and to microscopic tolerances, perform many of the functions of the electron tube. Moreover, they are said to offer such advantages as longer life, greater dependability and resistance to shock and temperatures. Unlike the vacuum tube, transistors contain no filament. Thus, they require less power and lend themselves to the miniaturization of all types of electronic equipment.

The rate-grown process appears to be the only technical method which shows promise of a low cost device of this quality. For the radio, television and other electronic product manufacturers, Dr. Baker said, this process will mean completely transistorized products.

The transistors should be available at prices competitive with vacuum tubes as soon as electronic equipment manufacturers have had sufficient circuitry development time to order them on a large quantity basis, Dr. Baker stated. With wide-scale sampling to the electronic industry expected to begin late this year, mass production of many millions of transistors should get underway within the next two years, it was pointed out.

The complete transistorization of radio and television receivers has been impractical before because manufacturing costs have kept prices too high. General Electric's Radio and Television Department has designed circuits using the new rate-grown transistors for application in table model radios, clock-radios, portables, and television sets.

The rate-grown process, first announced a year ago, was invented by Dr. Robert N. Hall, a physicist of G.E.'s Research Laboratory at Schenectady. Dr. Hall found it possible to produce the necessary element in large quantities from the

## THE FINEST



# CAPITAL

## FILM LABORATORIES, INC.

Formerly McGeary-Smith Laboratories, Incorporated  
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Processing  
RCA-Sound  
Editorial  
Sound Stage**

Lawrence 6-4634



germanium refining process. By introducing special impurities, gallium and antimony, and varying heat controls, as many as 100 wafer-thin layers of specially treated germanium are formed.

The ingot is then diced into bars, each several thousandths of an inch long, with a layer through the center. The layer in the center of the bar serves as a grid. The sections of the transistor bar on either side of the layer take the place of the cathode and plate in a tube. Several thousand transistors can be produced from the yield of each ingot.

At present, a few hundred finished transistors are being fabricated a week on a pilot line in Syracuse, N. Y., for engineering and military evaluation and eventual sampling to design groups.

Rate-grown transistor ingots, each of which contains thousands of useable transistor elements, are being produced at the rate of one approximately every 10 days. It takes only two hours to produce one ingot.

Fabrication principally consists of attaching leads to the transistor bars. It is in this phase of production that G.E. is now mechanizing. The basic research, development and product refinement work was carried on under a joint Army-Navy-Air Force contract.

\* \* \*

#### Dovid Quaid to Transfilm, Inc.

♦ DAVID L. QUaid has joined Transfilm Incorporated as chief cameraman. Harry Yingling, who has been associated with Mr. Quaid for three years, also joined Transfilm as an assistant cameraman. Both will work on non-theatrical films and television commercials.

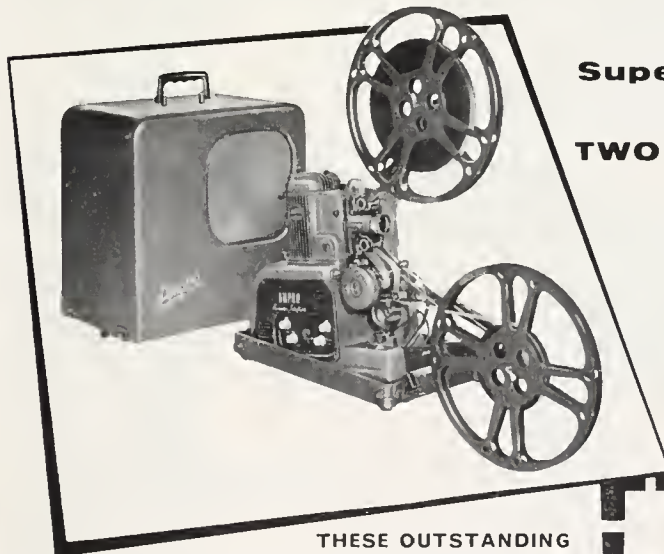
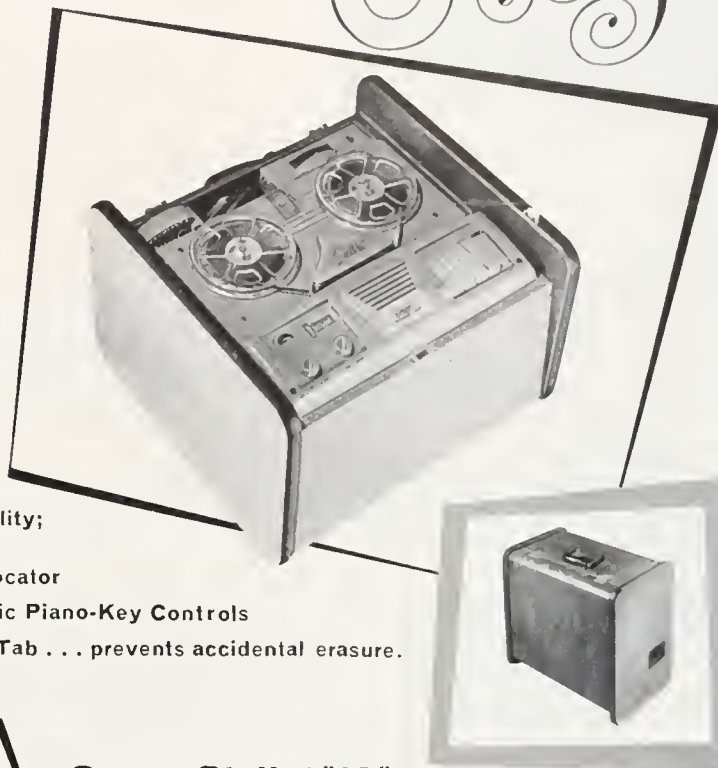
For the past 17 years, Dave Quaid has been a freelance photographer and has established a reputation for his outstanding color motion pictures, of which he has more than 100 to his credit. Three of his more recent films have won awards: *The Prodigal Son*, at Edinburgh in 1949, *A Fair Day's Work*, at Cleveland in 1950, and *Via The Port of New York*, at Boston in 1951.

# this tape recorder is *no Sissy!*

While every other tape recorder is made essentially for carefully-handled home playing . . . this new "Classic" model by Ampro is designed and quality-built for use at work . . . your kind of work. Bone-hard, glass-smooth plastic finish sides are girdled by rubber guard rails. Entire case is scuff-scratch-stain resistant. There's nothing else like it in the world!

## THE AMPRO "CLASSIC"

- Two Speeds ( $7\frac{1}{2}$  i.p.s. for high fidelity;  $3\frac{3}{4}$  i.p.s. for long play)
- Automatic Selection Locator
- Electro-magnetic Piano-Key Controls
- Safety Tab . . . prevents accidental erasure.



## Super Stylist "10"

16mm SOUND PROJECTOR PRESENTS A  
**TWO WAY APPROACH TO THE MIND**

Crystal-clear sound and vividly brilliant pictures combined as only Ampro engineering can combine them! Remember: the only thing better than a picture is a picture that moves and talks!

- 10-inch Alnico-5 P.M. Speaker
- Powerful 750-1000 watt lamp
- 2-in. super-coated f 1.6 lens
- Operates at both sound and silent speeds

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TEACHING AND TRAINING AIDS  
ARE AVAILABLE FROM YOUR AMPRO AUDIO  
VISUAL DEALER. CALL ON HIM  
FOR ALL YOUR A-V NEEDS.

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**AMPRO**  
*Famous For The Finest*

**AMPRO CORPORATION**  
2835 N. Western Ave., Chicago 18, Illinois  
Gentlemen:

Please send complete literature and information as follows:

- ☐ Ampro Super Stylist 16mm Projectors  
☐ Ampro "Classic" Tape Recorder  
☐ Name of my Ampro audio-visual dealer

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324 West 25th St. New York 1, N.Y.





Latest in animation camera stand equipment is this electrically controlled unit just installed in the New York studios of Transfilm, Inc. by Caesar Saitzman, Inc.

#### Electronic Controls Guide New Transfilm Animation Camera Stand

♦ Transfilm Incorporated has recently added a specially designed animation camera stand to its film production equipment. Installed, the stand cost \$30,000. It is operated electrically via a control panel and enables the cameraman to shoot animated sequences in a fraction of the time required by conventional stands. A viewer enables the operator to observe his work every step of the way, an innovation absent on older models. The stand may be used with 16mm or 35mm cameras.

Every moving part of the stand has an automatic counter so that all moves may be recorded and revisions may be made without retakes of the complete sequence. In addition to the time saving of the stand itself, certain effects, zooms in particular, may be accomplished with a minimum of art work. For example, via some old stands, a zoom may require one or two days of art preparation and many differently scaled drawings of the same picture. A zoom on the new stand requires only one picture which may take three hours of art preparation.

*The stand was engineered and built by Caesar-Saltzman, Inc., 130 Lexington Avenue, New York City.*

#### Biltmore Productions Opens N.Y. Studios for Television Pictures

♦ BILTMORE PRODUCTIONS CORP. has opened a new building at 66 East 4th Street, New York, which contains four studios, said to be among the largest in the East, for television film production. Biltmore will use the studios this fall to produce 79 half-hour musicals. In addition to using the studios for its own production work, the company will make the four sound stages, measuring 50 by 140 feet, 50 by 100 feet, and 50 by 65 feet, and 50 by 65 feet, available to other producers on a rental basis.

## ALONG THE PRODUCTION LINE

#### AnSCO Enlarges Its Eastern Color Film Processing Plant

♦ Increasing demands of industrial and educational motion picture makers for prints on color duplicating film by contact and reduction (35mm to 16mm) have prompted AnSCO to increase processing facilities at its Union, N. J. laboratory.

With added equipment and multiple shift operation, the new set-up is planned to double capacity and speed service to professional trade laboratories and other customers. The service provided to the professional trade is primarily through Eastern printing laboratories with a country-wide clientele.

It is expected that many of the existing color motion pictures sched-

uled for color telecasting will be on tv tested AnSCO color duplicating stock. The new facilities will expedite processing of these prints.

\* \* \*

#### 3M Co. Announces New Tapes for Heavy-Duty Magnetic Uses

♦ Two magnetic tapes with a plastic base for added strength and resistance to temperature and humidity effects are available, the Minnesota Mining and Manufacturing Company, St. Paul, Minn., has announced.

Labeled "PE" backing, the plastic base is designed for use in dictation recorders, endless loop-tape machines, high speed industrial and scientific recorders and other uses where exceptional durability is needed.



MODEL SW-602

Technical excellence combined with film production facility and economy has earned the **MAGNASYNC** a proud reputation. Field-tested under all conditions, the SW-602 has proven to be a pacemaker in 16mm professional sound recording.

Price: \$1275 complete system  
F.O.B. North Hollywood

Distributed by:

**MAGNETIC RECORDERS COMPANY**

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**CAMERA EQUIPMENT COMPANY**

1600 Broadway, New York 19, N. Y.; JUDson 6-1420, Cable: CINEQUIP

Manufactured by:

**MAGNASYNC MANUFACTURING CO., LTD.**

P.O. Box 707, North Hollywood, California

*America's leading manufacturer of  
Magnetic Film Recording and Reproduction Devices*



The two "Scotch" brand magnetic tapes—now provided on high-strength polyester backing as well as on conventional acetate backing—are No. 111 and "High Output" No. 120.

Cost of the No. 111 AM magnetic tape with "PE" backing and standard red oxide coating is \$9.75 for a 1200-foot reel. No. 120 AM tape with "High Output" magnetic oxide lists at \$10.75.

The "PE" backing is said to have a tensile strength enabling the 1/2-inch-wide tape to withstand a 9-pound pull as compared to a 5 1/2-pound pull possible in acetate; it has less than 1/10 the elongation or shrinkage of acetate tape under extreme changes in temperature and humidity.

The new silicone "dry-lubricated" tapes are available in standard 1/2-inch width on 1 1/2-mil "PE" backing in 600-, 1200-, 2400-, and 4800-foot lengths through dealers handling "Scotch" brand magnetic products.

\* \* \*

#### "Tougher" du Pont Film Base Available in Limited Quantities

♦ Limited quantities of a "tougher" du Pont safety film base are now available commercially as leader material only for motion picture processing. Called "Cronar," the polyester base has been produced in experimental quantities since 1952 in an E. I. du Pont de Nemours & Company pilot plant at Parlin, New Jersey, where a commercial plant is under construction.

Cronar is described as several times tougher than present types of safety film base and as having much greater dimensional stability and equal flame resistance. It is believed to be especially well suited to motion picture film, graphic arts film, and microfilm. It is also said to have better storage and aging characteristics than conventional film base.

The greater toughness permits the thickness of motion picture film to be reduced from the standard 5.5 mils to 4 mils (.0055 to .004 inches), making the base much thinner. This will reduce shipping weight and storage volume per foot of film. A reel which holds 2,000 feet of ordinary 35mm motion picture film will accommodate 2,700 feet of film made on Cronar base, with the weight remaining approximately the same.

Several hundred thousand feet of sensitized Cronar film base have been tested and evaluated in cooperation with the Motion Picture Research Council and motion picture and tv companies.



## New Kodak "Tri-X" High-Speed Films Boon to Industrial Users

♦ To help industrial and other photographers to beat poor lighting conditions, the Eastman Kodak Company has developed two high-speed movie films.

The new film types are Tri-X Panchromatic Negative Film, said to equal the quality and speed of the newest and fastest sheet films, and the Cine-Kodak Tri-X C-P Reversal Film. Both films must be processed by the user or a commercial laboratory.

Tri-X Negative Film, with twice the speed of Super-XX Negative, is expected to have wide applications in filming newsreel type shots, photographing scenes on dark days, and nighttime exteriors or picturing large interiors under existing light conditions when auxiliary lighting is impossible.

Tri-X C-P Reversal Film will be used in situations requiring multiple prints and extremely rapid processing at high temperatures. While not as fast as the negative film, it has 50 per cent greater speed than Cine-Kodak Super-XX and is of medium graininess.

The negative film is available in 16mm safety film and 16mm sound recording safety film in 100 and 200-foot rolls on camera spools. The 100-foot rolls are priced at \$3.80; the 200-foot rolls, \$6.35.

The reversal film is available in 16mm safety and sound recording film in the same lengths at \$1.85 and \$8.25 and in a 400-foot dark room loading at \$15.15.

\* \* \*

## Film Counselors Enlarge N.Y. Quarters; Add Preview Theatre

♦ Concurrent with its 8th anniversary, Film Counselors, Inc. has tripled its office space at 500 Fifth Avenue, New York. As a part of its expansion, the motion picture and television planning and production agency has designed and constructed a theatre on the premises. It is considered to be one of the most fully equipped private theatres in New York and is for the exclusive use of business and TV film sponsors.

## PHOTOSTATS on ACETATE

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Clear Acetate

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STATS - PHOTOPRINTS - SLIDES

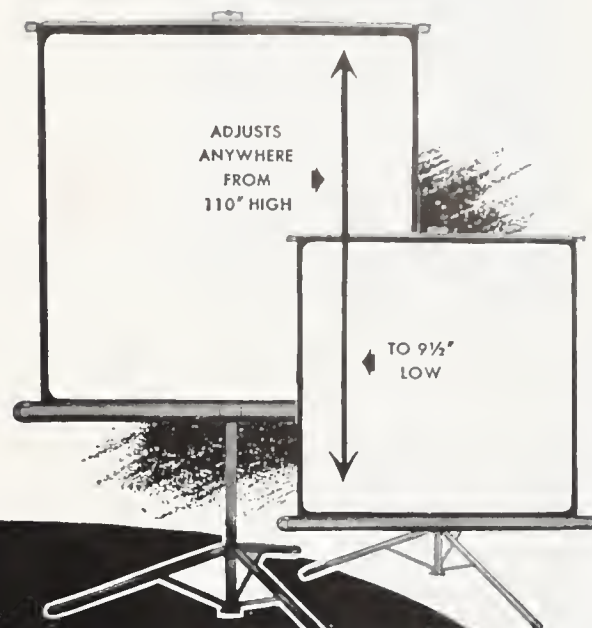
## For darkened rooms, New RADIANT "Educator" with full height adjustment

For classroom or auditorium... with or without platform or stage the Radiant Educator can be quickly set up for perfect visibility. A touch of the toe and the extra sturdy tripod legs fly open. The "0" model adjusts from only 9 1/2" from the floor to a height of 110"... and is easily adjustable to square sizes for slides, rectangular sizes for movies. Fully guaranteed for 10 years.

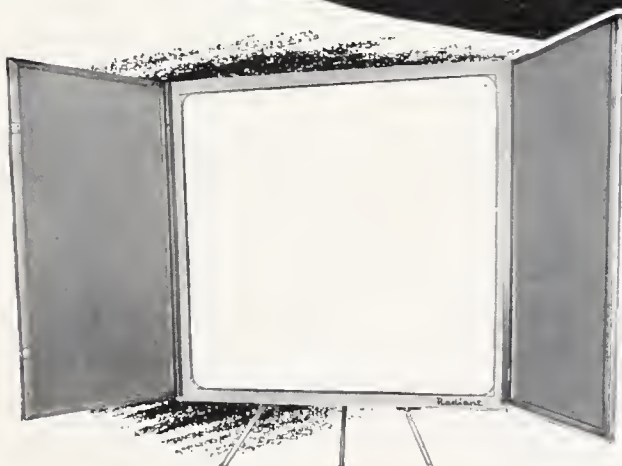
## BRIGHTER, MORE BRILLIANT PICTURES, TOO!



The "Educator" features Radiant's new, improved "Perma-White" Processed Vyna-Elect glass beaded fabric to guarantee the most perfect picture projection possible. And this Vyna-Elect is mildew-proof, flame-proof and washable.



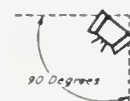
**The Student's Eye View  
is always good  
WITH THESE TWO GREAT  
RADIANT SCHOOL SCREENS**



## For lighted rooms, New RADIANT "Classroom" with full 90° viewing angle

Projecting in lighted rooms is no longer a problem. The advanced design of the Radiant "Classroom" Screen has proven its ability to show bright, clear pictures in daytime or under artificial lighting. Doubles the efficiency of visual aid programs... eliminates the need for costly room-darkening equipment in most classrooms. The screen surface is unbreakable.

Brilliant, clear pictures which can be seen throughout a full 90° viewing angle permits every student to see a sharp, clear picture from his own seat.



**FREE! Send Coupon Today** for detailed specifications on these two outstanding Radiant Projection Screens. Illustrated, descriptive circulars and price lists will be sent without obligation.

## RADIANT Projection Screens

Radiant Manufacturing Corp. • 1225 S. Talman • Chicago 8, Illinois

RADIANT MFG. CORP.  
1225 S. Talman, Chicago 8, Ill.

Yes, I want to get full story of the two remarkable new developments—the Radiant "Educator" and "Classroom" Screens.

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We pioneered in the business of restoring scratched and damaged film. We believe this is an important service to you. It is our only specialty.

Our exclusive RAPIDWELD process chemically reconditions film so that imperfections like scratches, "rain", oil-stains and brittleness disappear—your film gets a new lease on life!

Our customers tell us it's magic, and we are grateful for their flattering letters. But, above all, we are proud that our work has earned their continued confidence. They know that each shipment of precious originals, negatives and prints will receive our meticulous treatment and expert care at surprisingly low cost.

Business Screen readers are among our best customers, some old friends, some new. To list only a few: Aetna Life, Bell Telephone, Am. Medical Assn., Nat. Audubon Soc., NBC-TV, CBS-TV, ABC-TV, Ziv TV, Aleo, Am. Can. Am. Cyanamid, Ford Motor, Gen. Electric, IBM, Pan Am. Airways, United Airlines, E. I. duPont, U. S. Steel, Penn. Water & Power, Swift, Ansco, Eastman Kodak, George W. Colburn Lab., Ace Film Lab., Caravel Films, Color Service, Jam Handy Org., Mecca Film Lab., Precision Film Lab., Sarra, Transfilm, Warner Bros., United Artists, Paramount.

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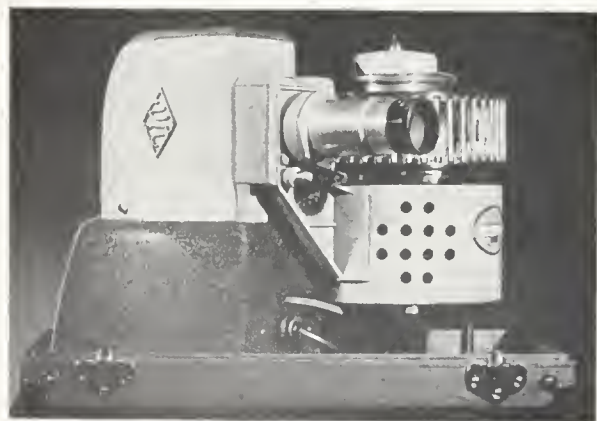
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## PICTURE PARADE

### PAA Adapting Burton Holmes Films for Television Release

★ Pan American World Airways is preparing two new half-hour films for television use. Photographed in over a score of global locations, the films were originally made by veteran travel lecturer Burton Holmes a number of years ago. The new versions are being produced by Frederick Watson, edited by Jean Oser, and written and narrated by Newton E. Melzer. After TV release in November, the films will be made generally available to all interested audiences in both color and black and white.

\* \* \*

### Psychology of Color in Films Interests Golden Key Productions

♦ GOLDEN KEY PRODUCTIONS, Hollywood, organized two years ago, has as one of its main goals the effective and planned use of color in films. Planned color, according to Dr. Gene Spiller, president of Golden Key, means a dynamic use of hues and color saturations according to the psychological reaction desired.

One of the areas in which such use of color is particularly important is in the fields of nutrition and agriculture. Accordingly, the company has concentrated its early production on films in the nutritional field.

*A Story of Whole Grain Breads* sponsored by the Oroweat Baking Company, tells the story of the wheat kernel and its importance in the making of bread, and is very effective in making the golden colors of the wheat and bread play an important part in the film's message. *Golden Earth* sponsored by Mikolite Products Company, stressing the importance of soil conservation, plays on the contrast of "green fertility" versus "pale brown aridity".

Dr. Spiller, has done extensive research as well as production work intended to develop new color ideas and theories. He is doctor of chemistry as well as having a masters degree in cinematography. He has also published articles on the use of color. He believes that thru concentration in the field of color production, his company can perform a specialist's function in the industrial and sponsored film field.

\* \* \*

### Trainer Film, "Man to Man," Analyzes Hospital Psychiatry

♦ How patience—the password of psychiatry—can rescue the mentally ill is exemplified in *Man to Man*, a new 30-minute black and white film sponsored by the Mental Health Film Board, the governments

of Alaska, New Jersey and Michigan.

Psychiatric patience is seen in practice as a team effort captained by the psychiatric aide whose wise sympathy heals by direct, intimate friendship with the patient. The aide's man to man relationship is supported by the hospital staff whose case-knowing care forms an atmosphere of compassion which helps the unbalanced see his neighbors anew.

Peopled with a real hospital staff, the film builds its theme in the dramatized case of an elderly man who does not feed himself and will not speak.

As the psychiatric aide slowly reaches and wins the withdrawn man, the film shows the vital, distinctive function and the qualities of the good psychiatric aide. It also shows that with good care and treatment the mentally ill can be returned to health; the value and discipline of the team approach; how a good mental hospital operates.

Produced by Affiliated Film Producers, Inc., *Man to Man* is the third in the Board's Professional Education Series. It was written by Irving Jacoby and Jack Neher, directed by Richard Leacock.

Contemplated uses of the film include training new psychiatric aides, orientation of other hospital employees and volunteer workers. It may also be used as a supplementary teacher in courses for nurses, occupational and recreational therapists, social workers and students in medicine, psychology and religion; as a recruitment aid and as a public educator on the subject of mental illness and treatment.



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How many times has a salesman of yours said: "I could sell more if only our prices were lower!!"

Yet he's wrong, dead wrong.

He believes a myth. A myth that sales are lost because his price is too high. Price is never the sole factor in a turn-down.

We know it . . . you know it. If only he knew it.

Yet he can when he realizes that price is relative to value. Dispel the myth of price resistance with:

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# BUSINESS SCREEN EXECUTIVE

## Eugene Gregg Elected President of Westrex Corp. in New York

♦ Eugene S. Gregg recently was elected president of Westrex Corporation, succeeding Frederick W. Bierwirth who retired from the office August 31. Mr. Gregg has been vice president and general manager of the corporation since 1941.

Westrex, with headquarters in New York, handles the sales, dis-



tribution and service of motion picture sound recording and reproducing equipment for studios throughout the world and theatres outside the United States and Canada. The firm also distributes communication and related electrical equipment.

Mr. Gregg moved toward this field in 1926, joining the Western Electric Company as statistician. In 1929, he went to London as export manager for Electrical Research Products, Inc., a former subsidiary of Western Electric. He became general foreign manager of this organization in 1938.

Mr. Gregg is president and a director of Westrex Corporation's foreign subsidiary companies.

## Herschman Appointed Ad Chief for Radiant Manufacturing Corporation

♦ HENRY S. HERSCHEMAN has been named advertising manager of Radiant Manufacturing Corp., Chi-



cago, manufacturer of projection screens.

Before joining Radiant, Hersch-

man was advertising and sales promotion manager for various Chicago industrial firms and mail order houses. A. Wertheimer, executive vice-president commented, "His many years of experience have well equipped him to handle our steadily increasing advertising activities."

## National Carbon Names Chapman Industrial Products Sales Chief

♦ Appointment of C. J. CHAPMAN to the position of general sales manager, Industrial Products, was recently announced by the National Carbon Company, a division of Union Carbide and Carbon Corporation.

Mr. Chapman will be located in the general offices in New York to direct sales activities on the Company's carbon and graphite electrodes, projector carbons, carbon



brushes, signal cells and chemical and metallurgical carbon products.

Mr. Chapman joined National Carbon in 1936 as a salesman in the Eastern District and was named Chicago District Sales Manager in 1951, the position he held until his present appointment.

## Heads Beseler Visual Products

♦ JOHN T. WOGLOM has been appointed president of Beseler Visual Products, Inc., 210 East 23rd Street, New York. It was announced last month by J. F. Brady, chairman of the board.

Mr. Woglom is a guest lecturer in visual aids at New York University School of General Education and consultant on visual aids to General Electric Corporation. He was formerly visual aid instructor in the U. S. Navy.

## S.V.E. Names Elgin Wollman Midwest District Sales Manager

♦ Elgin Wollman has been appointed Midwest District Sales Manager of the Society for Visual Education, according to an announcement by John C. Kennan, Vice President and Director of Sales.



## PROMOTION!

Only thru the development of ability in your employees will they become more valuable to you. Much depends upon your supervisors.

How well do they delegate authority?

How well do they prepare employees for promotion?

The answers to these questions spell out how well your supervisors are developing people in your organization.

Show your supervisors how to do this job with:

## "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"

part of an outstanding sound slide program SUPERVISOR TRAINING ON HUMAN RELATIONS, which includes:

- "THE SUPERVISOR'S JOB"
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One central source for  
film footage for motion  
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Model T-200X-C (shown)  
speaker shelf and extra  
utility shelf

Size: 16" x 30" x 36" high \$42.50  
Model T 200-C speaker shelf only \$39.00

### FOR ALL PROJECTORS

Takes any machine — 16mm,  
filmstrip, slide or opaque

- ALL STEEL  
Rigid frame; Welded gussets
- LARGE 3" CASTERS  
Ball bearing; Lock in place
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Olive gray; Baked enamel
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All assembled; No extra casts

SEND FOR CATALOG  
Complete film equipment

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# People who make Pictures

## News of Staff Appointments Among the Producers

### Richard F. Reynolds Appointed General Manager of Cinecraft

♦ RICHARD F. REYNOLDS has been appointed general manager of CINECRAFT PRODUCTIONS, INC., Cleveland, according to RAY CILLEY, president of the company.

For several years, Reynolds directed motion pictures, television and radio activities in the Cleveland office of Fuller & Smith & Ross, Inc., national advertising agency. He returns to Cleveland from the agency's Chicago office where he has been a senior account executive.

Reynolds won recognition for creating new training, film production and film utilization techniques.

As a Lieut. Commander in World War II, he was a Naval photographic officer in charge of commercially produced Navy training films. Special arrangements of the 1955 program are also contemplated to permit attendance of business audio-visual users at the Trade Show during special periods when dealers have completed their visits.

\* \* \*

### Edward L. Rasch Manages Disney 16mm Div. in East

♦ Edward L. Rasch has been named Eastern Manager of the Walt Disney Studio 16mm Film Division. In his new post Rasch will supervise the Disney school leasing program in the eastern states and handle the specialized use of Disney theatrical films by industrial and business firms.

Mr. Rasch for a number of years was in charge of motion picture production and distribution at the Institute of Life Insurance in New York City. He joins the Disney organization at its Eastern headquarters, 177 Madison Ave., New York.

\* \* \*

### Murphy McHenry to Transfilm, New York

♦ A new account executive on TV commercials and industrial films at Transfilm, Inc., New York, is Murphy McHenry. A former newspaper man and executive editor of Fawcett Publication's movie magazines, Mr. McHenry was previously with Productions on Film, Inc. of Cleveland.

### Frank Holmes Laboratories Names Baskerville as General Manager

♦ HARRY BASKERVILLE, JR. has been chosen as general manager of FRANK HOLMES LABORATORIES, INC., Los Angeles, according to Frank A. Holmes, president.

Baskerville has long experience in the field of color photography as an instructor and free lance photographer. His course in color photography has been popular at the University of Southern California since before World War II.

Frank Holmes Laboratories specializes in color film duplicating, working slide duplicates, film strip masters and prints.

\* \* \*

### Alan Lee to Kling Studios

♦ ALAN S. LEE has joined the staff of KLING STUDIOS, Chicago as a writer-director.

Previously Mr. Lee was an independent producer in Chicago. He has produced industrial films for American Brake Shoe Co., Packard Motors, Sears Roebuck and the Wabash Railroad. From 1946 to 1952 he headed the industrial film department of Sears Roebuck and Co.

\* \* \*

### Dallas Jones Selects Aberg as Business Film Writer

♦ Gilbert Aberg, a new addition to the staff of Dallas Jones Productions, returns to the film industry as a writer specializing in business communications.

Formerly a writer director for Encyclopaedia Britannica Films, Mr. Aberg has acquired experience in communications outside the film industry. Recently he left the packaging field as a merchandising director and has been a textbook editor with J. B. Lippincott Co.



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Productions**

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# NEW AUDIO VISUAL PRODUCTS

The Latest in Projection, Production & Recording Equipment

## 3-D Automatic Slide Projector Introduced by Spindler & Sauppe

♦ The 3-D Selectroslide is the newest addition to the line of automatic slide projection models manufactured by SPINDLER & SAUPPE. Incorporating all of the time-tested automatic projection principles of previous Selectroslide models, the new 3-D Selectroslide permits automatic projection of stereo pictures.

The 3-D Selectroslide is available separately or as a Special 3-D Optical Unit which will convert any standard No. 300 Selectroslide into a stereo projector. The stereo pictures, which may be taken with almost any standard stereo camera, need a special mounting which can be done by use of the special Spindler & Sauppe Stereo Alignment Kit. Then they are projected by a special split condensing system projecting two separate pictures through two lenses, using one 750 or 1,000 watt lamp. The 3-D Selectroslide may be used, as is true of other Selectroslides, either for completely automatic projection, or for remote control projection by speakers, lecturers, etc.

For further information about the 3-D Selectroslides or the 3-D Optical Unit, write Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 1, California.

\* \* \*

## 500-Watt Soundview Projector has 'Round-the-Room Control'

♦ A "built-in" mechanism for push-button control of stripfilm from any point in the room is a feature of a new 500 watt Soundview Projector which the manufacturer regards as "several years ahead of the industry."

The most popular model of the Soundview projector line is said to be the PS65F. Besides remote control, the new projector is

equipped for 2 x 2 and bantam slide carrier operation. The 9-pound unit is offered with a choice of 3" and 7" focal length lenses.

The Soundview Projector is cooled by a 1 blade fan and is claimed to have high optical standards with optimum light output.

\* \* \*

## Two Improved Sound Projectors Strengthen Kodak 16mm Line

♦ Entering the Kodascope Pageant Sound Projector 16mm line-up this fall are two improved models built for wide-range action, the Eastman Kodak Company has announced.

Replacing Model 1 as the standard Pageant sound-silent projector is new Model 7K2, designed for use in business, social and civic groups, small auditoriums, meeting rooms, churches, homes.

Replacing the AV-071 is new Model AV-072 which features a "Plus-10" shutter. Designed for sound use only, this machine's illumination solves the hard-to-darken-room problem, the manufacturer says, making the projector especially valuable in classroom use.

Both new models include such improvements as attached reel arms to speed set-ups; built-in loop formers. Both are 7-watt units with 8-inch speakers built into a single case.

The two models have the projection features common to all six Pageant projectors — permanent pre-lubrication, nylon gears, non-skip pulldown mechanisms, low speed gear operation, built-in case construction.

\* \* \*

## Colormaster, 1955 Screen Model, Announced by Radiant Mfg. Corp.

♦ Described as "completely new," the Radiant Colormaster is the first of the 1955 model projection screens (CONTINUED ON NEXT PAGE)

# COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

Specialized equipment and the know-how of a group of specialists who have produced over 450 color films. If you have a production problem, contact Henry Clay Gipson, President . . .

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- DOCUMENTARY
- TRAVEL
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- CONSERVATION
- WILDLIFE

**MARTIN  
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*Films*  
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MASSACHUSETTS**

"To Conserve Our Heritage" (Minneapolis-Moline Co.)

First Award —1954 Boston Film Festival

Medal Award—Freedoms Foundation

\* \* \*

"Boston: City of Yesterday and Tomorrow"

1954 Boston Film Festival

1954 Cleveland Film Festival

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**35 m or 16 m**

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**NEW & USED EQUIPMENT**  
For Motion Picture & TV Film Production

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# NEW F&B Pro-Cine 14lb. TRIPOD

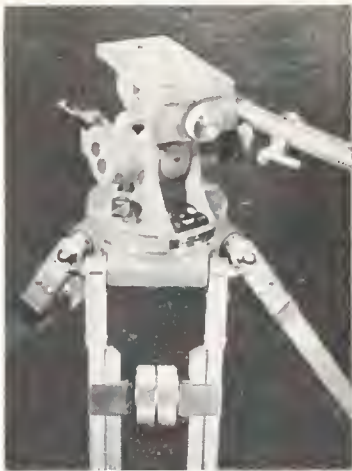
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Cinevoice . . . Cine Special . . .  
Filmo . . . Bolex . . . Eyemo . . . with  
magazine & motor . . . Arriflex 16 . . .  
Arriflex 35 . . . all still cameras . . . view  
cameras.

A BRAND-NEW, MODERN TRIPOD . . . precision  
engineered and designed, ruggedly con-  
structed for long and satisfactory service.

- ★ SUPER-SMOOTH, fluid friction pan and tilt head.
- ★ TELESCOPING, two position, offset panhandle, for adjustability to your length requirements, left or right hand use; offset for greatest comfort and convenience.
- ★ KNURLED camera-tightening knob, externally operated by angle gears for fumble-free, maximum tightening.
- ★ PRECISION ENGINEERED positive pan & tilt locks for utmost in rigidity and safety.
- ★ SUPERB, SEASONED, solid hardwood legs, finished for smooth, non-sticking telescoping action.
- ★ REMOVABLE friction head for easy mounting on baby tripod or hi-hat.
- ★ SPRING-BALANCED HEAD, adjusted to your camera available at extra cost.

HEIGHT: 41" to 75" . . . 360 pan; 90° tilt.  
FINEST WORKMANSHIP AND MATERIALS  
5 YEAR UNCONDITIONAL GUARANTEE . . .



**FREE:** to first 100 buyers . . .  
HEAVY DUTY FIBRE CARRYING CASE

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This up-to-date film contains all  
of the important information on  
basic principles of First Aid, and  
also demonstrates new artificial  
respiration method approved by  
the American Red Cross.

The only cost for this 34-minute  
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**Johnson & Johnson**

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Please send me information on the film "Help Wanted."

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City \_\_\_\_\_

Zone \_\_\_\_\_

State \_\_\_\_\_

(CONTINUED FROM PAGE 57)

made available by the Radiant  
Manufacturing Corp. of Chicago.  
Three outstanding features of the  
new screen are center-mounted,  
patented Tension Control, an All  
Metal Spring Roller, and a lever  
operated fabric lock—designed for  
trouble-free operation.

These features combine to make  
the "color fleet" screen fabric, a  
special silver treated material, the  
ideal color projection surface—"flat  
as a mirror and tight as a drum"—  
the manufacturer says. The all-  
purpose color screen is a portable  
tripod model with an automatic  
"tip-toe" leg-opening device.

The Colormaster screen ranges  
in size from 30" x 10" through  
50" x 50". Each screen is supplied  
with a beautiful dust-proof zipper  
carrying case without extra charge.

\* \* \*

### Kalart's Craig Projecto-Editor Designed to Make Sales Points

♦ Salesmen and technicians will  
be interested in a new "theatre-at-  
your elbow" commercially known  
as the Craig Projecto-Editor, pro-  
duced by the Kalart Company, Inc.,  
Plainville, Conn.

The Projecto-Editor combines in  
a single unit a motion picture table  
viewer and a complete movie film  
editor. Models are designed for



either 8mm or 16mm with carry-  
ing case. The small 10½ pound  
device is recommended for use by  
those wishing to preview a film  
before projecting it to larger  
groups. It will also serve as a sales  
or lab aid, providing quick illus-  
tration of the matter under dis-  
cussion, the manufacturer points  
out.

The unit sets up in 60 seconds  
for normal light showings on a  
3½ x 11" screen. Working with a  
100' reel capacity, the Craig  
may be used for fast or slow mo-  
tion effects, repeated running of  
individual scenes. In frame-by-frame  
examination, the film is safe-  
guarded by convection cooling. A  
high speed rewind spindle is geared  
1 to 1 for fast rewinding. The pro-  
jector is illuminated by a 75 watt  
projection lamp-precision system.

### Vista-Vision Cameras Nearly Ready, Manufacturer Says

♦ Vista-Vision—a new camera  
designed and manufactured by the  
Mitchell Camera Corporation—is  
in production and will be delivered  
in the near future, the firm has  
announced. First deliveries of the  
Vista-Vision camera will be made  
to Paramount Pictures Corpora-  
tion.

Because of the interest the mo-  
tion picture industry has expressed  
in Vista-Vision, it is expected that  
the new camera will be used by  
a number of other studios.

Mitchell Camera Corporation,  
which manufactures 35mm and  
16mm professional motion picture  
cameras and other equipment rang-  
ing from high speed units to back-  
ground projectors, is located at 666  
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fornia.

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Kodaslide "Signet 500" Projector

#### Signet 500 Uses Both Single Frame Filmstrips, 2 x 2 Slides

♦ Both single-frame filmstrips and 2x2 slides may be shown on the Signet 500, a new Kodaslide projector recently introduced by Eastman Kodak. It is adaptable for use by industry, civic and school organizations.

Conversion from one use to another is said to be simple and swift: a single screw permits interchange of the filmstrip adapter and slide-feeding mechanism.

Easy to load, the Kodaslide filmstrip adapter is designed to protect the filmstrip from scratching. The image portion of the strip is untouched as it moves through the projector. Glass pressure plates which hold the film separate before it advances to keep the strips free of scratches. A Geneva mechanism advances the filmstrip. The film can be reversed to show previous frames. It has a special rewind for rapid, cinch-free rewinding and replacing the strip into its can.

A semi-automatic take-up changer can be interchanged with one Filmstrip Adapter to ready the unit for 2x2 slide projection. Slides are fed singly, from the top of the projector. After each slide is projected, it slips into a receiving box which accepts a group of slides in the order in which they were shown, enabling the projectionist to file them without sorting.

\* \* \*

#### Smooth Pan, Tilt Promised with Florman & Babb Pro-Cine tripod

♦ Pro-Cine, a new, medium weight tripod has been produced by Florman & Babb, New York. "Developed

by cameramen for cameramen," the new tripod was designed with emphasis on smooth, controlled pan and tilt movements. It is ruggedly constructed for rigidity and long service.

Weighing 11 pounds, the Pro-Cine tripod accommodates the Auricon Pro, Maurer, Cinevoice, Cine Special, Eyemo and Filmo with motors and magazines, Arriflex 16 and 35mm, Camerette, Bolex and all view cameras and still cameras.

Other advantages of the Pro-Cine include: an enclosed friction head; two-position, telescoping, offset pan handle, for easy adjustment to length requirements; externally operated, knurled camera tightening knob, utilizing sturdy angle gears: full 90 degrees tilt and 360 degrees pan action; pan and tilt locks with large tightening levers, solid hardwood legs, waxed for non-sticking telescoping action.

\* \* \*

#### Victor Animatograph Introduces 10-Watt Amplifier on Projector

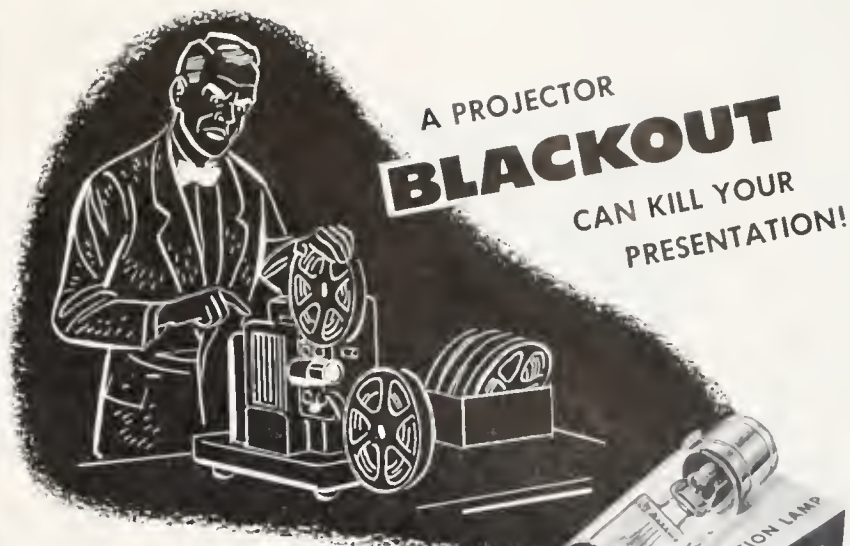
♦ A high-quality 10-watt amplifier to be used with its new 16mm sound projector has been introduced by the Victor Animatograph Corporation, Iowa.

The new amplifier is a 50-60 cycle, AC, Class A1, push-pull unit. It has a five-tube complement and rectifier. With less than 2½ harmonic distortion throughout full film range, frequency response is within  $\pm 2$ db from 100 to 6000 cycles. The signal to noise ratio is a minimum of 10db.

A special feature of the new unit is built-in extra compensating gain for proper sound reproduction of old and dirty film with opaque sound tracks. By turning the volume control past "Hi," this extra gain is utilized. Allowing the projector to be used as a public address unit is a microphone-phonograph input. A separate exciter lamp switch is included.

All controls are conveniently grouped and labeled on a control panel at the rear of the projector, allowing sound adjustment when the projector door is closed.

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#### Keep a spare lamp handy at all showings

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## previews of the month

### *Admiral Corporation Shows the Latest in Automation Methods Via New Film*

★ A pang of jealousy may start in work-worn souls when audiences watch the ease and efficiency with which robots put together television receivers in a new 13-minute color motion picture, *Automation or Automatic Production*, sponsored by Admiral Corporation.

But viewers are certain to be materially interested in the revolutionary aspects of this automation technique and can be expected to respect a manufacturing enterprise which is able to adapt this method to light precision assembly. They will be agreeably relieved by the film's commercial modesty.

The manufacturing film photo-describes a pushbutton process which automatically constructs 50 per cent of the chassis used in Admiral television receivers. Production of the film has just been completed by Atlas Film Corporation, Oak Park, Ill. It was supervised by Marty Sheridan, public relations director at Admiral.

The sponsor adopted an "effacement" policy in an effort to gain wider acceptance of the film as an information and public service contribution. No mention of Admiral is made in the script prepared by John Bancroft and narrated by Alex Dreier, NBC commentator. Indirect identification is provided on the back of smocks worn by workers and technicians. These bear the terms "Admiral Research" or "Admiral Television."

The film, which also explores the sponsor's Chicago research center, will be used through dealer and distributor outlets from coast-to-coast to demonstrate Admiral's pioneering in the automation field.

\* \* \*

### *"You Can Win Elections" Shows Citizen How Personal Activity Preserves Democracy*

★ Grass roots government is widely admired in the United States and often regarded as our own precious invention . . . Yet when national or local affairs go awry, a shameful portion of the electorate shake their smug heads, make vox popoffs like "the damgovmint" or "them dirty politicians" — then sleep late on election morning.

Riding on two reels into the brigade of 1951 political bandwagon visuals is a new film which

could do much to wake up the somnolent electorate to their responsibilities and priceless constitutional opportunities.

*You Can Win Elections*, sponsored by the Labor Education Division, Roosevelt University and the Independent Voters of Illinois and produced by Emerson Film Corporation, is the sort of eye-opener the tax-paying, griping public could use more of.

Digesting the pilgrim's progress of "Arthur Barnes," the viewers can learn to drink their coffee early, get out and ring doorbells, go to meetings, argue, get insulted and win elections. Showing the average citizen how he can play a decisive role in self-rule when he knows professional political techniques, the film fingers out the way to check registration, locate voters on the campaigner's side, get out votes, watch the polls and the count. Melvin Douglas narrates the advice.

The film is available for purchase or rental in black white or color from Roosevelt University, Room 620, 130 S. Michigan Avenue, Chicago 5, Ill.

\* \* \*

### *American Zinc Institute Sponsors This 35-Minute Picture on Die Casting Methods*

★ Approximately 300,000 tons of zinc were used in die castings made in the United States last year. The metalliferous facts behind this industrial score supplied the American Zinc Institute with documentary ore for a new 16mm color motion picture, *Die Casting — How Else Would You Make It?*

The 35-minute film explains how designers are able to shape a better product and reduce costs with an important production method.

Describing the die casting process, the film illustrates the range of shapes and sizes possible in the method and follows through to the wide use of die castings in industry, commerce, transportation and the home. It discusses and evaluates die casting alloys besides zinc—aluminum, magnesium and copper base—noting the merit and adaptability of each in working metal.

A detailed examination of 15 outstanding die castings of all alloys dramatizes the design flexibility of the process. Design considerations are demonstrated by sample castings indicating the ways designers use the process to achieve improved appearance, optimum functional properties.

(CONTINUED ON PAGE SIXTY-THREE)

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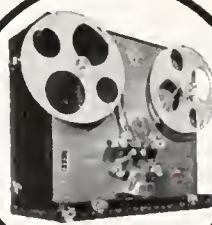
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## previews of the month

(CONTINUED FROM PAGE SIXTY)

ties, strength and compactness. The film shows why zinc alloys are the most generally useful for the die casting process.

To prove how the smooth finish of die cast parts facilitates application of decorative coatings, the picture paces a die cast automotive radiator grille, step-by-step, through buffing, detergent and spray rinse, acid etch bath, copper strike and build-up, nickel coat, to brilliant and lustrous chromium plate.

A 24-page booklet, "Die Casting," containing supplementary technical information, also will be available to audiences. For further information concerning the film write to the American Zinc Institute, Inc., 60 East 12nd Street, New York 17, New York.

### Trans World Airlines Brings Europe's Cultural Centers to Screen in Tour Film

★ The Universal Man—an ancient scholastic ideal—takes practical wings in a new motion picture, *Air Adventure to Europe*, sponsored by Trans World Airlines.

Studying in the cultural centers of Europe has gained popularity as part of America's higher educational effort since the 1920's. Despite its immediate interruption of this trend, the second World War actually increased academic interest in Europe. Taking advantage of this interest to stimulate air travel, Trans World Airlines is

showing its film before college and university audiences and teacher groups who are organizing student-teacher tours to Europe next summer.

Leading the psychological way in this 16mm color film are a young graduate student instructor of architecture and a coed rounding out her preparation for a teaching position. In a 32-minute version of one of last year's tours, the twosome experience memorable thrills as they fly via TWA Constellation from New York to Paris, travel by motor coach along the French and Italian Riviéras to Rome, Florence and Venice.

From Venice, some of the tour group proceed to Geneva, Switzerland, to visit the International Seminar on Education directed by Dr. Emerson Nenthardt for New York State University, and visit Dr. Ralph Bunche at the United Nations. Others of the group speed to Zurich to tour the engineering, architectural and general educational projects in summer session.

The students fly from Zurich to London, tour the city, attend a Shakespearian production at Stratford-on-Avon, zoom back for a last look at Paris, then wing their way home. Along with the rich cultural experience of the tour, the film imparts important points of the etiquette of travel in foreign lands.

*Air Adventure to Europe* may be obtained through TWA's National Distribution Agency, the Institute of Visual Training, 40 East 49th Street, New York 17, New York, or from any TWA office in the U.S. A 27-minute TV version will be available beginning August 25.

\* \* \*

### Affirmative Attitude Toward Motion Study Among Foremen Is Objective of New Picture

★ A well-known expert in the field of motion study and work simplification, Prof. Ralph M. Barnes has scripted a new 16-minute sound motion picture, *The Foreman Discovers Motion Study*. Designed to introduce factory foremen, supervisors and students to this field, it is intended to create an affirmative attitude.

A story situation is used to show the experience of a typical foreman as he comes in contact with motion study for the first time. The film is available on a rental basis (\$3.00 b&w) from Educational Film Sales, University of California Extension, Los Angeles 24, California. Prints may also be purchased outright at \$67.50. This film is also available in color at higher rates.

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| THE FILM BOOK <i>by Wilson and Haas</i><br>(Applications of sound motion pictures and slidefilms in school, business and industry, including chapters on projection, distribution, T.V.)                      | Prentice-Hall<br>251 Pages            | \$4.65 |
| THE FILM IN INDUSTRIAL SAFETY TRAINING <i>by Paul R. Ignatius</i><br>(Determining place of films in industrial safety training and problems involved in their use)                                            | Harvard University Press<br>119 Pages | \$1.50 |
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(CONTINUED FROM PAGE 19)  
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MAGAZINE • NUMBER 7 • VOLUME 15 • 1954





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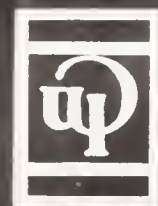
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## BUSINESS SCREEN MAGAZINE

(combined with See & Hear Magazine)

No. 7 • Volume 15 • 1954

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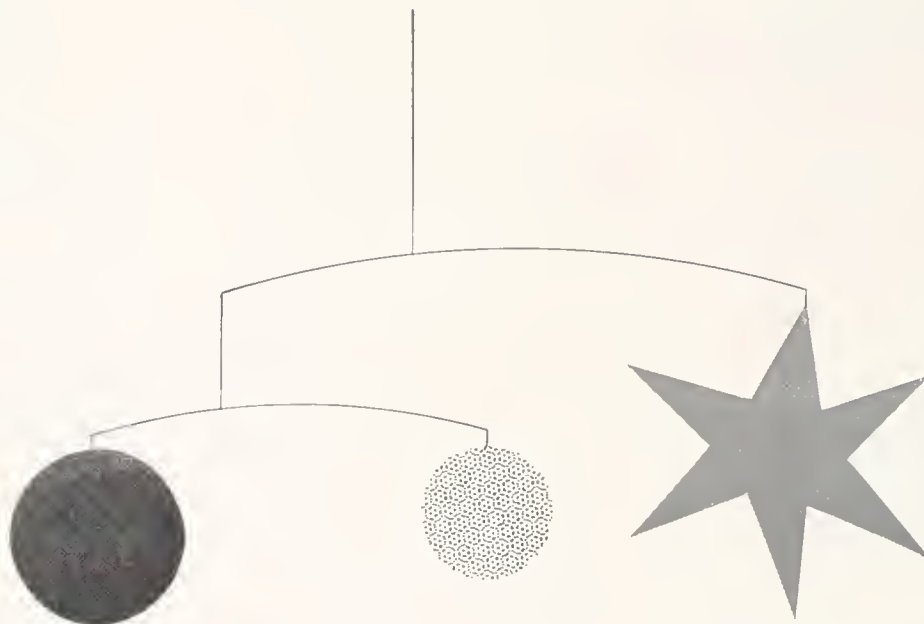
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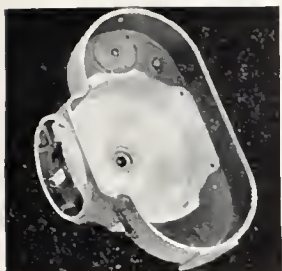
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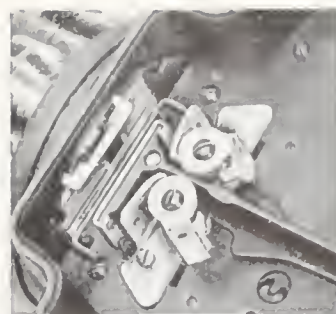
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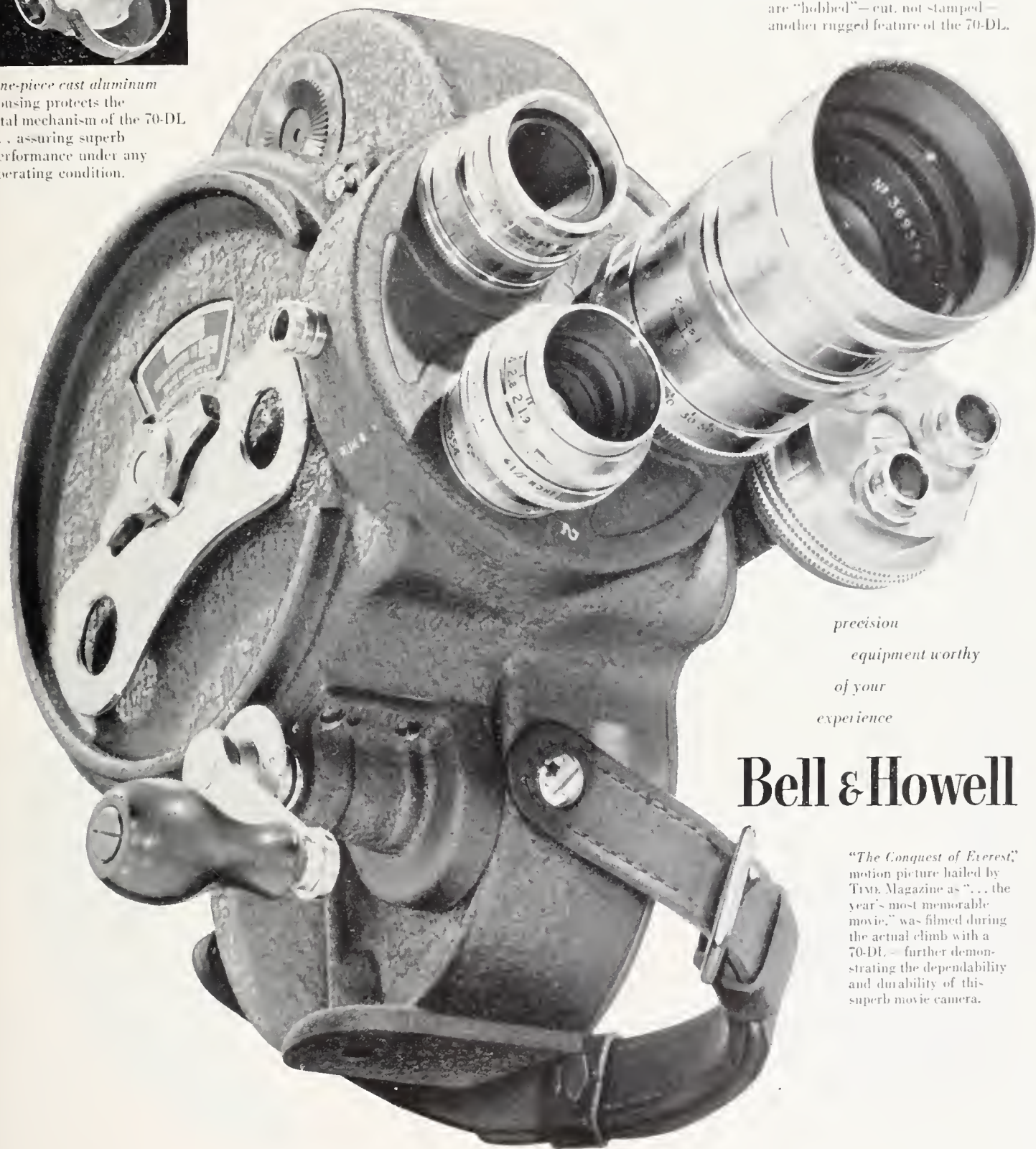


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# VARIETY

Wednesday, August 18, 1954

## THE EAGER MINDS

With Phillip Bourneuf; Dwight Welst, narrator

Producer: RKO Pathe

Producer: Jay Bonafield

Director: Larry O'Reilly

Writer: Burton Benjamin

One half-hour (color)

Distrib: local electrical companies

Light's Diamond Jubilee Committee, the 300-company group celebrating the 75th anniversary of the invention of the incandescent lamp, together with N. W. Ayer, its agency, RKO Pathe, have turned out one of the best industrial public relations pix seen in a long time. It's a solid programming entry for any tv station and rates a prime time slot.

Film, through the eyes of Philip Bourneuf, who grows up with the electrical industry, first as a dreamy boy, later as an engineering student and finally as a development engineer, is a virtual panorama of the growth of electronics in the U. S. and the parallel growth of American industry. Included are some new electronic developments (a televised phone system, the wrist-watch radio, the home visual tape recorder, electric eye-operated closets, etc.) that make some of the science fiction half-hours on tele look like pikers.

It's a well-produced, well-written and well-performed film that doesn't have to take a back seat to any commercial programming on the networks or stations. RKO has also eliminated a headache for station film directors by deliberately avoiding visual plugs of any kind, and the pic won't need any lab work. Distribution is being arranged via local electrical companies, for non-theatrical, tele and theatrical showings. And those outlets which have already installed color origination systems should be able to use the pic to good advantage.

Chan.



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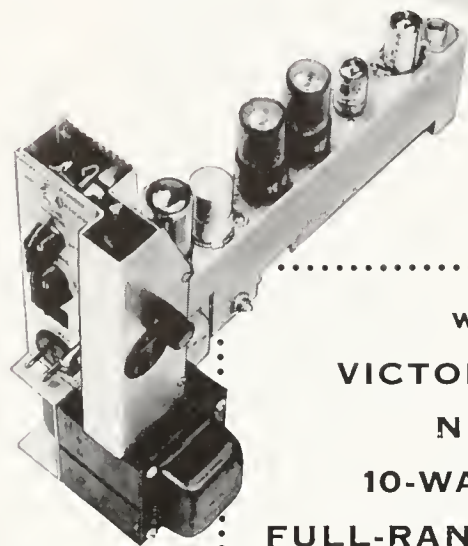
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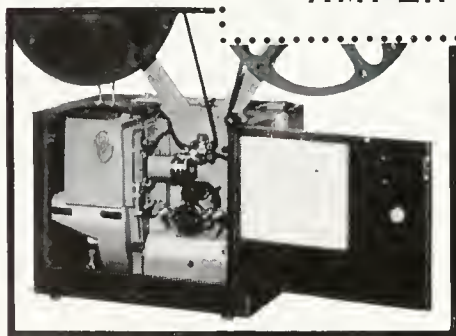
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## Motion Picture and Television Engineers Discuss TV Color Film Standards at Los Angeles Meeting

**S**TEPS closer to the standardization and commercial integration of color films were cited at the 76th semi-annual convention of the Society of Motion Picture and Television Engineers held in Los Angeles' Ambassador Hotel, October 18-22. Highlighting the five-day convention were announcements that:

The first test films designed to achieve standardization in color telecasting will be made available to the nation's broadcasters.

A system for the projection of color television pictures on theatre screens has been developed by the Radio Corporation of America.

A 16mm magnastriper now makes possible magnetic sound for color television films.

### Test Films Early in '55

Meant to solve problems of telecast color quality in station originations, the standardization test films are expected to be available early next year, according to Gentry Veal, committee chairman. Produced by Eastman Kodak, Ansco, and Technicolor to meet SMPTE standards, the test films will be printed in quantity and distributed by the Society as a service to industry.

Used in tests of the individual station's studio equipment, the films will run six minutes—in 16mm and 35mm. Test color slidefilms also will be furnished.

During the SMPTE meeting, principal color standards were agreed upon by the committee. These standards, a year in study, deal with brightness, contrast and color balance. The films will consist of indoor and outdoor scenes and female models who will provide the recognizable flesh tones that indicate proper overall coloration.

### RCA's Theatre TV Color

RCA's new theatre system projects color tv pictures 15 by 20 feet with "good resolution and brightness," according to a report made by the Corporation's theatre equipment engineers. The experimental color system can also be used for theatre projection of black and white tv. Affording a highlight brightness of approximately five-foot lamberts on an embossed aluminum screen, the system is an adaptation of RCA's monochrome system.

To generate color pictures by using three primary colors, two additional optical systems were added to the basic monochrome projection

equipment. The heart of the theatre color tv system is the decoder which "extracts" color information from the incoming signal, combining it in proper proportion with the brightness information in the tv signal to form red, green, and blue signals. The red, green, and blue outputs drive the equipment's three tv picture tubes.

### Describes 16mm Magnastriper

Edward Schmidt of Reeves Soundcraft, Inc., New York, read a paper on the development of a 16mm magnastriper which he described as a 16mm version of the 35mm equipment which produces the magnetic stereophonic sound on CinemaScope motion pictures.

The magnastriper produces a stripe of magnetic material on the edge of 16mm films. The magnetic recordings on this stripe produce high quality sound from the 16mm film, Schmidt said. Completely self-contained, the equipment's speed of operation permits commercial quantities of striping of (at least) 10,000 feet a day. It will handle double perforated, 100 mil and half-stripe single perforated films.

### Low Cost Opticals for TV

A low cost method for obtaining optical effects in tv film was advanced in a paper delivered by Sid Solow, vice president and general manager of Consolidated Film Industries. Financial savings can be made for the producer by use of the method in which color negatives can be edited to obtain lap dissolves and fades in black and white and color prints without the additional expense or loss of quality experienced in the dupe negative method.

Cost, not technological consideration, is the deciding factor in a producer's choice between color or black and white tv, Solow noted. The question now is simply: can the project sustain the additional expense involved—approximately \$5,000 for a half hour show—to cover increased costs for film, processing, sets, makeup and wardrobe.

Renewed awareness of the need for continuing technical progress as the basis for a healthy motion picture industry was called for by Herbert Barnett, president of SMPTE in his keynote address.

"The television industry also stands on the threshold of a new service to the nation in establishing

(CONTINUED ON PAGE FOURTEEN)

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*Raphael B. Wolff*  
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**CHICAGO**—410 North Michigan Avenue  
Whitehall 4-6000. Jerry Ellis, Manager

**HOLLYWOOD**—8723 Alden Drive  
CRestview 6-1034. Al Wheeler, Manager

"Columbia" Reg. T. M. U. S. Pat. Off. Marca Registrada



NOW, more than ever...QUALITY COUNTS

# in the East...

...it's

# MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Moviellab's "KNOW-HOW" and "personalized service" than any other.

Get to know Moviellab—for this is the standard by which all film processing is judged.

## FOR YOUR SCREENINGS



- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

## ROUND THE CLOCK SERVICES

- Negative Developing
- Ultra Violet and Flash Patch Printing
- Quality Control
- 16 mm and 35 mm Release Printing
- Title Department
- 25 Cutting and Editing Rooms
- First Print Department

for color it's...

*Rainbowlab Inc.*

**MOVIELAB FILM LABORATORIES, INC.**  
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## SMPTE HONORS 16:

(CONTINUED FROM PAGE TEN)

color presentations along with black and white," Barnett said.

Among the 16 awards of Fellowship presented during the convention were ones received by Richard H. Ranger and Hazard E. Reeves of the sound recording field, Reid H. Ray, motion picture producer, and James L. Wassell, Anso's chief of operations.

The date for the Spring, 1955 SMPTE convention was set as April 17 to 22 at the Drake Hotel, Chicago. An equipment exhibit is planned for this meeting.

Other technical sessions during the convention which drew almost 700 visitors, included ones on mo-



Hazard E. Reeves (right) president of Reeves Soundcraft, Reeves Sound Studios and Cinerama, Inc. receives Fellowship certificate from Herbert Barnett, SMPTE's retiring president.

tion picture photography, color film sensitometry and high speed photography. A lecture-demonstration on "Color Brightness in Projected Color Pictures" was delivered by Ralph M. Evans, Color Technology Division of Eastman Kodak Co.

## 1955-56 Slate of Officers Announced by the SMPTE

♦ Elected to head the Society of Motion Picture and Television Engineers during 1955-56 were:

President—Dr. John G. Frayne, engineering manager of the Westrex Corporation; Executive Vice President—Barton Kreuzer, Radio Corporation of America; Editorial



Dr. John G. Frayne, newly-elected president of SMPTE.

Vice President—Norwood L. Simmons, Eastman Kodak Company; Convention Vice President—Byron Roudabush, president of Byron, Inc.; Secretary—Edward S. Seeley, Altech Service.

Dr. Frayne, whose regime starts a two-year tenure in January, is co-author of "Elements of Sound Recording," a book on studio recording. He has written a number of technical papers appearing in the Society's Journal.

Ahead of Mr. Roudabush, who also is serving as secretary of the Association of Cinema Laboratories, Inc., is a program of planning for four future SMPTE conventions: Spring, 1955 in Chicago; Fall, 1955 at Lake Placid; Spring, 1956 in New York City, and Fall, 1956 in Hollywood.

\* \* \*

## Atlas Team on Tour in Spain

♦ A two-man team from Atlas Film Corporation, Chicago, recently traveled to Madrid, Spain to begin a two-month tour of the country to take motion pictures for a documentary. Spanish cameramen, technicians and crews selected in Madrid will work with Atlas Director Al Bradish and Interpreter Carlos Tort during the filming. In Spain, Bradish is rounding out 30 years of film-making. He is vice president in charge of production at Atlas.

## STANDARD FILMS

Assignment for Greater New England—High Quality Films—any type at reasonable prices. Specialists in Communications.

Write:

ANTHONY J. GULLA  
107 Ames Street  
Dedham, Massachusetts

## The NEW Pro-Tex Non-Magnetic REEL CLIP

for tape and 8 mm film

- Slaps into place without picking up reel.
  - Keeps tape and film neatly wound.
  - Durable. Fully guaranteed.
- |              |         |
|--------------|---------|
| For 5" reels | 45¢ ea. |
| For 7" reels | 50¢ ea. |
- Postpaid. Enclose check with order.

**PRO-TEX REEL BAND CO.**  
246 Film Building • Cleveland 14, Ohio



## STRIKING POWER

Intensive research, far-sighted engineering and startling developments in the field of electronics have vastly improved the materials and methods of many industries.

Technological miracles have become commonplace and wonderful achievements have contributed greatly to security and enjoyment of American life.

Sound Masters' capable personnel and complete up-to-date facilities constantly keep pace with this rapid progress in *our* industry.

Our TV commercials and color productions, having excellence of picture and sound, accomplish their objective with striking power that justifies clients' acclaim.



ESTABLISHED 1937

# SOUND MASTERS, INC.

165 WEST 46TH STREET, NEW YORK 36, N.Y.

MOTION PICTURES

SLIDE FILMS

TV SHORTS

COMMERCIALS

PLAZA 7-6600



**Carl Ragsdale says:**

"I feel that you, too, should share the compliments we recently received for our BLUE COAL film.

"Particular praise was given to your masterful handling of the music score. Your music was admirably suited to the film and was very skillfully assembled.

"Thanks for your splendid cooperation, and your contribution to this film."

DEPICTO FILMS, N. Y.



**corelli - jacobs**  
**FILM MUSIC Inc.**  
1600 BROADWAY  
NEW YORK 19, N.Y.  
Judson 6-6673

**1955 EQUIPMENT BUYER'S GUIDE**

★ The complete audio-visual equipment buyer's source will be a featured part of your next (December 15) issue of BUSINESS SCREEN. Extra copies \$1.00.

BUSINESS SCREEN MAGAZINE  
7064 Sheridan Road, Chicago 26, Ill.

**TRIED AND PROVEN SALES PRODUCER**

**Theatre Screen Advertising Shows  
Steady Gain in Sponsors, Outlets**

**W**HILE increasing advertising expenditures for television time and talent are making the headlines in the business press these days, a solid segment of the nation's leading industries are continuing to invest sizeable sums in a time-tried sales producer—theatre screen advertising.

Sponsored films thus reach entertainment theatre audiences in two distinct forms: the "public interest" short subject of possible 10-minute duration, as non-commercial as possible and accepted by theatre managers on the basis of their interest or entertainment value and the straightforward sales pitch possible only in paid screen time through the medium of one-minute advertising playlets.

In recent years, these theatre ad playlets have been immeasurably improved in appeal through the use of color, clever animation and good design. They have also gained a wider following among theatres in recent years as a good source of revenue to supplement the boxoffice. As increasing numbers of drive-ins in suburban areas replaced swooning metropolitan houses, the theatre screen ad has achieved excellent new audiences, some as close to the point of sale as the

nearest gas station or the drive-in's own refreshment stand.

Of the approximately 18,000 "going" theatres in the U.S., from 12 to 15,000 are considered "available" for paid screen advertising. This field divides, like other media, between "national" and "local" business. National advertising, like the well-known "Minute Movies" of General Screen Advertising, a national agency (or the Movie Advertising Bureau), is placed direct to theatres without local dealer participation.

Much more widespread in volume is the dealer-participation format in which the national advertiser provides the films and the local dealer pays the cost of theatre time.

Rates for screen time, sold on a weekly basis, range from \$7.50 to \$100, with an average of about \$15. Audience size and character of the house determines the variation.

It is estimated the five leading companies in the theatre advertising field (Alexander Film Co., A. V. Cauger Service, Inc., Motion Picture Advertising Service Co., Inc., Reid H. Ray Film Industries, Inc., and United Film Service, Inc., will gross some \$25,000,000 this year. This represents the theatre advertising of some 100 national advertisers and a good many thousands of local firms.

General Screen represents the national sales of Alexander, Cauger and Reid H. Ray; the Movie  
(CONTINUED ON PAGE SIXTY-SIX)



WHAT D'YA MEAN  
IT CAN'T BE DONE?  
IF IT'S A FILM PROBLEM . . .  
WE CAN LICK IT.

*we*  
**Murphy**  
*Productions, Inc.*

DISTINGUISHED  
MOTION PICTURES  
FOR INDUSTRY  
AND TELEVISION

723 SEVENTH AVENUE • NEW YORK 19, N. Y. • PLAZA 7-8144

"I feel I owe you this letter..."

**DON MALKAMES**

Cinematography- Mitchell Cameras

7 PLYMOUTH AVENUE  
TUCKAHOE 7, N. Y.

June 11, 1954

Mitchell Camera Corp.,  
666 West Harvard St.,  
Glendale 4, Calif.

Gentlemen:-

I feel that I owe you this letter.  
Since purchasing my Mitchell BNC camera  
from you in January 1951, more than two million  
feet of film has been exposed in it, in the  
production of over two hundred television shows.

During the entire photographing of this  
footage, we have never had a buckle, a scratch  
or an abrasion mark on the film. We have never  
experienced the slightest mechanical trouble  
and not a single screw has been adjusted since  
the camera left your hands, at the factory.  
The only times that even a screwdriver has  
touched the camera have been when I personally  
removed the movement, once each month, cleaned  
it in benzine, and replaced in camera.

My experience with the above camera upholds  
the reputation of the original Standard Mitchell  
Camera which I purchased from you more than  
twenty eight years ago and which is still in  
use, along side of the BNC, making 'wild' shots.

Sincerely,

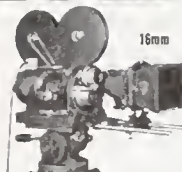
*Don Malkames*

**Mitchell Camera CORPORATION**

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: (MITCAMCO)



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell



16mm



35mm



F&amp;B

Motion Picture &amp; TV Film Production

EQUIPMENT

F&amp;B

# NEW F&B Pro-Cine 14lb. TRIPOD

— for all cameras —

Auricon-Pro . . . Maurer . . .  
Cinevoice . . . Cine Special . . .  
Filmo . . . Bolex . . . Eyemo . . . with  
magazine & motor . . . Arriflex 16 . . .  
Arriflex 35 . . . all still cameras . . . view  
cameras.

A BRAND-NEW, MODERN TRIPOD . . . precision engineered and designed, ruggedly constructed for long and satisfactory service.

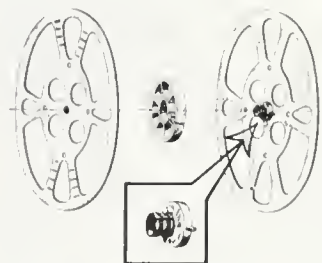
- ★ SUPER-SMOOTH, fluid friction pan and tilt head.
- ★ TELESCOPING, two position, offset panhandle, for adjustability to your length requirements, left or right hand use; offset for greatest comfort and convenience.
- ★ KNURLED camera-tightening knob, externally operated by angle gears for fumble-free, maximum tightening.
- ★ PRECISION ENGINEERED positive pan & tilt locks for utmost in rigidity and safety.
- ★ SUPERB, SEASONED, solid hardwood legs, finished for smooth, non-sticking telescoping action.
- ★ REMOVABLE friction head for easy mounting on baby tripod or hi-hat.
- ★ SPRING-BALANCED HEAD, adjusted to your camera available at extra cost.

HEIGHT: 41" to 75" . . . 360° pan; 90° tilt.  
FINEST WORKMANSHIP AND MATERIALS  
5 YEAR UNCONDITIONAL GUARANTEE . . .

## F & B SPLIT REELS

SAVE { TIME - SPACE  
WEAR & TEAR  
ON 16mm PRINTS.

ELIMINATE COSTLY TITIEWINDS



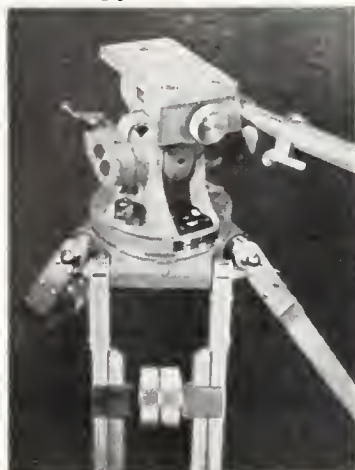
NOW—You can Project, Edit, Inspect, Synchronize, Measure, Clean, and Store 16mm films on cores, without rewinding.

Simply open split reel, slip in film on core, and close reel.

400 ft. split reel—16mm . . . \$4.50  
800 ft. split reel—16mm . . . 6.00  
1200 ft. split reel—16mm . . . 7.50  
1600 ft. split reel—16mm . . . 9.00  
(Professional & Educational Discounts)

## F & B USED EQUIPMENT

Always in stock . . . THOUSANDS OF ITEMS  
cameras, projectors, lenses, accessories,  
rewinds, splicers, synchronizers, editing, lighting  
and laboratory equipment . . . ALL AT  
REASONABLE PRICES. We are always glad to  
quote lowest possible prices for specific items.



MADE IN U.S.A.

List Price . . . \$135.00

Fibre Carrying Case . . . \$20.00

Available Direct or at Your Dealer

## CAMERA SLATE

with Clapsticks



CORRECTLY DESIGNED . . .

Endorsed by Leading Producers

- Easily erasable slate finish
- Sharp-sounding hardwood clapstick
- Permanent silk screened letters
- Supply of special dustless chalk

Model 1—Medium 9x11" Size . . . \$5.00  
(Illustrated)

Model 2—Large 11x14" Size . . . \$8.75

## FACTS ABOUT F & B

- F&B CANNOT BE UNDERSOLD . . . F&B prices are always the lowest in the industry. Maximum discounts cheerfully granted whenever possible.
- F&B CARRIES A COMPLETE STOCK . . . Everything in new and used equipment for production, projection, processing, recording, editing, distribution, etc. F&B is agent for all major manufacturers.
- F&B OFFERS AN IRONCLAD GUARANTEE . . . Nothing sold "as is." Every item sold carries a 100% money back guarantee.
- F&B WANTS YOUR ACCOUNT . . . Your credit is good at F&B. You will receive top service, courtesy and reliability when you deal with F&B.

## FLORMAN & BABB

70 West 45th Street, New York 19, N. Y.

Phone: Murray Hill 2-2928

Cable Address — FLORBABB, N. Y.

## NEWS-TRENDS

### NAVA Directors Map Busy 1955, Eight New Members Accepted

♦ A general program on behalf of the audio-visual industry will be conducted by a new public relations committee to be initiated by the National Audio-Visual Association in 1955, according to an announcement by Jack E. Lewis, NAVA president, following the annual fall meeting of the board of directors in the Hotel Sherman, Chicago, October 15-16.

Eight new dealer and advisory members were approved by the directors, during the meeting. Four applications for membership were disapproved and two were tabled until the next board meeting for further investigation. Approval of these new members brings the organization's paid-up membership to 393 dealer and 166 advisory members, an all-time high.

Plans for the 1955 NAVA Convention & Trade Show were discussed: the convention will open on Sunday, July 24, 1955, with a morning church service and will close Wednesday noon, July 27. The 1955 and 1956 conventions will be held at the Hotel Sherman in Chicago. At the 1955 convention, the policy of two "open afternoons" without sales meetings will be continued. A point system again will be used in allocating exhibit booth locations.

Achievements of state and regional dealer associations were reviewed and it was decided to support these groups "in every possible way." Ten state and regional associations now are in existence. NAVA hopes to aid in the formation of 10 more during the coming year.

### U.S. Motion Picture Equipment Exports Show Gains in '54

♦ Exports of motion picture films and equipment for the first six months of 1954 totaled \$18,457,374, a gain of almost 30 per cent over the similar period of 1953, according to the November report of the U.S. Department of Commerce. Exports of 16mm sound projectors total 4,318 in the first half of '54 against 3,563 for the 1953 period. Screens valued at \$1,015,905 were exported, against a '53 total of \$233,371. Other items showed similar gains.



President Jack Lewis of NAVA (left) presents honor plaque to W. A. Moen.

### NAVA Honors Wally Moen as First Chairman of Advisory Committee

♦ W. A. MOEN, assistant vice-president of the Bell & Howell Company, Chicago received an engraved plaque at a special reception, October 15, during a meeting of the National Audio-Visual Association's board of directors. The honor was in recognition of his work as first chairman of the Advisory Members' Committee, which represents manufacturers, producers and other advisory members on the NAVA board.

Presented by NAVA president Jack Lewis, the plaque read: "Presented to W. A. Moen, First Chairman, Advisory Members' Committee, National Audio-Visual Association, in appreciation of his service to the Association and the audio-visual industry."

\* \* \*

### American Heritage Award is Presented Van Praag Productions

♦ The American Heritage Foundation has presented a Special Award to Van Praag Productions for its contribution to the 1951 *Crusade for Freedom* campaign.

Van Praag's part in the campaign was the production of ten appeal commercials for television use, featuring Bing Crosby, Dave Garroway, Ed Sullivan, Art Linkletter and others.

## There's no "trick" to producing fine TYPE TITLES

It just takes the knowledge gained through years of experience . . . and the ability not only to "set type" but to interpret ideas and convert those ideas into a typographic picture. All our craftsmen have that ability!

**The Knight Studio**  
159 E. Chicago Avenue · Chicago 11, Illinois



TECHNICAL • TRAINING • FARM • EDUCATIONAL • MEDICAL . . .

# Public Relations Pictures by Audio...

**"TELEPHONE ARSENAL"**

20 mins.  
An institutional film on the manufacturing facilities of a great organization.

**"IN OUR PART OF THE COUNTRY"**

25 mins.  
Institutional picture on the services of a great utilities system, with individual versions for each of six integrated companies and a special 12-minute version for schools.

**"A WAY OF LIVING"**

20 mins.  
For foreign audiences, to show the civic responsibilities of American businessmen.

**"THIS IS ETHYL"**

20 mins.  
Presenting the company, its manufacturing facilities and methods, and its many sales and safety services for the Petroleum Industry.

**"PHONEVISION"**

25 mins.  
The economic problems of television today and the possible solution through Phonevision.

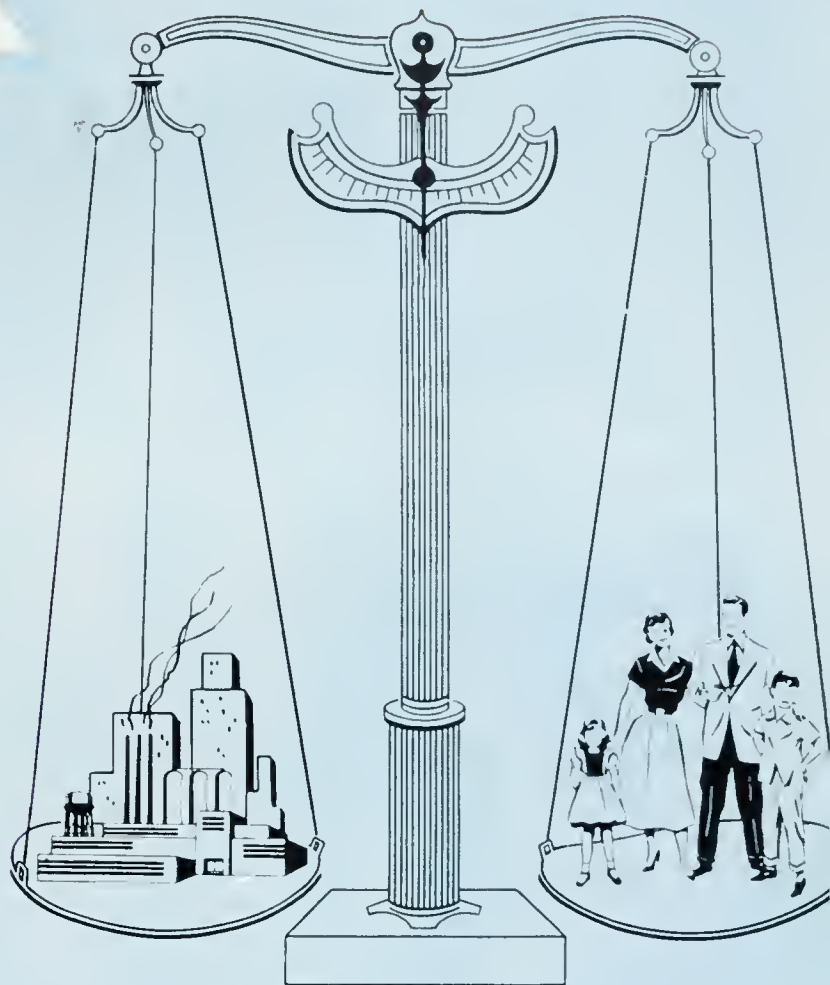
**"TOMORROW IS NOW"**

18 mins.  
Presenting the attractions and advantages of Southern New Jersey for industry and agriculture, and for year 'round visitors.

**"GASOLINE FOR EVERYBODY"**

10 mins.  
Facts about the fuel everyone uses and few of us know.

... AND MANY OTHERS for such sponsors as American Tel. & Tel., American Gas & Electric, Ethyl Corp., General Motors, Pennsylvania Railroad, The Texas Company AND MANY OTHERS . . .



## Audio Productions, Inc.

FILM CENTER BUILDING • 630 NINTH AVENUE • NEW YORK 36, N. Y.

TELEPHONE PLaza 7-0760

Frank K. Speidell, President • Herman Roessle, Vice President • P. J. Mooney, Secretary • L. W. Fox, Treasurer

Producer-Directors: L. S. Bennetts  
Alexander Gansell

Louis A. Hanousek  
Harold R. Lipman

H. E. Mandell  
Earl Peirce







to gain  
**MAXIMUM ATTENTION**  
for your slide  
and movie showings

show them on a **"HI-FI"**  
**Da-Lite®**  
the world's only High-Fidelity\*  
**"PUSH-BUTTON" PROJECTION SCREENS**

\*Color, like sound, also vibrates; and only a screen built to high-fidelity standards can reproduce these vibrations the way they were when captured by the camera.



Best for 3-D, but its silver surface is specially engineered so you can use it for 2-D as well! The One screen that can do justice to your 3-D slides and movies.

with durable Zipper Case **\$31<sup>95</sup>** **\$37<sup>85</sup>**



The White Magic glass-beaded screen that gives 2-D slides and movies depth and true-to-life brilliance! Compare it with any other 2-D screen made, and you'll choose the Challenger.

with durable Zipper Case **\$24<sup>75</sup>** **\$30<sup>65</sup>**

† Trade Mark



PERFECTION IN PROJECTION SINCE 1909

**Da-Lite "PUSH-BUTTON" HILO® 3-Way**



**SO EASY TO SET UP, THEY MAKE ALL OTHER SCREENS OBSOLETE!**



1 Hold screen vertically above floor . . . touch "Push-Button" at goose-neck . . .



2 Extension rod pops up . . . legs glide open . . .



3 Swing to horizontal position, hook and raise to desired setting.

**FREE! "Better Audio-Visual Planning." Tells how to get more thrilling brilliance in slides, movies.**

MAIL COUPON TO: Da-Lite Screen Co., Inc.  
2703 North Pulaski Rd., Chicago 39, Illinois

Send my copy of "Better Audio-Visual Planning."

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Title \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

**MRIA Subcommittees Look to Magnetic Recording Standards**

♦ Magnetic recording standardization problems are being studied by four subcommittees set up by the Standards and Engineering Committee of the Magnetic Recording Industries Association at its second annual meeting, October 15, in the Hotel New Yorker, New York City.

The subcommittees, headed by Robert Leon of Brush Development Corp., have been asked to report recommendations by the first of the year. Problems under study are the general order of procedure to be adopted in setting standards and cooperation with allied organizations; a preliminary survey of playback standards for all tape speeds; review of the status of dimensional specifications, tape and reels; and investigation of the preparation of standards on head and track placements.

Activities of other MRIA committees include planning panel meetings to educate groups interested in magnetic recording, compiling statistical information about sales of tape and machines for members, and the study of applicable freight rates for various components.

Subcommittee chairmen are C. J. LeBel of Audio Devices, Inc., Russell Tinkham of Ampex Electric Corp., Arnold Hultgren of American Molded Plastics Corp., and Clarence Sprosty of Brush Development. Robert Saichek of Ampro Corp. is heading public relations. Jack Skinner of Armour Research Institute and Hultgren are in charge of the market research committee.

**RKO-Pathe's Air Force Film**

♦ RKO PATHE has completed a nine-reel feature for the U.S. Air Force titled *Air Cruise Control for Jet Aircraft*.

**BUSINESS OPPORTUNITY**

Owner-Producer, with \$80,000 package of professional 16MM equipment, seeks partnership or corporate union for production of non-theatrical films in sound market area.

A desirable opportunity for outstanding management, sales, and creative talent to join with owner's skill and facilities in the establishment of a profitable operation.

For particulars or conference appointment write:

**Box 54-7A  
BUSINESS SCREEN  
7064 Sheridan Rd. Chicago 26**

# people are talking...



about our latest production for E. I. du Pont de Nemours & Company and  
the United States Chamber of Commerce...

*"It took a lot of courage for the Chamber of Commerce of the U. S. to join hands with E. I. du Pont and tackle the old theme again. . . . The 22-minute film, with original music, was produced by John Sutherland . . ."*

*"One great feature sets 'It's Everybody's Business' apart from its predecessors: The picture doesn't build management up into a grotesque, formidable institution . . ."*

*"The sudden, bright suggestion that industrial leaders are human, that factories have feelings, that the problems of big business are not unlike the problems of the individual employee is helpful—and illuminating . . ."*

*"The film has great uses—probably more among school children than among mature workers whose opinions are long since molded. Wherever it goes, however, it is going to make friends."*

—Advertising Age

*"By coating the economic facts of life with humor and verve seldom found outside Hollywood's entertainment cartoons, John Sutherland (who produced the film for the U. S. Chamber of Commerce in cooperation with E. I. du Pont de Nemours & Company) has created perhaps the outstanding picture of its particular class."*

*"Since the film translates such intangibles as the functions of advertising, profits, investment, and productivity into pictorial terms, without neglecting the everyday life of the man on the assembly line, it should appeal to audiences as varied as America itself."*

—Dun's Review and Modern Industry

**John Sutherland**  
PRODUCTIONS, INC.

404 FOURTH AVE. NEW YORK 16, NEW YORK

201 NO. OCCIDENTAL BLVD. LOS ANGELES 26, CALIFORNIA



walking

a

tightrope?

Tight scheduling on your present productions? No need to, with Cineffects' multi-department facilities to help your scheduling problems. Our well-integrated art, lettering, animation and optical departments make it possible for you to receive unbelievably fast service of the finest quality.

So, remember.....whether in black & white, or color, 35mm or 16mm, your current production can benefit by the unlimited technical & creative sources at Cineffects.

**cineffects inc.**  
115 W. 45 ST., NEW YORK, N. Y.

ci 60951

## Camera Eye

EDITORIAL NOTES AND COMMENT  
ABOUT PEOPLE AND PRODUCTION

★ The TV Film Directors Association meeting in Boston last month agreed that most of the blame of bad print condition can be pointed to TV stations themselves and not wholly to the film distributors. With more care in preparing film for transmission on the stations' part, and less usage per print by the distributor, this annoying situation would soon clear itself up.

William Cooper, acting chairman of the new organization, pointed out that one of the aims of this group is standardization of film operation procedures. The organization set forth within its present membership a group of standards that would insure better film practices within the industry.

Until more stations join in the plan and can attend discussion meetings, the group feels that little can be done to correct present unorthodox practices either by stations or film distributors.

### Those TV Audience Figures

♦ Latest to join the parade of wishful thinkers in estimating television audiences is the National Association of Engine and Boat Manufacturers. The association reports that its five quarter-hour films on boating in the *Water World* series have been shown 110 times to "more than 32 million TV sets."

These films are good, audience-enticing fare, but we wonder how many of the "sets" were turned to the right station, or even turned on? Who knows?

Actually, it is surprising that the five films have been shown only 22 times apiece, on average. Most "non-brand-name-pushing" "semi-non-commercial" subjects of such an interesting nature as boating should do much better than that.

### Caterpillar Previews "The Perfect Crime"

♦ The Caterpillar Tractor Co. is following the success of its construction safety film *The Gamblers* with another 20½-minute sound-color film *The Perfect Crime*. The new film, produced by the Calvin Co., is now available for free loan showings among construction industry firms.

### Entries Open for Flaherty Award

♦ Competition for the Sixth Annual Robert J. Flaherty Award is now open. The Award, named in honor of the late, famed documentary film producer, is presented for outstanding creative achievement in the production of documentary films. Last year's winner was *The Conquest of Everest*, a British product. Past winners have included *The Titan*, *The Quiet One*, and *Guerinica*. Decisions of judges will be announced January 14th. For information on entries, address Prof. Hans Richter, City College Institute of Film Technique, C.C.N.Y., 17 Lexington Avenue, New York.

\* \* \*

### Two NFB Films Take Top Honors at International Festivals

♦ Two motion pictures sponsored by the National Film Board of Canada won top honors at the International Film Festival of Durban, South Africa. First place was taken by *Land of the Long Day*. *Corral* won second place.

Both films had scored previously: *Corral* won first documentary prize at the Venice Film Festival and *Land of the Long Day* was a 1954 Golden Reel Award winner. The Ford Foundation has obtained tv rights to *Corral* for use on Omnibus. This film was produced for NFB by Colin Low.

\* \* \*

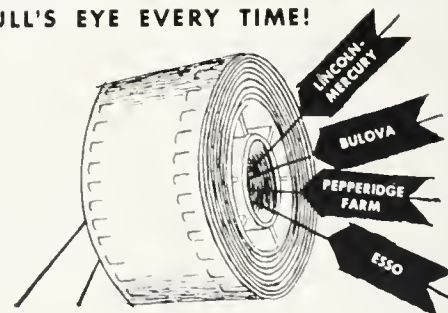
### Julien Bryan Screens His Documentaries at Town Hall

♦ Documentary fans in New York City have the opportunity to see 22 Julien Bryan motion pictures—and Mr. Bryan, himself—at six Tuesday afternoon showings which started November 9 in Town Hall.

The producer is presiding at the sessions from 5:30 to 7 P.M. He discusses the story behind each film and, when possible, introduces the composer, director, photographer or artist most concerned with the success of a particular film.

Black and white, color, animation  
(CONTINUED ON PAGE TWENTY-FOUR)

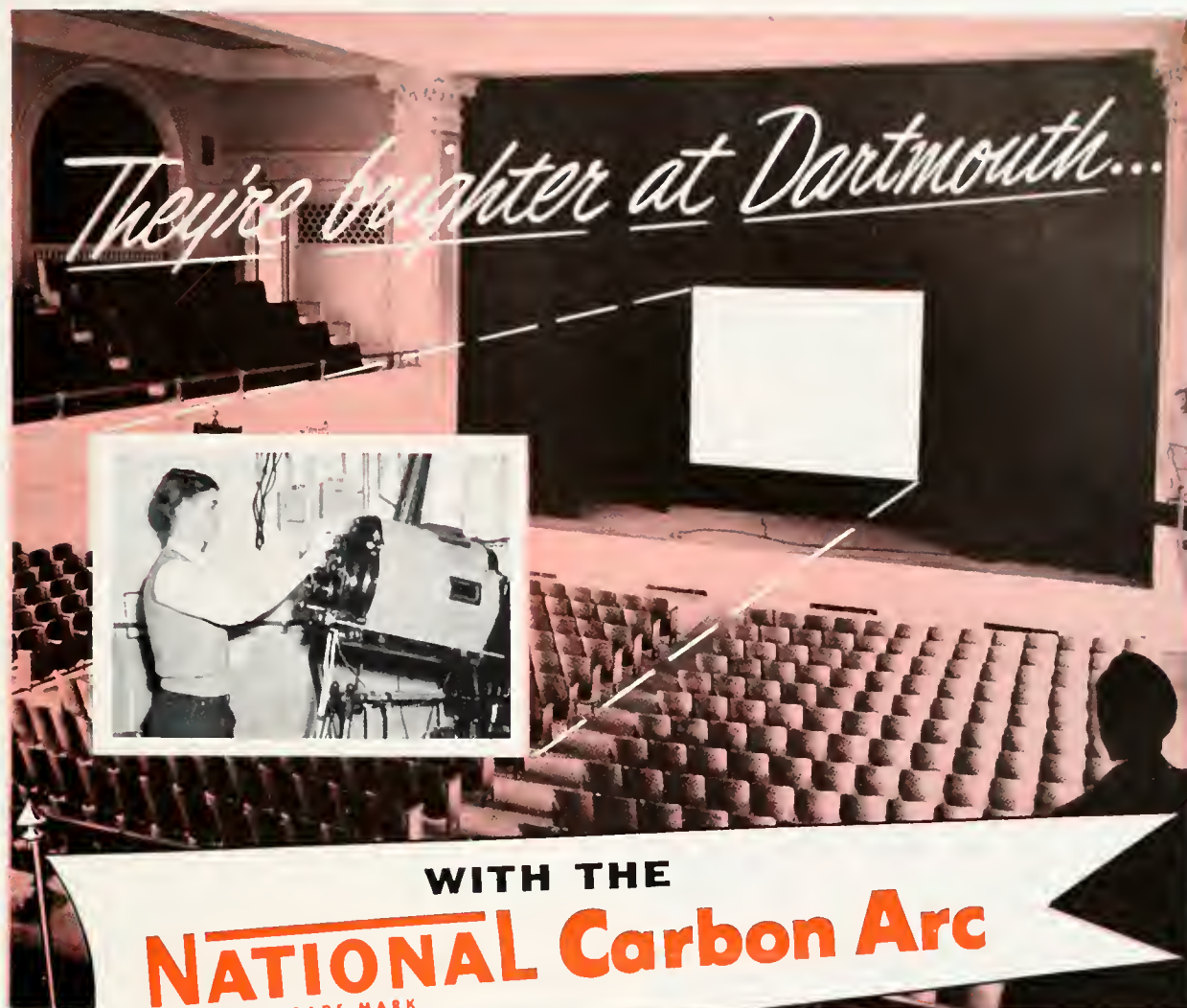
### BULL'S EYE EVERY TIME!



van praag productions

1600 Broadway, New York 19, N. Y. • PLaza 7-2687

PRODUCERS OF THEATRICAL, INDUSTRIAL AND TELEVISION FILMS



## WITH THE **NATIONAL Carbon Arc** TRADE-MARK

Auditorium, Dartmouth College: Screen Size—12 feet;  
projection throw—84 feet; seating capacity—100.

**"WE'RE IMPRESSED** with the brilliance and quality of light, particularly for color films . . ." says Dartmouth College Films Director, John B. Watson.

**IT'S 16MM CARBON-ARC PROJECTION** he's talking about—the *only* practical way to provide sharp, adequate screen light for 16mm showings to audiences of 100 or more persons.

**HERE'S ANOTHER OUTSTANDING EXAMPLE** of visual education's coming-of-age via techniques and equipment of professional quality. Schools of all sizes, hospitals, religious and lay institutions, clubs, societies and a multitude of business organizations are now getting clearer, more compelling presentation of 16mm-film subjects by this superior method.

**INVESTIGATE CARBON-ARC PROJECTION** for educational, training and business films. You'll be as amazed by its economy as you are by the marked improvement in picture quality it provides. Write to National Carbon Company or consult your projection-equipment supplier for details.

*The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation*

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A new dimension—sound—was added to slidefilms when Illustravox introduced the first sound slidefilm machines in 1933. Many thousands have been produced since then.

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*Electro Engineering & Mfg. Co.*

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## CAMERA EYE:

(CONTINUED FROM PAGE 22) and special techniques as they have been employed for a broad range of subjects are featured in the series.

Ample evidence of Mr. Bryan's expertness, the product of 20 years experience, is being screened in such acclaimed films on peoples as *Japanese Family*, *Scottish Coal Miner*, *Pacific Island*, and *Bolivia*, the latter narrated by Jose Ferrer. Social studies programmed include *Boundary Lines*, animation on prejudice; *Fear of Children*, a psychiatric examination of the normal family, and *Three Steps to Start*—the democratic process in a small town. Among color films are *Williamsburg Restored*, *Diesel Race Car*, and *Report from the Middle East*.

Program details and series tickets at \$6.00 may be obtained by writing or phoning Town Hall, 123 W. 43rd Street, New York 36, N. Y. (Luxemburg 2-2121.) Single tickets will be available.

\* \* \*

### Safety Congress Delegates "Star" with Foreman O'Grady

♦ Many of the delegates attending the 35th National Safety Congress and Exhibition in Chicago, during October 18 to 22, saw themselves in the new National Safety Council film, *All Out for Safety*.

These delegates were photographed during last year's convention and "co-star" with that nemesis of industrial mishap, Gustave G. O'Grady. The 12-minute film, produced by Sarra, Inc., is a documentary on the annual gathering of men and women in the safety field. Per-



Camera crew moves into exhibit hall at National Safety Congress to get coverage for "All Out for Safety" new Safety Council film.

sonnel from the U.S., Canada, Mexico, and other countries are among those who were able to see their faces on the screen.

In *All Out for Safety*, O'Grady (played by Jim Dexter) packs his foreman responsibilities in an overnight bag as he becomes one of the safety delegates. For the education of those unable to attend the safety session, O'Grady takes the audience through many of the meetings, exhibits and other activities which characterize each annual Safety Congress.

Like his fellow delegates, O'Grady swaps safety ideas, gets first hand answers to many of the accident situations which trouble industrial supervisors and safety people everywhere. The NSC film includes industrial scenes covering various aspects of safety and safety training.

In addition to *All Out for Safety*, Sarra, Inc. previously has produced four O'Grady films on specific safety problems and their solutions. All of these films, designed for supervisory training, are available through the National Safety Council, 125 N. Michigan Ave., Chicago 11, Ill.

Actor Jim Dexter (holding booklet) mixes with Safety Congress delegates.





# At the drop of a coin

the story of vending  
as told by Sarra

This handsome, full color motion picture, produced by Sarra for the National Automatic Merchandising Association, vividly illustrates how well the giant vending industry is serving the American public.

Through many location shots and pointed narration by Westbrook Van Voorhees, the importance of automatic selling in the U. S. economic scheme of things is dramatically stressed.

Audience interest is stimulated throughout by the use of such well-known personalities as Herb Shriner, Dennis James, Polly Bergen, Eddie Fisher, Charles Farrell and Gale Storm.

The film does a double job as it is planned for public viewing and television presentation.

If you have a story to tell, why not let Sarra tell it for you, and in the most powerful way?

Remember, Sarra always shoots to sell.



# SARRA

INC.

SPECIALISTS  
IN VISUAL SELLING

new york: 200 east 56th street    chicago: 16 east ontario street





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CORP.  
17 EAST 45th ST. NEW YORK 17, N. Y.

### 346 NEW SELECTIONS

have been included in the BG Library

augmenting the contents of this already distinguished Library of Mood and Bridge Music threefold. The BG Library offers an incomparable collection of background music for every type of production, of varying length and character, extensive in scope as well as quality and variety.

All these new selections, recorded with full size orchestra up to 60 musicians, will be available to our regular subscribers, who contracted for our full and un-limited use plan, without additional charge. We had committed ourselves to supplement our Library with approximately 40 additional sides per year, yet we are now making over 100 sides available!

The new BG Library is designed to cover any and all requirements in related fields. TV producers, Radio and TV Stations, Colleges, Producers of Industrial Films are now offered a music collection of almost 500 different selections composed of Openings, Closings, Bridges, Fanfares and a variety of different types of incidental music for implementation in the creation of films, telecasts, kinescopes, newsreels, industrial sound films and slidefilms.

If you have not yet subscribed to the BG Library, here is YOUR opportunity! Our flexible service plans are adapted to every individual need. Clearance can be obtained on the basis of needle-down-once, for a single selection, or the complete Library on an "unlimited use" arrangement, under which the entire BG Library is available, for the use of any number of recordings in any number of productions, against a total sum on a yearly basis.

More than ever before, the BG Library of Mood and Bridge Music has become an indispensable MUST in the field of background music. You be judge and critic - try it yourself!

We invite your inquiries, telling us your requirements, so that we can then submit suggestions best adapted to your needs.

Sincerely yours,

*Herbert Rosen*

Herbert Rosen  
AUDIO-MASTER CORP.

HR.rw

### German Trade Journalists View U.S. Sponsored Film Methods

American film sponsorship made a strong impression on 10 editors and advertising managers of leading German trade journals who visited national headquarters of Modern Talking Picture Service, Inc., in New York on October 22.

The German representatives came to this country under the auspices of the United States' Foreign Operations Administration which is conducting a program of mutual cooperation. They were the first of the visiting groups to specifically request to see the workings of sponsored film distribution.

There is no counterpart of MTPS in Germany, members of the group said. They expressed awe at the wide adoption by American industry of the sponsored film as a basic part of public relations, advertising, and merchandising.

Accompanied by Vernon Greene, manager of the FOA project, the German publicists were conducted on the tour of Modern by Frank H. Arlinghaus, president of the company.

The Germans learned how sponsored films are promoted and distributed to 16mm audiences, television stations, theatres, and road shows by Modern in the United States. They were interested in the IBM systems established at Modern for keeping detailed records of activity and in other specialized techniques of distribution.

\* \* \*

### Wondsel Greet New Heir

A new member joined the firm of Sound Masters, Inc. on October 16th. Harold E. Wondsel, Jr. is the new arrival. His father, president of Sound Masters, proudly states Harold Jr.'s qualifications at 5 lbs., 10 oz.

\* \* \*

### How to Meet the Public:

Every seven minutes, night and day, some one sees an Armour Company film. The total number of viewers of these films now is more than 3,500,000. At least 74 different tv stations have shown Armour films.

### A DECEMBER EVENT! THE 1955 AUDIO-VISUAL EQUIPMENT BUYER'S GUIDE

★ Enlarged and re-checked for completeness and accuracy, the long-awaited 1955 Audio-Visual Equipment Buyer's Guide will be a featured part of your next issue of BUSINESS SCREEN! Containing over 200 illustrations, this comprehensive listing provides data

on all recognized lines of projection and sound reproduction equipment, screens and essential accessories. Designed to meet needs of purchasing agents and audio-visual directors in business, education and government. Extra copies only \$1.00 each.

Address Advertising Orders and Extra Copy Requests Today to—

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## *Communications concern people...*

### RESULTS

for our clients come from the growth and development of people. The communications media we produce—films, training courses, booklets, recordings—are the end product of a comprehensive development process by which they are formed and sharpened to penetrate hearts and minds.



**HENRY STRAUSS & CO.**

666 FIFTH AVENUE, N. Y. 19, N. Y.

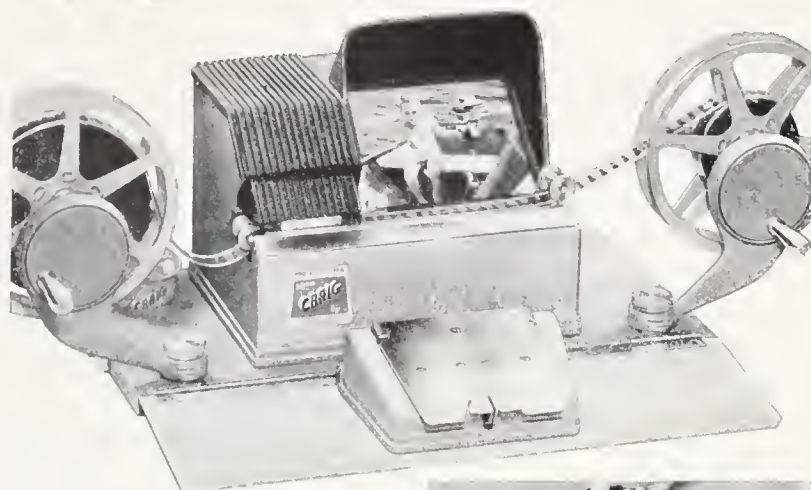
PLAZA 1-3290



# SHOW MOTION PICTURES THIS NEW TABLE-TOP WAY with New **CRAIG** Projecto-Editor



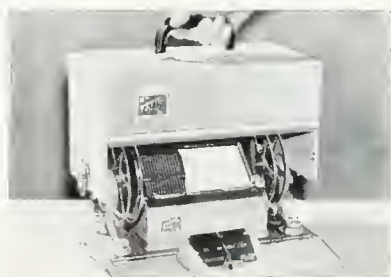
Table Viewer  
with large  
3 1/4" x 4 1/4" screen  
shows movies  
large enough  
for small groups.



**T**HE new Craig Projecto-Editor can be set up on a table top in 60 seconds to show movies in brilliant action—without darkening the room.

You can now show movies in any room with a minimum of fuss or bother. You can preview and discuss films prior to showing before larger groups. You can edit films for showing to different student or personnel groups. You can present a technical or sales motion picture story right at your customer's desk. All this—any place—at any hour.

And with the Craig Projecto-Editor you can create slow or fast motion effects. You can re-run individual scenes repeatedly. Convection cooling permits frame by frame examination without harm to film. And for film editing or emergency repairs, splicer and film cement are always handy. © 1954, The Kalart Co.



#### EASY TO CARRY

Complete unit folds into Carrying Case no larger than table model radio. Weighs only 10 1/2 pounds.

Models for 8mm or 16mm (400' reel capacity) complete with Carrying Case—only \$79.50.



Craig Professional Unit for reels to 2000' capacity. Price complete, as shown, \$79.50. Viewer only, \$49.50. Write for illustrated Catalog No. BS-11.



## New York Business Group Holds Communication Clinic During "Day of Visual Presentation"

**O**NE of the most vital problems now facing business leaders—communications—will be clinically appraised by a panel of New York business men on Tuesday, November 16th, at the Hotel Biltmore in New York. Called the "Day of Visual Presentation," the workshop session is expected to attract key men in the fields of advertising, selling, promotion, sales training and public relations, all of whom most successfully project information and ideas to others.

The "day" will be conducted by National Visual Presentation Association, Inc., New York, a non-profit organization composed of users and producers of visual presentations. Several "outstanding leaders in well-known, national organizations" will conduct four "why, when and how" workshops during the day-long meeting. Among them:

H. L. Vanderford, manager, film production, American Telephone & Telegraph Co.; John Doscher, sales presentation manager, Life Magazine; James A. Shellenberger, director of sales promotion, Ladies Home Journal; Michael Keith, sales promotion manager, Philip Morris & Co. Ltd., Inc.

#### Workshops on All Media

Workshops are to embrace the visual fields of motion pictures, sound slidefilms, printed presentations and special devices, such as exhibits, mock-ups, cut-away models, etc.

The day's keynote speaker is Sidney Edlund, Sidney Edlund & Co., founder of NVP. Luncheon speaker is Fen K. Doscher, vice president in charge of sales, Lily Tulip Cup Corp., New York.

According to NVP's plans for the "day," specialists in all phases of visual presentations will conduct the informal workshop discussions from the point of view of their professional experience. There will be actual demonstrations of visual techniques and question-and-answer periods.

#### Shift from Verbal to Visual

According to Walter E. Brunnauer, president of the group and director of sales personnel development, Lily Tulip Cup Corp., "The Day of Visual Presentation has come about because of the pronounced shift from the verbal to the visual on all sides of business communication. It can be seen in the increased emphasis being placed on packaging and displays in super markets and depart-

ment stores, and in the current emphasis on charts, graphs and films in the fields of education and selling."

Visitors will have an opportunity to participate in at least two of the workshops held during the day, and will be issued a "visual kit" at registration time, 8:30 to 9:15 Tuesday morning. The day will conclude with refreshments and a summary by four workshop moderators.

The National Visual Presentation Association regularly collaborates with the Sales Executive Club of New York in sponsoring annual awards for the best visual selling presentations in motion pictures, sound slidefilms, filmstrips, etc.



Jet Jockey J. McWilliams Stone received his "JJ" diploma after 600mph flight at Florida base.

#### Armed Forces Have Picked Up Industrial Cadence Says Stone

♦ "Excellent working rapport between the armed forces and U.S. industry," was reported by J. McWilliams Stone, president of the Du-Kane Corporation, who recently toured military bases. The head of the St. Charles, Ill. electronics firm said he was highly impressed by the businesslike attitude, precision workmanship and technical skills of the armed forces.

Mr. Stone is a trustee of the National Security Industrial Association whose 600 members employ more than a third of the nation's industrial force. He noted the Association's citation of President Eisenhower for his role in fostering liaison and better understanding between industry and the U.S. Department of Defense.

As a member of the 19th Joint Civilian Orientation Conference, held October 9th to 11th, Mr. Stone joined other business and professional leaders in visiting army, navy, marine corps, and air force installations to see how the tax dollar is used for national defense.



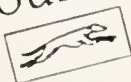
Top Business Men who know  
Say:

# "Jerry Fairbanks Makes Great Movies!"



O. S. CAESAR  
PRESIDENT  
THE GREYHOUND  
CORPORATION

Greyhound



THE GREYHOUND CORPORATION  
2600 Board of Trade Building - Chicago 4, Illinois  
October 22, 1954

Office of the President

Mr. Jerry Fairbanks  
Jerry Fairbanks Productions  
6052 Sunset Boulevard  
Hollywood 28, California

Dear Mr. Fairbanks:

The technicolor motion picture "America For Me", which you recently completed for the Greyhound System has proved an outstanding success in reaching potential Greyhound customers.

We have been able to distribute every available print of this picture to good advantage, and the many audience reports we have received contain very flattering comments. We are particularly pleased because the picture is equally well adapted for entertaining any type of audience, from school classes to adult groups of all kinds.

This production and its companion picture called "One Man Show" (which we are using in our television program) are providing a well-rounded program which is reaching many millions of people.

Very truly yours,

THE GREYHOUND CORPORATION

*O. S. Caesar*  
O. S. Caesar  
President

OSC:ef

"AMERICA FOR ME," produced for the Greyhound Corp. by Jerry Fairbanks, is the perfect example of using superior production facilities and experience to turn out better movies. Filmed in 16 different locations from Florida's Keys to Lake Louise, using Fairbanks' own mobile unit and camera plane, this Technicolor story was so well done that Warner Bros. gave it an added plus by releasing it to some 12,000 theatres in addition to Greyhound's huge commercial exhibition schedule. It will now be seen by many millions more via television. All America, and the rest of the world, too, can be for you when you order a movie made by

*Jerry Fairbanks Productions*  
OF CALIFORNIA

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HOLLYWOOD 28, CALIFORNIA

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CHICAGO, ILLINOIS

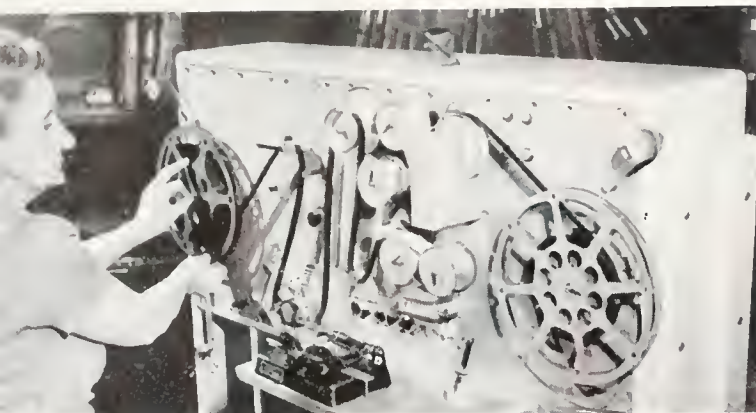
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- 1** **EFFECTIVE PROMOTION:** Planned campaigns • Selected audience • Maximum controlled distribution.



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- 3** **PRECISE CONTROLS:** IBM accuracy • Comprehensive performance reports • Audience and market analysis.



- 4** **ACCESSIBILITY:** Closer audience contact • Rapid print movement • Less transportation cost.

28 film libraries strategically located

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Albany 2, O.  
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Albany 28, N. Y.

Cleveland 14, O.  
Dallas 1, Tex.  
Denver 9, Colo.  
Detroit 1, Mich.  
Harrisburg 2, Pa.  
Houston 2, Tex.  
Indianapolis 4, Ind.

Kansas City 5, Mo.  
Los Angeles 7, Calif.  
Memphis 7, Tenn.  
Milwaukee 3, Wis.  
Minneapolis 2, Minn.  
New Orleans 12, La.  
New York 20, N. Y.

Oakland 9, Calif.  
Omaha 2, Nebr.  
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Pittsburgh 22, Pa.  
St. Louis 5, Mo.  
Seattle 5, Wash.  
Washington 5, D. C.

# 4 of many reasons why Modern leads in sponsored film distribution...

For more than 20 years Modern Talking Picture Service has devoted its energies exclusively to the development and accomplishment of sponsored film distribution.

Acting for the sponsor, Modern relates the purpose of the film program to the interests of the audience to obtain showings that will result in attainment of the over-all objective.

Singleness of purpose, efficient organization, and years of experience are combined in Modern to make sure that each film program is successfully presented through any or all of four channels of distribution opportunity.

**16mm Audiences**

**Television**

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**Rural Roadshows**

*You can receive additional information about Modern's services by phoning or writing any of the offices listed below*

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NEW YORK: 45 Rockefeller Plaza  
JUdson 6-3830

DETROIT: 956 Maccabees Building  
TEmple 2-4211

CHICAGO: 140 East Ontario Street  
DElaware 7-3252

LOS ANGELES: 612 South Flower Street  
MAdison 9-2121

# Right off the Reel

## New York's Film Council Delegation Is Heard From

★ Our recent critical comments on the baffling arrangements for the 1955 American Film Assembly in New York have been strongly protested by the Executive Committee of the New York Film Council. Although our criticism wasn't directed at this group, its members have risen to the defense of the Film Council of America.

If space permits, we will certainly print all these warm comments in the next available issue but meanwhile we give you the most important point of issue, anent our comments concerning the unnamed jurors for the Golden Reel Awards and we quote:

### Notes Re-Organized Features

"Two of the features on which the editor expressed himself strongly have been thoroughly re-organized, and he could have checked this before making erroneous statements. Judging this year will be done by a carefully selected and screened set of jurors picked for each category well in advance. A Jurors Committee is already at work suggesting applicants, whose qualifications must be approved by a central group of the Film Council of America before they are certified. The terms used by the editor in describing his idea of who the jurors will be are not only in bad taste but simply do not reflect the facts."

From this brief excerpt, you get the general idea. But the *facts* that remained unanswered should be carefully noted by sponsors who are now being solicited to contribute their funds and their films for participation in this 16mm version of the Hollywood Academy Awards.

### Privilege of a Free Press

Now we sincerely admire many of these folks, particularly Mr. J. R. Bingham, president of the New York Film Council and the signer of our reprimand as head of its Executive Committee. But let's sum up our honest doubts about the merits of this affair, with particular emphasis on the key question of these award juries:

1. The jurors of the Golden Reel Awards at Chicago included *non-authoritative* people in terms of the subject matter they were asked to

consider. Each jury was a mixture of producers, film salesmen, film "enthusiasts" from among the schools, club groups, welfare organizations, etc.

The qualifications for jury service in 1955 are based on this broad definition: "actively engaged in or experienced in the criticism, utilization, programming or distribution of 16mm films." Another broad qualification calls for jurors who are "actively engaged in or experienced in the actual production of 16mm films."

### Judging "Art" or Facts?

These qualifications tend to dwarf the otherwise salutary statement about *subject matter experience* which should be a major guiding principle in the selection of jurors for factual material submitted to such an event.

2. No single juror has been publicly named as yet. Any person or company submitting films to such a contest and paying the \$15 or \$25 admission price per title has a right to know the abilities and reputation of those who are going to sit in judgment on his works.

### Let's Wait for Answers

We earnestly believe the searching light of editorial opinion must safeguard the real interests of film owners.

So before this business gets too far along, let's just have the following *answers*:

Who are the members of the "Jurors Committee" and what are their qualifications?

Who is going to serve on the film juries of some two-dozen subject matter categories?

We ain't mad at nobody. So just lay out the facts and we'll reflect *them*, as we must.

\* \* \*

## Key DuMont Color Television Station Shows Business Films

★ A new weekly color television show *Sunday Supplement* was launched by WABD, New York City DuMont station in early November and sponsored motion pictures were its principal program fare.

*The Story of Colonel Drake*, new 29-minute American Petroleum Institute color film (reviewed in this issue): *What Makes Us Tick?* pro-

duced by John Sutherland for the New York Stock Exchange and a California travel film were key segments of the first color show. According to Jim Caddigan, DuMont program director, this format will be continued.

## Industrial Film Production Gets Fresh Start in Japan

★ Western-style documentaries and industrial films are emerging in Japan thanks to 45-year old Ian Mutsu, British-born son of a Japanese diplomat. Sponsored films promoting such Japanese industries as cotton spinning and shipbuilding have been turned out by units under Mutsu's direction as well as two documentaries, *Japan Awake* and *For the Four Freedoms*. Both of the latter films are strongly pro-Ally.

Most recent of his efforts is *Meet the Watanabes*, a story of Japanese family life and a training film on weapons operation for Japan's Self-Defense Force. The news comes to us from DuPont Film representatives who were understandably pleased with Mutsu's exposure of more than 10,000 feet of their stock monthly during the Korean War coverage alone. His cameramen cover the Far East for foreign news-reel companies, all of which totals up to a really sizeable production operation.

\* \* \*

## Davis & Geck Award Goes to Wisconsin Dr. for Surgery Pix

★ This year's Davis & Geck Cine Clinic Award plaque for film contribution to the postgraduate education of surgeons has been presented to Dr. Erwin R. Schmidt, head of the surgery department of the University of Wisconsin Medical School. Dr. Schmidt received the honor for his production of *Surgery of the Aged*, a sound and color motion picture featuring nine surgery cases with the indications for and the types of operations performed.

Davis & Geck, Inc., a unit of American Cyanamid Co., conducts a Cine Clinic Program annually in cooperation with the American College of Surgeons. The Wisconsin film was produced under Davis & Geck commission.

\* \* \*

### PICTURE STORY

**Worldwide interest** in U.S. designed 16mm projectors was expressed last month by visit of Roy King, chief engineer of Pyrox Ltd., Melbourne, Australia, (right) to Davenport, Iowa headquarters of Victor Animatograph Corp., where he conferred with Sam G. Rose, president.



## CALENDAR OF EVENTS OF A-V INTEREST

### NOVEMBER

November 29-30-December 1: 7th Annual National Public Relations Conference, Roosevelt Hotel, New York City.

### DECEMBER

December 31: Deadline for entry of instructional and art films in Seventh Festival of Contemporary Arts to be held at the University of Illinois, March, 1955. To be eligible for competition, films must have been produced no earlier than January 1, 1952. Write to 138 Lincoln Hall, University of Illinois, Urbana, Ill.

December 26-31: 121st meeting of the American Assn. for the Advancement of Science, University of California, Berkeley. "Science Theatre" will show new domestic and foreign films, noncommercial. Contact Raymond L. Taylor, Assoc. Administrative Secretary, AAAS, 1515 Massachusetts Ave., N.W., Washington 5, D.C.

### FEBRUARY, 1955

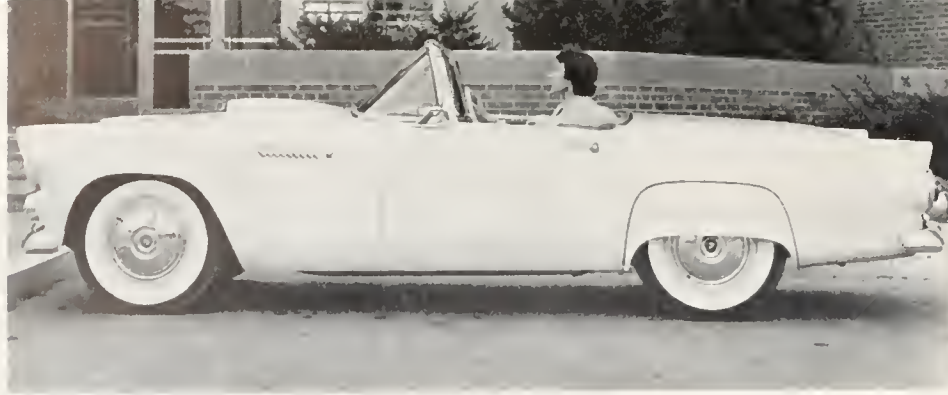
February 22: Annual Freedoms Foundation Awards, Valley Forge, Pennsylvania. Includes 16mm films.

### APRIL, 1955

April 18-22: DAVI National Convention, Biltmore Hotel, Los Angeles. Audio-Visual Education Association will provide tour of regional audio-visual facilities.







# Auto Industry Premieres Its 1955 Models

**Ford Announces New Models Via Colorful Cinemascope Films; G M to Show Styling Trends in 3-D Color as Competitive Year Begins**

**S**HOWMANSHIP IN SELLING as well as the important area of styling, is playing a paramount role as the giants of the automobile industry launch the competitive struggle for their traditional shares of the 1955 new car and truck sales.

Almost unheralded, but of vital importance in the battle of Detroit, have been the preceding months of intensive dealer training preparation as well as the creation of dramatic new car and truck announcement programs, many of them involving important films, by some of the stellar names in the business film production field.

## Motoramas and Cinemascope

Within a few weeks, the spectacular General Motors' Motoramas are again expected to take the field. Already in preparation is GM's second entry in the 3-dimensional color film field, a top-flight production on styling by Raphael G. Wolff Studios.

Cinemascope, the ever-dramatic wide-screen presentation, has already made its second annual debut as the 1955 Ford passenger and truck lines were unveiled in this medium.

As last year, the Ford wide screen program was produced by Wilding Picture Productions, Inc.

Thus 6100 dealers and countless thousands of their sales personnel witnessed the introduction of four new lines of 1955 Ford passenger cars on the enormous Cinemascope screen installations of major metropolitan theatres in 33 U.S. cities last month. The Chicago showing, for example, was held to a packed house at the Chicago Theatre.

## Dramatic Presentations Included

The Oldsmobile Division of General Motors brought its dealers a musical extravaganza called "1,000 and One!" which played six major U.S. cities. The cast of 35 singers and dancers included such Broad-

way stars as Patty Ann Jackson ("Me and Juliet") and Lois Barrodin ("Oklahoma"). Sets were designed by Jo Mielziner; dances were staged by Carol Haney.

Dodge dealers coast-to-coast came, saw and were conquered, the sales

Organization for Buick undoubtedly made a vital contribution to that auto maker's unprecedented sales leadership through most of 1954.

## Films Serve Many Companies

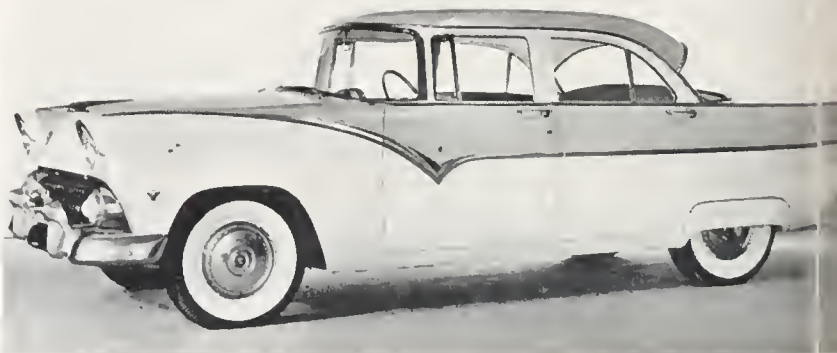
Lincoln-Mercury dealers were aided by product announcement films; American Motors' Rambler was a picture subject. And the campaigns were just barely getting underway as early crowds of prospects gathered around dealer's salesrooms to compare notes on their eventual choice of the exciting new models.

15,000,000 cars were sold in the past three years; 30 million automobiles on the road today will be four years or older in 1955. This last figure certainly represents the prime 1955 target for U. S. auto makers. They were also going to be concerned about sales techniques for the continued movement of used cars to an ever-widening market.

All these concerns are being translated in record-breaking budgets for advertising and sales promotion tools of all kinds.

Screen advertising, too, had its place alongside television commercials in driving home straight sales messages in palatable form.

Ford's new sports car, the sleek Thunderbird (top of page) inspired styling of the new Fairlane model (below) premiered in Cinemascope.



## National Steel Tells Story of Achievement

Sponsor: National Steel Corp.  
Title: *Achievement in Steel*, 28 min., color, produced by RKO Pathe, Inc.

★ *Achievement in Steel* is an overview of the fifth largest steel producer, showing how its products are made, where they come from and the people who make up National Steel.

Playing a prominent part is founder Ernest T. Weir, now 79 years old and still active in the firm. It shows how his original company, organized in 1905, has grown to a giant with 30,000 employees.

Particularly impressive are scenes showing the production of molten steel, filmed in Eastman color.

*Achievement in Steel* is available from the Institute of Visual Training, 40 East 49th St., New York City 17.

## Heart-Warming Tale of Aid to Crippled

Sponsor: Institute for the Crippled and Disabled.

Title: *Three To Make Ready*, 30 min., color, produced by Campus Film Productions.

★ This film serves to show the important and heart-warming work done in mending broken bodies at New York's famous Institute for the Crippled and Disabled.

Through several case histories the picture demonstrates how the Institute staff succeeds in bringing new life to people who have been afflicted with such crippling diseases as polio, cerebral palsy or multiple sclerosis.

Information about its availability may be obtained from the Institute at 23rd St. and First Ave., New York City 10.

## This Month's Cover

★ The featured scene is *not* a '55 car but out of Ford's *Tomorrow Meets Today*, where advance styling and engineering lead to current models.

You'll also recognize a Chrysler scene at top of opposite page; other pictures show a Pathe lab technician whose work is described on page 16 and the IAVA registration desk at recent N. Y. meeting (see pages 40, 41).

staff hoped, by a similar musical-dramatic show entirely staged and directed by Wilding personnel. Two separate units covered dealer meetings across the land.

In nearly all of the new car announcement programs, colorful motion pictures, skillfully produced to highlight important points about the product and to deliver memorable sales impressions, were key elements. Absolute security prevailed during the production of these films and the unpublicized but even more significant visualized training tools provided for the dealer's salesmen and service personnel.

The Editors of BUSINESS SCREEN are often chagrined to find that the most fascinating yarns about these visual tools are wrapped in complete secrecy by those who have most reason to feel proud of their contribution. The production last year of such materials and training of key personnel by The Jam Handy

# Chrysler '55 Models Make Debut in Wide-Screen Shows

## Dramatic Announcement Film Is Produced for Dealers

**T**HE CHRYSLER DIVISION of the Chrysler Corporation made a solid bid for its traditional place in the competitive sales picture of the automobile industry in late October when the company's 1955 models with the "\$100 Million Dollar Look" were unveiled at a nationwide series of 27 dealer meetings.

Contributing heavily to the enthusiastic reception accorded *THE FORWARD LOOK* were 42 minutes of color motion pictures produced

introduce the first 11-minute sequence, a personal appearance by E. C. Quinn, president of the Chrysler Division. As *BUSINESS SCREEN* editors shared the mounting excitement of 1300 midwestern Chrysler dealers attending this session, the proscenium curtains swept farther apart to a full 24-foot width and the key 23-minute segment of the program followed in brilliant wide-screen Eastman color, introducing an entertaining plot story in which the 1955 models took the road amidst the



As Chrysler's first wide-screen announcement film was being completed, this key group was pictured. Left to right above are Jerry Fairbanks, producer; E. C. Quinn, president of Chrysler Division; and James Bingham.

especially for these dealer gatherings by Jerry Fairbanks Productions. Within a period of ten days, trained crews of the Fairbanks organization set up and projected the exciting "new models" program in meeting facilities that ranged from hotel banquet rooms to large metropolitan theatres.

Other showings were held for factory executives and members of the Chrysler plant families. The films also provided a "forward look" of their own to these extremely important gatherings.

### New Models in Wide-Screen

The premiere curtains parted at Chicago's Eighth Street Theatre to a standard screen which served to

spontaneous applause of the assembled dealers.

### Story Line Aids Suspense

The light-hearted story line, created as a suspenseful backdrop to the highlighted new cars by Fairbanks' Leo Rosencrans, featured a cast which included Michael O'Shea, William Bishop, Don Wilson, Jack Benny's Rochester and the singing Sportsmen.

But it was the all-new Chryslers the dealer audience came to see and the brilliant color and swift-moving pageantry of these exciting new motor cars drew enthusiastic bursts of applause.

Showings concluded with a final dramatic unveiling of an actual



(Above) 16mm carbon-arc projection set up for dealer showing as Chrysler and producer executives look on.

model, glittering as it slowly revolved on a spot-lighted turntable.

Walter E. Foraker, central sales manager of the Chrysler Division, made the introductory address at Chicago, as did his regional counterparts on the company's executive staff in other area showings. It is the "inside" story behind the "new model" production which furnishes a fascinating example of the thorough planning of details and the originality now being provided by business film companies to these important sales programs.

### Months of Advance Preparation

Production of the wide-screen sequences involved careful planning and technical development work by the Fairbanks organization. For example, the 16mm anamorphic lens used for insert shots and tight close-ups (which helped give the film that "extra-special" touch) was ground to special specifications furnished by Bell & Howell. RCA carbon arc projectors were modified in Fairbanks' shops to include neutral den-

sity filters cutting down light during the initial standard screen sequences; a special gate allowed the anamorphic projection lens to be swung into place and in focus on cue.

Eight 24-foot wide-screens were developed by the Radiant Manufacturing Corporation, using the same aspect ratio as the 35mm wide screens. First commercial use was made of new RCA arc 16mm anamorphic projectors. All of this show equipment had to be completely portable and was designed so that one man could supervise placement and breaking down for each show.

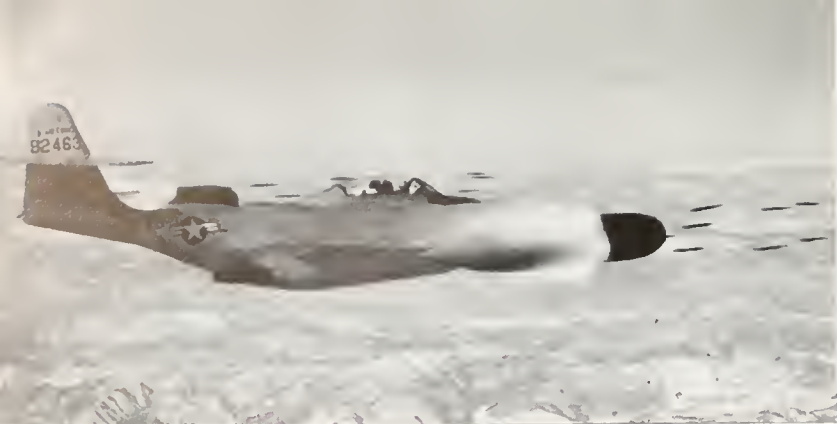
### Company's First in Wide-Screen

It was Fairbanks' fifth motion picture for Chrysler and the company's first wide-screen effort. Location shooting in Detroit and at the Hollywood studios was accomplished with a number of Bell & Howell 16mm anamorphic lenses. Music was especially written for this production by Eddie Paul, Fairbanks' music director.



(Right) 24-foot wide screen setup for the Chrysler dealer showings makes dramatic backdrop as Leo Rosencrans checks arrangements.





Northrop's Scorpion F-89D, an all-weather interceptor, patrols America's sky frontier in this scene from new defense picture.

# The Citizen's Role in Air Defense

**A New Public Service Picture by Northrop Aircraft  
Aids Vital Work of Civilian Ground Observer Corps**

Sponsor: Northrop Aircraft, Inc., Hawthorne, Cal.

Title: *Mrs. Jones, Meet Your Partners*, 29 min., color.

★ Although America is the birthplace and chief arsenal of atomic weapons and no comelately to aviation, total war is something less than a reality to most citizens: we haven't experienced it at close range.

Except the military—and its suppliers—those whose standing assignment is to think war at all times, aside from diplomatic rain or shine, few dwell seriously on the nature of a modern saturation assault. Despite constant (but not always effective) propaganda, the man in the street does not consider that he may be on the ultimate battlefield.

## Aimed at Civic, TV Audiences

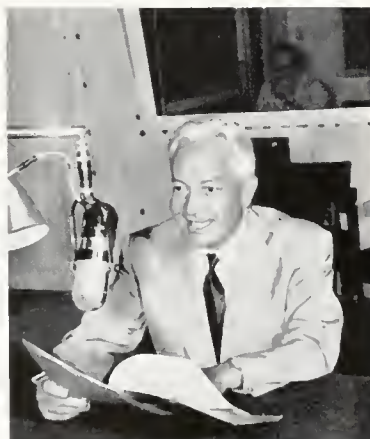
Northrop Aircraft, Inc., which supplies the United States Air Force with Scorpion F-89D long range all-weather interceptors, has fired a new warning rocket in the form of a documentary film aimed at civic and tv audiences.

In *Mrs. Jones, Meet Your Partners*, Northrop Aircraft reveals the constant vigil maintained by the United States air defense team to

protect the nation against an atomic raid. "Mrs. Jones" is a volunteer in the civilian Ground Observer Corps.

## They Guard Our Sky Frontiers

As Mrs. Jones goes through her basic training, she learns who her and America's partners are in the grim game of aerial spot-the-dot. Craning her neighborly neck atop a GOC watch tower, Mrs. Jones is the nimble-eye buddy of radar de-



Art Baker, film and television star, recorded the narration for this new Northrop Aircraft motion picture.

tection units on brooding battle wagons, of experts in air defense filter and direction centers, of F-89 crews soaring out to scorch a nuclear intruder with 101 rockets. Mrs. Jones is a cog in the intricate communication system which functions on a split-second schedule to apprehend sky foes.

## A Failure We Cannot Afford

Mrs. Jones, like Northrop and the GOC, takes the words of General Nathan F. Twining seriously. The



General Nathan F. Twining, Air Force Chief of Staff, has an important role in "Mrs. Jones, Meet Your Partners."

Chief of Staff, USAF, appears in the film to remark, "The destructive power of today's nuclear weapons makes it clear that the penalty for failure to defend ourselves will be tremendous."

## Services Provide the Cast

Produced with the cooperation of the Air Corps and the GOC, with personnel playing themselves, the public service film is narrated by Art Baker. Mrs. Jones is portrayed by Lulu B. Clark, a Los Angeles housewife.

\* \* \*

♦ *Mrs. Jones, Meet Your Partners* may be obtained on free loan from Dept. 1310, Northrop Aircraft, Inc., Hawthorne, California.



That's a tarpon on the line!

## Sports Adventure in Florida's Everglades

Sponsor: Gallagher & Burton division of Seagram Distillers Corp.  
Title: *Silver King of the Everglades*, 30 min. color, produced by National Educational Films, Inc.

★ Gallagher & Burton, one of Seagram's brands of blended whiskey, has long directed its advertising and sales promotion in sporting channels. A regular exhibitor at sportsmen's shows and advertiser in sporting magazines, G&B has also distributed a series of films on hunting and fishing subjects for men's clubs.

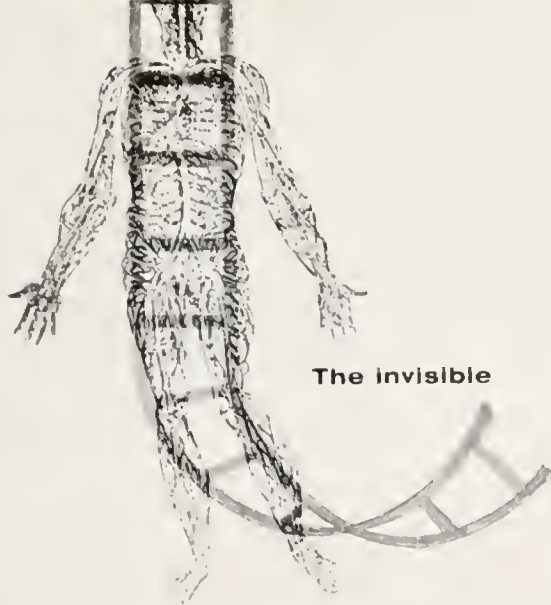
One of this year's films is pure entertainment—*Silver King of the Everglades*, a fishing trip in the Everglades National Park in Florida after tarpon. On light tackle, these tarpon jump like no other fish can. Beautiful action scenes were caught on high speed cameras mounted on gun stocks for quick action.

Along with the non-commercial sporting films, Gallagher & Burton includes a commercial or two, much as a sponsor might do on a television show. G&B commercials are made by Sound Masters, Inc.

*Silver King of the Everglades* and other G&B films are available from representatives of the company at 105 Lexington Ave., New York, and at Seagram offices in several other cities.

An exciting action scene in Northrop Aircraft's "Mrs. Jones, Meet Your Partners" as the heavily-armed Scorpion F-89D interceptor fires its giant, 104-rocket defense punch.





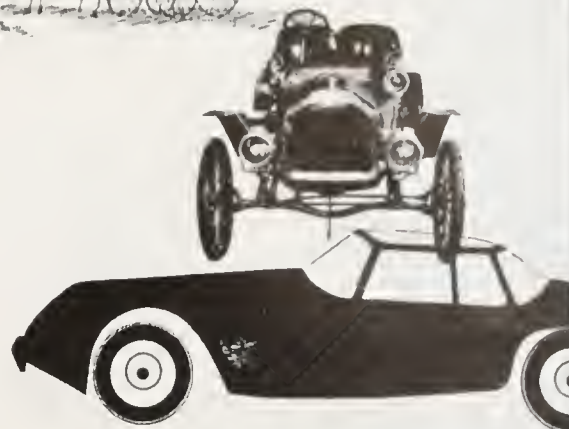
**The invisible**

*The motion picture can present a process that cannot be seen by the human eye—even by microscope or telescope.*

46



**Record of events**



*The camera can provide an easily reproduced record of an event.*

47

## “The Dollars and Sense of Business Films”

**The Association of National Advertisers Publishes a Colorful New Book  
Based on Two-Year Survey of Film Operations Among 67 Member Companies**

**A**N IMPRESSIVE and well-documented new book, “The Dollars and Sense of Business Films” has culminated two years of painstaking research and interpretative detail by members of the Films Steering Committee of the Association of National Advertisers.

The 128-page volume provides heretofore confidential data on production, print, distribution costs and methods for advertising and public relations films produced by 67 of the nation's leading companies who are members of the ANA. The survey effort was headed by John Flory of the Eastman Kodak Company, chairman of the Films Steering Committee. The book will retail at \$5.00.

### Outstanding in Design, Content

Its graphic illustrations and formal design set off facts and figures about the growing power of the business-sponsored film medium in keeping with the high respect which U.S. advertisers hold for their national association. The films included were produced over the past 15 years, at costs then prevailing.

Based on a survey of 157 business-sponsored motion pictures, a



**John Flory**, chairman of the ANA Films Steering Committee.

(Right) Members of ANA Films Steering Committee confer on survey data: (l. to r. around table) Tom Hope, Eastman Kodak, formerly of General Mills; J. Whitney King, American Can; Paul N. West, president of ANA; Mr. Flory (ctr.); John Dostal, RCA Victor; Eyre Branch, Standard Oil of N.J.; Willis H. Pratt, A.T. & T.; and W. M. Bastable, Swift & Co. Other members were Leo Beebe, Harold Driscoll, Gordon Biggar, John Ford, William Sawyer and Virgil Simoson.

total investment of \$12,000,000, this 128-page book is going to make businessmen sit up and take notice. Among eye-opening points are these:

### 26 Minutes for 1.6 Cents

- ♦ The typical company spends only 4.6 cents to obtain an average of 26 minutes of a viewer's time to tell the company's story.
- ♦ The cost per viewer can drop to as low as 3-mills over the life of the film if a good film is made for a broad, “general purpose” audience.
- ♦ The average film has a long useful life—usually five years, often more.
- ♦ When films are in circulation for

over 10 years, the cost-per-viewer may drop to as low as 1/2-cent.

The study shows a film can be expected to reach an audience of 276,036 in a year (although audiences of up to 4,548,000 have been hooked) all depending upon the nature of the film story and the scope of the target audiences desired by the sponsor.

### More Than 2 Years of Research

Based on the work of the ANA Films Steering Committee, chairmaned by John Flory of the Eastman Kodak Company, the book is the result of more than two years' efforts aimed at putting pertinent

(CONTINUED ON THE NEXT PAGE)







## Dollars and Sense of Business Films:

(CONTINUED FROM PRECEDING PAGE)

data in the hands of those people who are investigating the possibilities of motion pictures as a solution to their communications problems.

The book itself is a visual presentation in three colors containing illustrations and charts as well as tables which give the data in detail. It contains new information about the types of films being produced, target audiences, number of release prints, typical running time, etc.; plus a fuller understanding of the value and place of sponsored films as a "companion medium" in the advertising and public relations field.

### 500,000 Projectors in Field

Commenting in the book's foreword on the need for the data the book presents, Chairman Flory said: "With around 500,000 16mm. sound projectors now available in this country . . . the business film has become an important tool for management in communicating with the public. This is emphasized, when to the normal domestic circulation are added the plus factors of theater showings . . . and television audiences. That the business-sponsored film is now a widely used advertising and public relations medium is attested by the fact that 86.6 million viewers have already seen 46 of the films included in this study.

"This book represents an analysis of the actual cost and circulation records of 157 important business films. . . . The data are presented

in three separate sections. Part one is a quick-reading summary of the statistical results of the survey. For the benefit of prospective sponsors . . . in the second section the Committee has elaborated upon the findings of this survey by pointing out some of the more common reasons why a growing number of companies consistently employ motion pictures in their advertising and public relations programs. The third section of the book is devoted to

detailed tabulations of the results of the survey."

### Color Favored "Four to One"

Mr. Flory goes on to point out some highlights from the study. "From the heretofore confidential data, the book draws a number of important findings. Of the films surveyed, color films are favored nearly four to one. The median running-time of the pictures surveyed is 26 minutes. While 91% of all films surveyed are circulated in part or

entirely by the sponsoring company, one third are also handled by commercial distributors.

A typical sponsor spends 55% of his budget for the production itself; release prints account for 25%; and the final 19% is allocated for distribution. Considering that this survey includes a number of specialized films intended for distribution to selected audiences, the over-all average cost-per-viewer of 4.6 cents is equally interesting. This figure in-

**86.6 million spectators saw**



**46** \*

*prints and distribution of* **\$87,264**



*of undivided attention. Achieved at a cost rangin*

*with an average of* **4.6¢** *per person*



(Right) One of the many well-designed spreads from the new ANA Film Study is reproduced to show how basic facts are graphically presented for easy reading.

cludes production, prints and distribution costs, and represents normal circulation—not including television.

The study also reveals that most sponsors design their films so that they will have a long life—at least five years. In this way, the per-viewer cost of the film attains a maximum economy.

For example, the figures given, though they represent a fairly small sample of the various types of dis-

tribution and target audiences, show that for those films in circulation up to one year, the cost-per-viewer amounts to 97 cents.

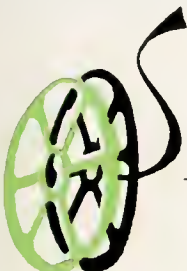
#### Viewer Cost Drops to Half-Cent

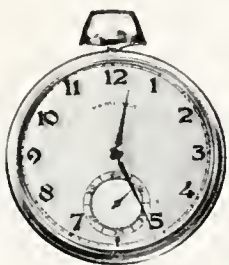
For those films circulated from one to two years, the cost-per-viewer is less than 7 cents, and for the films in circulation for over 10 years the cost-per-viewer is less than  $\frac{1}{2}$  cent."

The committee cautions, "When interpreting the cost information in

this study, note that the films surveyed range in age from less than one year to more than ten years. Costs of production, prints, and distribution have all increased during that period. The cost of the older films, therefore, undoubtedly are lower than those now prevailing. Median and average cost figures are similarly affected."

Additional detailed information is offered in the book's summary of findings. Among these data are:

 Each at an average cost for production,

and length of average film  **26** minutes

from **\$0.003**  per person and up—

✱ Complete production, print and distribution costs were available for 46 films in circulation for 2 or more years.

Simultaneous experience for all

Motion pictures provide all members of a group with a common denominator of experience

Above: a section of the ANA Film Study covers the essential values of business films in clear detail.

99.4% of films surveyed are released in sound; 95% are 16mm prints; as to the lifespan of the films surveyed, 16.5% are over five years old, 58% are over two years old at the time the study was made.

Total production cost of 116 of the films is \$4,514,477; production costs range from a low of \$1,732 to a high of \$426,600 with a median cost of \$25,800. Total cost of release prints is \$2,088,891 for 18,580 prints; 100 is the median number of prints per production and the average cost-per-print ranges from \$19.54 to \$375.63 with a median of \$122.74.

#### 100 Color Prints Per Title

Data on 16mm color prints show (in medians) that the number per production is 100; total print expenditure per production is \$11,132; cost per print, \$136.84; running time, 23 minutes; rate paid per foot, 16.5 cents. Comparable data on 16mm black and white prints show, again in medians, the number per production is 160 prints; total print expenditure per production is \$8,728; cost per print, \$43.47; running time, 26 minutes; rate paid per foot, 04.7 cents.

As to distribution areas of the films surveyed, 89% have nationwide distribution in the U.S.; 48% of the films surveyed had Canadian (CONTINUED ON THE NEXT PAGE)

#### Where to Obtain Copies

★ "Dollars and Sense of Business Films" is available from the Business Screen Bookshelf 7064 Sheridan Road, Chicago 26. Individual copies \$5.00; quantity discounts on 10 copies or more. Sent postpaid if check accompanies order.





## THE ANA FILM SURVEY:

(CONTINUED FROM PRECEDING PAGE)

distribution and 35% had other foreign distribution.

Audience data of the films surveyed show major target audiences break down this way: Schools and colleges, 39%; Clubs, etc., 31%; Business and industry, 79%; Company employees, 62%; Churches and Synagogues, 61%; and Company Management, 56%. Most films are aimed at several specific types of audiences, hence the reason why these percentages total over 100%.

### 1 1/2 Million Annual Audience

Information about the number of viewers reached by the films surveyed show that annual number of viewers per film, excluding television, ranges from 1,250 to a high of 1,543,000 with a median of 276,036. Total number of viewers per film, excluding TV, ranges from 10,040 to a high of 21,352,465 with a median of 1,268,351. Total number of viewers per film including television, covering only nine productions, ranges from 1,095,635 to 10,975,000 with a median of 3,161,873.

Figures on the types of distributors handling films surveyed show that 43% of the films were distributed by the sponsor; 37% of the films were handled by commercial distribution cost-per-print is \$91.40.

### Gives Costs of Distribution

Total cost of distribution per production figures show a median of \$10.243. Median cost-per-viewers by sponsor distribution per production is \$20; by commercial distribution, \$17.36; by sponsor & commercial distributors, \$13.69; by sponsor and non-commercial libraries \$8.05 and by all three methods, \$23.22. The median distribution cost-per-print is \$91.40.

Total average cost-per-viewer (films less than 1 year old) \$.9735; (1 to 2 years old) \$.0631; (2 to 5 years old) \$.0332; (5 to 10 years) \$.0364; (over 10 years) \$.00169. Lowest cost-per-viewer for one film of those surveyed is \$.00356 for 21 million viewers; average cost-per-viewer is \$.0163 for 3.6 million viewers.

EDITOR'S NOTE: future issues of BUSINESS SCREEN will carry other significant data and interpretation based on the ANA Film Study.

# Chrysler Telecasts to Plant Family

## Open Circuit Program Shows Employees Plans for '55

WHILE many companies have used closed circuit television facilities to communicate with employees and dealers this year, Chrysler Corporation made news with the first open circuit broadcast specifically designed for the Chrysler "family".

Various Divisions of the Corporation have telecast nationwide closed circuit programs a number of times in 1954, but the unique program was the half-hour open circuit broadcast on paid time in such cities as Detroit, Dayton, Indianapolis, Evansville and Los Angeles where sizeable groups of Chrysler employees are located.

### Shares Plans and Enthusiasm

What prompted the company to plan this show was the feeling that in this crucial year for automobile manufacturers, all Chrysler employees would be interested in the overall plans for 1955 and would want to share in the enthusiasm for the new Chrysler products about which such excitement has been generated.

Other methods were considered—hiring theatres and drive-ins to show a motion picture or holding in-plant showings. But with 160,000 employees and their families, the difficulties of getting them all together were considerable. For one thing, Chrysler had no wish to create a record breaking baby-sitting and parking problem for a lot of its families. At the same time, it was far from reluctant to let fellow citizens in plant communities take a peek at what it has up its sleeve in 1955 with the long-awaited "Forward Look".

### Half Hour Film Produced

The result was the half-hour TV film show, Sound Masters, Inc., was the producer. The film included a straightforward message from L. L. Colbert, Chrysler President, and

featured the Corporation's galaxy of regular television stars: Bill Lundigan, Eddie Mayehoff, Michael O'Shea, Bill Bishop, Jimmy Dunn, Roy Rogers, Dale Evans, Groucho Marx, Danny Thomas and Jean Hagen. Few motion pictures have had so many masters or so many writers. In some instances writers and agencies who regularly work with the TV artists prepared the copy. Part of it was written by Chrysler's film manager Tom Markler and part by Sound Master's director Frank Donovan. Donovan's job



Roy Rogers (center) shown with Sound Master's director Frank Donovan during Chrysler production.

was complicated by the necessity of catching up with the TV stars in the studios where they regularly work. Sequences for the film were shot at Hal Roach, Desilu, General Service Studios and NBC in Hollywood. Donovan shot the Roy Rogers sequence in Madison Square Garden in New York, where Rogers and Dale Evans were appearing in the Rodeo.

### No Viewing Hour Conflicts

The Chrysler open circuit TV shows for employees were sensibly scheduled for hours which did not conflict with either normal working hours or the average family's favorite big-time television shows—which include many of Chrysler's own. Chrysler sought time when employees were likely to be at home

(Below) Danny Thomas and Jean Hagen appeared in Chrysler show.



(Below) Chrysler workers and families also enjoyed Eddie Mayehoff.



and at leisure. Publicity for the show was handled by direct mail, newspaper ads, and bulletin board announcement.



A scene in 'Before They Happen'

## Fire Underwriters Show Vigilance Cuts Losses

Sponsor: National Board of Fire Underwriters.

Title: *Before They Happen*, 15 min. color, produced by Audio Productions, Inc.

★ By systematic, cooperative snooping, the fireman and his fellow citizens can prevent disaster—that is the straight-lipped advice of *Before They Happen*, a new color film sponsored by the National Board of Fire Underwriters. The safety film's preview in RCA's Johnny Victor Theatre tied in with the recent 35th annual observance of Fire Prevention Week sponsored by the National Board and the New York Board of Fire Underwriters.

Being featured as a successor film to *Crimes of Carelessness*, an earlier fire prevention picture sponsored by the National Board, *Before They Happen* was developed in response to requests by fire chiefs for a film that would relate fire department fire prevention activities to the fire safety of the home-owner.

The film's message appears in the shape of a day's work documentary of Fire Marshal George Kennedy of Hartford, Conn. Following the Marshal on his flashlight inspection trips through homes and places of business, the camera shows how vigilance can save lives and dollars far more efficiently than sirens and hoses.

*Before They Happen* joins 26 other films available for free public use in the National Board library. Requests for the film should be made to the Bureau of Communication Research, Inc., 13 East 37th St., New York 16, N. Y. A listing of the films may be obtained by writing to the National Board of Fire Underwriters, 85 John St., New York 33, N. Y.



Untold torrents have buffeted the nation's dams since a motion picture called *Clean Waters* made its debut nine years ago—but in numerous places the flow has been progressively purer. A year after its first sponsorship by General Electric Company in 1915, federal and state officials were hailing the film as one of the greatest single forces for pollution abatement.

An echo of this acclaim was heard when a new 1951 color version of this educational "new man river" resounded from its premiere screening during the Federation of Sewage and Industrial Wastes Convention at the Netherland Plaza Hotel, Cincinnati, in October.

#### Pollution Increase Alarming

Delegates to the convention were informed that the nation's shortage of adequate sewage and industrial waste facilities is causing pollution of the country's waterways at an alarming rate. This admonition came from H. R. Wallrath, manager of G.E.'s contractor and construction industry sales, who declared that disposal capacity has been dwarfed by city growth in the last decade.

Mr. Wallrath said that by tripling for the next five years the six-hundred million dollars currently spent for sewage treatment, the United

States would ease the problem and provide for future population growth.

Why and how this money should be spent is the pictorial message of this latest *Clean Waters*, again produced for G.E. by Raphael G.

Wolff Studios of Hollywood. The film's potential for helping to meet the crisis described by Mr. Wallrath is substantiated by a record of civic achievement.

#### 2 Million Saw the Original

In 1917, the original *Clean Waters* was judged grand prize winner of sponsored films by paying audiences at the Films of the World Festival in Chicago. It already was credited as a prime-mover against pollution in several cities and was picking up momentum that took it to continental Europe and even to India. Its audience eventually was estimated at 2 million persons.

*Clean Waters'* medicinal powers were marked as early as 1916 when 150 citizens of Montpelier, Vermont poured out of a viewing with a determination that resulted in an intensive anti-pollution drive—car-

ried forward voluntarily by the people of the state. Here began the pattern of municipal reforms which were promoted by G. E.'s *More Power to America* presentations in cooperation with civic groups—a complex crusade in which *Clean Waters* was the clear visual inspiration.

#### A Really Moving Picture

*Clean Waters* was able to do this job because it used the full impact and clarity of the motion picture medium to show what caused water pollution, how filthy water endangered the life of the nation and how these dangers could be averted by good sewage disposal plants. The film told its story by gathering many national waters where they layed in health and beauty or languished to spill death; it lifted pon-

(CONTINUED ON PAGE 69)



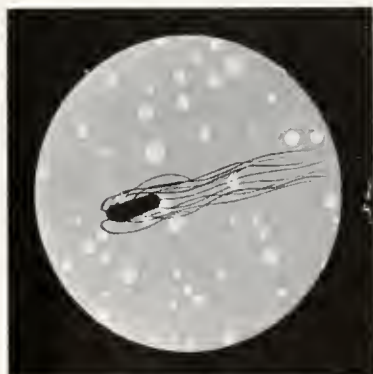
Convention audience awaits screening of new "Clean Waters" at Cincinnati.

## New "Clean Waters" Is Hailed at Premiere

GE Film Called One of "Great Forces" in Fight Against Water Pollution



"Clean Waters" scene shows fish measurement in the California state fish hatchery.



Microscopic shot of animated bacteria helps explain factors in water pollution story.



Airating tanks in a sewage disposal plant . . . modern facilities can help avert pollution.



A sludge-drying drum is typical of equipment needed in today's sewage disposal plants.

Principals at the "Clean Waters" premiere (below, l. to r.) were David Lee, new president of Federation of Sewage and Industrial Wastes Assn.; L. J. Fontanelli, past president; and H. R. Wallrath, manager of contractor and construction industry sales for General Electric.







70 members and numerous guests attended IAVA's annual fall Meeting in New York.

# IAVA Reviews Media Needs in Year Ahead

**Industrial Audio-Visual Association Members Evaluate Tools and Their Application in Changing Economy at Fall Session**

**O**VER 70 MEMBERS of the Industrial Audio Visual Association were active in the organization's annual fall meeting at the Beekman Tower Hotel in New York last month.

This record member attendance, along with 20 or 30 invited guests, sought solutions to the problems of their respective companies in the changing economies of today's market conditions.

## Duties Relate to Audio-Visuals

It is hard to classify a typical member of I.A.V.A. some are managers of advertising, sales, sales promotion, public relations or training. Others are heads of film departments charged with coordinating company audio-visual activities on a broad scale. Individually, each is concerned with corporate problems that can be solved with audio or visual media. Collectively, they represent about \$50,000,000 of purchasing power in the business film industry.

I.A.V.A. members get together once or twice a year to exchange ideas on how each one can do a

better job for his company. Unlike some commercial "fraternal" gatherings, or business trade associations, I.A.V.A. members come from diverse business backgrounds and meet more on a concentrated workshop level than is common among purely advertising or sales executive meetings.

They come from companies all over the country and from every industry. All of the largest industrial areas are represented in I.A.V.A., and each of the 10 or 20 largest concerns in the country has active representatives in the association.

## Needs of Business "First"

The meeting this fall was concerned with problems which each of the members constantly faces: what new audio-visual concepts and implements can help my company; how can I obtain and use them to the greatest value to my company; and how can I best evaluate the results of these media.

This concern with the "business" aspects of making films was ably expressed by W. M. Bastable, head of Swift & Co.'s film department.

Mr. Bastable told the members that his prime concern in his job was to remember that Swift & Co. was in the meat packing business, not in the film producing business. If films could sell more meat, or sell it more efficiently, his company was interested, and alert to the opportunity. But just making movies—per se—is *not* Swift's business.

## Look at New Developments

One prime aspect of I.A.V.A. meetings is to keep up with "what's new". Two key demonstrations were part of this viewpoint: "Cellomatic", a method of producing motion on the screen with static materials that has never before been possible; and closed circuit television, a current interest of all sight and sound-minded business men.

Cellomatic can produce a great variety of screen effects. From a box that has been likened to a kitchen range (weight 300 lbs.—bulky but transportable), Cellomatic can produce from still materials (5" by 7" transparencies), wipes, dissolves, split screen, round and square iris effects, and even limited animation. One drawback to the Cellomatic

technique is that it isn't generally available—yet. Only six machines are in operation at the present time, but more are being produced as fast as possible. Cellomatic is a rental operation, but when production permits, long-term rentals will become available. At present, the Cellomatic projector rents at \$125 per day, including operator. Further information can be obtained from Hubert Wilke, Howell-Rogin Studios, 756 Seventh Avenue, New York.

Closed circuit television was represented by W. P. Rosensohn of Box Office Television, Inc., one of the firms active in this field. This



W. P. Rosensohn . . . on tv

company offers closed circuit TV facilities in 220 cities which are now interconnected for television transmission. These are available at each "destination" as a TV station studio, a hotel ballroom (the Sheraton chain is fully equipped), or a theatre. Box Office Television has completed 11 big sales meetings this year for such firms as Dow, Wyeth, Ford, Chrysler and Pan American. I.A.V.A. members were given rule-of-thumb rates: \$1500 per audience (minimum of 20 cities) for hotel or studio reception, \$1650 per audience for theatre reception. Rates are based on one hour of transmission and are inclusive of almost everything except the program. More information about this can be had from Wallace A. Ross, Sales Manager, Box Office Television, Inc., 30 East 60th Street, New York.

Oveste Granducci, "Scripts by Oveste Granducci", put forth his

**IAVA diners:** Frank Howe, Ray Bonta, Walt Burton, Ken Space, Bob LeComte, Dan Rochford, M. D. Schackner, Jack Vicary, Henry Strauss.



**Frank Brown's** (Shell Oil) well-arranged program included this demonstration of Cellomatic equipment and techniques being viewed below.



thoughts on how to get the most out of a script writer. He stated his reasons why scripts not only can, but frequently should be, undertaken by individuals or organizations not connected with either sponsor or producer. Mr. Granducci's remarks were extensions of those he made at a previous I.A.V.A. meeting. His main considerations: stick to one main point—don't try to get a dozen unrelated ideas into one film; purpose should dominate all planning; give the sub-



Oveste Granducci . . . scripts

ject matter—the natural drama—a chance—it is more important than the "gimmick".

Mr. Granducci warned business men not to judge a writer by the number of words in the script. A good script writer, he said, should let the picture do a lot of the "talking".

W. M. Bastable, of Swift & Co., demonstrated a novel split screen device his company used earlier this year for a series of sales training meetings. This gimmick, an inexpensive pair of films with tape



W. M. Bastable . . . film report

sound, made by Wilding Picture Productions, puts across the point that Swift sells nothing to the consumer. All Swift advertisements are designed to sell products the food-seller already owns.

W. H. Pratt, Jr., of American Telephone & Telegraph Co., summarized some of the results the Bell System Companies have found from a continuing series of studies on the effectiveness of the film medium.

His main point was that although motion pictures have been found to be the best means of communicating to Bell System employees, much can still be done to make them more effective. He stressed the importance of recall as opposed to mere transmission of ideas—in other words, no matter how elaborately the idea is transmitted, it is worthless if not remembered. The Bell System companies believe simplicity to be an important key in obtaining a high degree of recall.

#### PAA Training Is Described

Frank Howe, of Pan American World Airways, and Henry Strauss, of Henry Strauss & Co., presented the latest phase in PAA's long range training program. The company is now using 17 films in training its outside salesmen in some 78 countries—men who call on business concerns for passenger and freight traffic orders. The films form a base for intensive training using the conference technique. The main point the films put across is that sales-



Frank Howe . . . on training

manship is a professional occupation, not just an instinct.

An important topic of many I.A.V.A. meetings is an open discussion with a panel of producers on mutual problems. Moderated by Fred Beach, of Remington-Rand, Inc., a panel composed of Peter Hickman, Fordel Films, Inc.; Herbert Kerkow, Herbert Kerkow, Inc.; Walter Lowendahl, Transfilm Incorporated;

Coffee break and (l. to r.) members Walter Burton, Ken Penney and D. G. Treichler hold informal chat.



Members of the IAVA panel on client-producer relations above are (l. to r.) Peter Mooney, Audio Productions, Inc.; Walter Lowendahl, Transfilm, Inc.; Fred Beach, moderator; Herbert Kerkow; Peter Hickman, Fordel Films, Inc.; and David I. Pincus, president of Caravel Films, Inc.

Peter J. Mooney, Audio Productions, Inc.; and David I. Pincus, Caravel Films, Inc., spoke of the ways in which clients could obtain better films by using the producer's services more thoroughly. To sum up the two hour session: sponsors felt that producers should spend more time considering their client's problems rather than in thinking of each film as an entity. Producers felt they could work on problems more effectively if a script and solution were not so often dumped in their laps for competitive bids. There was no general agreement on whether a firm budget should be regularly established in original planning.

#### Buying Approach Is Varied

Some companies work on a fixed budget, depend upon a producer to make the best film he can for that figure. Others believe in presenting the producer with a problem and asking at what price the filmed solution can be accomplished. One analogy likened a film to a house—"you don't go to an architect and just ask him to design a "house"—you tell him something of what kind of house and within a general

range of what it can cost." Most of the producers felt that a better job could be accomplished if the script writer were part of the producer's own team, but agreed that an outside writer could be satisfactory if he were available for conferences during actual production.



IAVA prexy Joe Schieferly (second from left) shown with Frank Rollins, Frank Howe, Red Hogan, Bill Bastable and Frank Brown, program chairman.

Following the open meetings, I.A.V.A. members spent a day in closed session discussing various mutual problems and conducting the regular business meeting.

Best attended of all recent fall meetings, IAVA sessions brought together members from many states and about 70 companies.







## Case Histories of Current Film Programs:

☆☆☆

(Left) Discussing key sequence for new earthquake film are (l. to r.) John A. Blume, San Francisco structural engineer and expert on earthquake resistant designs; Bill Briscoe, manager of publications, Bethlehem Pacific; and Gene K. Walker, Gene K. Walker Productions.

progressive building codes is emphasized.

More than a year in production, *Men, Steel and Earthquakes* was technically supervised by R. W. Binder, chief engineer of the sponsor's Fabricated Steel Construction Division. Testing and earthquake research activities were shot at California Institute of Technology, University of California and Stanford University. Additional technical assistance was given by other

organizations in the research field.

The new picture is available on free loan from the Corporation at 20th & Illinois Streets, San Francisco 19, Calif. or from sales offices in Seattle, Spokane, Portland, San Francisco, or Los Angeles. In the East the film is available from the Publications Department, Bethlehem Steel Company, Bethlehem, Pa. National tv distribution is being handled through The Princeton Film Center.

## Steel Shows Cause and Control of Earthquakes

Sponsor: Bethlehem Pacific Coast Steel Corporation.

Title: *Men, Steel and Earthquakes*. 28 min., color, produced by Gene K. Walker Productions.

★ To the eye, the city stands solid as the earth on which it stands. Then in a gross but secret tremble the city is shaken and buildings crumble as though bombed. Today, cities withstand earthquakes more readily than they did 10 years ago but bewildered and sometimes bankrupt citizens still stare along metropolitan streets after the earth has jiggled and wonder why one building survives intact and another slumps in ruin.

When the members of the American Iron and Steel Institute met for their annual regional meeting on November 5th in quake-acquainted San Francisco, they viewed the premiere showing of a 16mm film which graphically answers the whys and what-measures regarding earthquakes. The film, *Men, Steel and Earthquakes*, is being sponsored by the Bethlehem Pacific Coast Steel Corporation of San Francisco for showings to schools, colleges, technical societies, engineering and government groups.

To recap the demolition deeds of

Earthquake reactions of these three shapes of buildings as shown in Bethlehem's film.



earthquakes and the labors of researchers to prevent the destruction of buildings was a matter of applying good live documentary photography. But to support the sponsor's main point—that steel is important in earthquake-resistant construction—was a trick that called for special professional technique. Consulting with John A. Blume, San Francisco structural engineer, and Gene Walker of Gene K. Walker Productions, who produced the film, William S. Briscoe,



Shock waves resulting from slippage at one point along earthquake fault are shown above.

Bethlehem Pacific's manager of publications agreed that the best way to delve into an earthquake was with camera and pen.

Animated portions of the 28-minute color film show underground shock waves resulting from slippage at one point along an earthquake fault. Drawings show how three shapes of buildings react to seismic tremors. These fundamental explanations give causal meaning to actual earthquake damage scenes.

Steel and concrete survivors of strong quakes are examined to prove how modern construction safeguards such buildings. The necessity of adopting and enforcing

## Life Film Inspires Filene's to Major Promotion

★ The Life Magazine film, *The Changing American Market*, which has been seen by more than 100,000 business, advertising and store executives in the past year, has now inspired a major retail selling promotion. Last month, Filene's of Boston, the world's largest specialty store, staged a full-scale fall promotion called "This is the Life; more hours for fun nowadays; a million ways to have it; a million ways to dress for it", based on the film.

At the same time, Filene's, with a bow to LIFE, staged a big fashion show for 600 guests at New York's swank Town Tennis Club, featuring 28 pretty models, all imported from Boston, wearing costumes envisioned by the country's best-known designers to show how women will dress for their leisure life a few years from now if today's trends in fashion continue. H. D. Hodgkinson, Filene's chairman, explained that the New England store was staging a fashion presentation in New York as a means of congratulating Manhattan's clothing designers and creators which supply so much of Filene's stock.

LIFE's 17 minute animated cartoon film, produced by Transfilm Incorporated, points out how the dramatic growth of the middle income group in the past six years has revolutionized the U.S. market. It shows how larger families, suburban living, home-ownership and greater discretionary buying power have created new living habits, while the 23% rise in real consumer income (after taxes) has brought a new demand for luxury goods.

Realizing the scope and importance of these vast changes in American living habits, Filene's also recognized that Life Magazine is a dramatic expression of the changing American market, in itself. The two weeks' promotion ran from October 1 through 15 in Filene's ten New England stores. The store believes this promotion can serve as a pattern for retailers all over the country.



Filene party invitations included this hand puppet reproduction of main character in Life's film.



Each party guest was given a "This Is Life" apron and Filene staff wore a "glad hand" glove.

(Below) complete press kits were provided at the Filene parties.





## Historical Preface to Oil in America

Sponsor: American Petroleum Institute.

Title: *The Story of Colonel Drake*, 29 min. color, produced by Roland Reed Productions, planned and supervised by Film Consultants, Inc.

★ A dramatic moment in history—the beginning of the U. S. oil industry near Titusville, Pa., in 1859—has been recreated in a new motion picture which made its public debut last month during Oil Progress Week.

*The Story of Colonel Drake* recounts the struggles and disappointments of the little group of pioneers who ignored a lot of difficulties to bring in the nation's first commercial oil well.

To insure authenticity, Paul M. Giddens, former curator of the Drake Well Memorial Museum and one of the leading historians on the early days of oil, served as technical adviser during its preparation and filming.

From the opening scene in the office of James M. Townsend at the City Savings Bank of New Haven, in 1857, the film relives the discouraging series of experiences which preceded Drake's climactic discovery. It concludes by pointing

out how the modern oil industry has served the American people well, and supplied them with an abundance of petroleum products.

*The Story of Colonel Drake* is available in both 16mm and 35mm. Prints may be borrowed through any of the district offices of the API's Oil Industry Information Committee, and from many of the oil companies. Some prints are available for purchase \$125 for



A familiar scene in Titusville

16mm and \$350 for 35mm. It is expected to be seen by millions of viewers at meetings and rallies, open houses and other special events, movie theatres and television.

*The Story of Colonel Drake* is an activity of the Oil Industry Information Committee's Film Subcommittee, headed by H. L. Curtis.



There's new luxury for women's fashions in Vicara's fibers.

## "Luxury Unlimited" Brings Story of Vicara New "Miracle Fiber" to Public, Textile Industry

Sponsor: Virginia-Carolina Chemical Corp.

Title: *Luxury Unlimited*, 29 min. color, produced by Audio Productions, Inc.

★ One of the most interesting developments in the modern business world is the trend of so many old-line companies to broaden their markets. Suppliers of basic materials, in particular, are seeking diversification of their business activities to provide a broader economic base and greater stability in a changing economy.

A good example of this trend is the Virginia-Carolina Chemical Corp., which has been supplying industry and agriculture with basic materials since 1895. Its principal market has always been agriculture, to which V-C supplies fertilizers and pesticides. But besides selling to farmers, V-C has been interested in developing new uses and new markets for farm crops.

In its chemurgical research, V-C

found that zein, a pure protein extracted from corn, was ideally suited for fiber production. After years of experimentation and development, a new textile fiber, Vicara, was born. It has been on the market for three years and has been proved to be one of the most remarkable of the so-called "miracle" fibers.

V-C has not been able to yell as loud as some of its fellow fiber producers about the extraordinary properties of its product. Vicara's beginnings were, in fact, very modest, but with production now in full gear, the company is making itself heard very strongly.

One important medium in its campaign to supply information to the general public and the textile industry is a new film, *Luxury Unlimited*, which explains how the fiber was discovered, how it is produced and how it is used. Vicara is used to improve the blend—to

(CONTINUED ON THE NEXT PAGE)

## Lane Bryant Sponsors "A Woman's Story"

Sponsor: Lane Bryant, Inc.

Title: *A Woman's Story*, 15 min., b/w, produced by Cornell Films, Inc.

★ *A Woman's Story* marks the anniversary of the ready-to-wear maternity garment created by Mrs. Lane Bryant 50 years ago. Mrs. Bryant was not only one of the leading women suffragettes who did much to advance the social status of all women in general but also was almost solely responsible for the advancement made in the style of milady's dress. It is a far cry from the life of an expectant mother in the early 1900's to today's fashionable matron. It was woman's lot to remain "in confinement" during

her pregnancy and to stay out of view until the blessed event. Today, the expectant mother participates in business and social life until almost the last week before the event is to occur and appears in public dressed in the best of fashion.

The film traces the liberation of pregnant women as they enter present everyday social life and relates their struggles in that direction over the past five decades. Among scenes of the past the film shows the first advertisement of a maternity garment which appeared in the *New York Herald* in 1911, although the first garment was created in 1904. Until 1911 no newspaper would accept an ad with the word maternity in it, and even the *Herald* classified it as a "special notice."

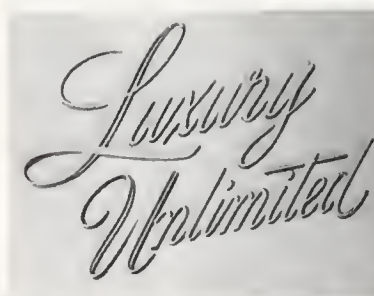
The film will be nationally distributed in theatres and is offered without charge to television stations to be shown as a public service.

*A Woman's Story* is available from Modern Talking Picture Service at 15 Rockefeller Plaza, New York City 20, and 27 other cities across the country.

### Coming Editorial Events

- ★ The new Standard Oil meeting room: design & details.
  - ★ Ford's Five Year Film Plan: a public relations story.
  - ★ Projection of Color Films in Television: equipment used for telecasting.
- plus The 1955 Buyer's Guide!

Pictorial preview of scenes from the Virginia-Carolina film reviewed above.





## Story of Miracle Fiber:

(CONTINUED FROM PRECEDING PAGE)  
give rayon suppleness; to make nylon absorptive; to cotton it adds resiliency, and to wool—a soft, rich texture.

In each case, the addition of Vicara means an increase in quality, and the film reflects this. Besides telling its story convincingly, *Luxury Unlimited* is exceptionally

well "mounted" with beautiful sets, music and lighting. Even scenes shot in a textile mill seem luxurious, which is no mean feat.

For Audio Productions, Hans E. Mandell was the director, and the film was written by Robert Zechiel. It is available from the Vicara division of Virginia-Carolina Chemical Corp., Richmond, Va., or 99 Park Avenue, New York.

## To Help You Understand Social Security

Sponsor: U. S. Department of Health, Education, and Welfare—Social Security Administration.

Title: *They Need to Know*, 13:16 min., 16mm and 35mm, b/w, sd.; produced by Motion Picture Service, Dept. of Agriculture.

★ Few jokes of ignorance are more cruel than the needless hardships endured by people who know not the measure of the law. Nearly nine out of 10 working Americans are entitled to the benefits of the Social Security Act. Many of the millions covered by the social security law have been trudging around since 1936, each with a small white card in his pocket, paying taxes to keep it there, with only a blurred notion of the card's legal value. For many, the card has been regarded as a minimal pawn ticket for old age and retirement. This ignorance of the full scope of the law has meant unnecessary poverty for thousands of young widows and children. The most serious gap in public knowledge of the social security law is an ignorance of its survivors insurance provisions. Frequently a widow struggles against economic odds until a desperate scratching for funds drives her to the social security office where she hears that she could have received benefits since her husband's death.

To lessen such tragic oversights, the U.S. Department of Health, Edu-

Typical citizen is Russell Johnson who finds facts about social security he "Needs to Know."



Killjoy Wilson, who should know more about social security . . .

cation and Welfare has sponsored a public education film, *They Need to Know*. Identifying themselves with the father in the film, family heads should take sharper notice of social security.

Widespread ignorance of the details of the social security law, which was amended this year, exist despite information appearing in the press and government publications. The complexity of official reports and the ambiguity of legal phrasing tend to pocket-veto laws at the popular level and though the knowledge is at hand it is not grasped.

Directed by docu-veteran Nick Webster, *They Need to Know* uses the motion picture's peculiar power of suggestion to call emotional attention to facts of vital moment to all providers and dependents.

Dramatized good-naturedly, the picture never-the-less keeps its serious focus: Office daydreaming about fishing during a planned family picnic, Russell Johnson is jolted into another contemplation by Killjoy Wilson who is passing the hat for the family of a bookkeeper who drowned while vacationing. Russell recovers a social security booklet and finds the facts about monthly survivors insurance.

In a second reverie, Johnson sees his own demise, endures a hectic ghost-role to discover the effects of his security short-sightedness on his

family, even getting a posthumous what-for from his mother-in-law. Restored to the present, he sets his course for a happier vacation, a safer family future.

Determined to achieve wide circulation, the sponsoring department has effected television release for the new film, tv-timed it for a 15-minute slot. Seventy-five 35mm prints are

being marked for commercial theatre distribution.

One 16mm print of *They Need to Know* will be available for community showings through each of some 500 regional and district offices of the Bureau of Old Age and Survivors Insurance. Later, outside groups will be able to buy 16mm prints from United World Films.

## A T & T Film Shows Role of "The Transistor"

Sponsor: American Telephone and Telegraph Co.

Title: *The Transistor*, 9½-min., b/w; produced by Transfilm Incorporated; directed by Howard Magwood.

★ Lately, the word "transistor" has found its way out of scientific journals and into the daily press. This currency has gained with the steady increase in application of the actual device to practical industrial use.

Yet "transistor" remains a peculiar word among paragraphs of descriptive words—all tending to have only an approximate meaning for the average nonscientific reader. It is as if the transistor, seemingly tiny enough to hide under its own name, was too small to be seen at all, especially in relation to the enormous potential credited to it.

Coming to the layman's relief, as is its custom in matters scientific, is the American Telephone and Telegraph Co. In the Company's new short film, definitively named *The Transistor*, puzzled people can see exactly what the transistor looks like. The camera stares very close

to the chubby palm of a man's hand. There lay four transistors, tiny alright, but plain as day.

For all to see are the original point contact type, the photo-transistor, the junction type and the junction tetrode.

Other scenes tell the sponsor's larger objective story: the development of the transistor in the Bell Telephone Laboratories, its advantages over the conventional vacuum tube—how it can do the same work as these tubes while requiring a fraction of their space and without ventilation. A regular vacuum tube generally demands a watt or more of power; a millionth of a watt suffices for the transistor.

The mighty labors of this electronic mite are clarified—why they can amplify voices which ordinarily become inaudible over long distance telephone relays; how their size makes it possible to increase the number of calls that can be carried simultaneously along phone cables.

Though this is a Bell-ringer film, its photo explanations suggest what the many manufacturers licensed to produce transistors really are up to.

## Precision Stampings for the Electronics Industry

Sponsor: John Volkert Metal Stampings, Inc.

Title: *Stampings for Electronics*, 20 min., color, produced by Farrell & Gage Films, Inc.

★ Volkert is a company little known to the general public but which produces 35% of all electron-gun stampings used in television picture tubes. The film takes the audience into Volkert's modern Queen's Village, N.Y. plant to see how millions of precision parts are produced daily for the fast-growing electronics industry: Each department—design engineering, tooling, production, inspection, finishing, assembly, warehousing and shipping—is shown making its specific contribution to the total job of volume stampings production for radio and television sets, electronic tubes,



Precision is electronics' essential.

radar, military communications equipment and a wide variety of other electronic assemblies.

*Stampings for Electronics* is available to industrial management and technical societies from John Volkert Metal Stampings, Inc., 222-34 96th Ave., Queens Village 29, N. Y.



## Unusual Humble Film Answers Industry Problem

Sponsor: The Humble Oil Co.

Title: *Muddy Waters*, 13½ min., color, produced by Channing Productions, Inc., Houston, Texas.

★ Sea gull-sharp photography of the "muddy waters" which play the title role in this new sponsored film is serving to settle a long feud between oilmen and oystermen operating in the mysteriously murky Barataria, Bay, Louisiana.

By keeping the muddy waters carefully and extensively in focus for a protracted time, this film clears up visually the cause of the bay's disturbing muddiness.

It was plain to the oystermen that the fine silt overlaying the original black mud bottom of this shallow bay was being stirred up by channel dredging operations of the oilmen. It was even clearer that the dredge-bedeveled silt was smothering their oysters. Turbidity tests of the water around the dredge proved to the oil company engineers that the water there contained no more silt per cubic inch than was found in other reaches of the bay.

### Aerial Scenes Are Convincing

The dredges push through the bay bottom and suck up the loose silt through pipes which empty at a distance forming an island of silt away from the oysterbeds and gradually washing away down current—farther from the oysterbeds. The island of silt streaming from the discharge pipe was enough evidence to convince the oystermen that the oil operations were at fault.

To make the actual situation clear to the oystermen, the oilmen decided to make it graphic. This first was attempted with aerial stills of the area but these shots were inconclusive. Humble Oil Company engaged Channing Productions, Inc. to take aerial color motion pictures at varying altitudes to show the confined area of the silt island and the blue-color of the water around the dredge which proved it to be silt-free.

First hovering over the water at 50 feet, then climbing to 700 feet, cameramen in helicopters and amphibian planes were rewarded with ironical evidence. Scanning from a higher level with a polaroid filter, the cameras discovered that the oysterboats were stirring up dense clouds of silt—by propeller action and by the oyster dragnet scraping the bottom where the oysterbeds lay. Due to the oblique angle of view and the widening action of the silt trains, this muddying of the waters is not visible at waterlevel or from

an altitude under 100 feet. Shrimp boats likewise were exposed as silt-villains as they were mugged in motion dragging heavy seines over the bay basement while trawling for shrimp.

The tons of silt fouling the bay indicated that the seafood boats were but small fry agitators. Flying out over the Gulf of Mexico, the cameramen filmed the silt being hurled into the bay in the tides which invade through narrow inlets. This silt had reached the Gulf from the lengths of the Mississippi and now the Gulf was casting it into the shallows. Nature was the master rogue of the silt drama.

The sequences formed during what started as a short photographic record seemed to demand fuller treatment. Sequences on turbidity tests, maps of the area and scenic shots were added. A simple spoken narration and scenes of oyster dredging and shrimp trawling operations from water level and deck shots were worked into the chronicle.

Completed, the film was one the sponsor could confidently show to groups of oystermen, shrimp boaters and the State of Louisiana's Wildlife and Game Commission which presides over the fishing zones. Its educational content also makes it a general public relations feature, the sponsor believes.

### Helpful Hints from Producers

♦ Channing Productions passes along some production sidelights which will be of use to other film makers shooting from the sky: advisable to shoot at 32 fps with hand held cameras (while cameraman hangs by his pants in a vibrating helicopter); 90 degree turns over objects in water below change the polaroid filter's effective setting as the plane passes through its 360 degree circle—with both hands holding the camera, this necessitates two runs around the photo subject with filter altered on each run.

Furthermore: short focal length lenses, 25mm maximum, give the best results— with larger views accomplished by flying closer to the subject: keep extra magazines handy—threading in a helicopter isn't easy: one stop under exposure on KC film gives maximum saturation of the water that printing brings up to normal: removal of doors on helicopter and opening the co-pilot's window on planes in such areas is a must for clarity of image, integrity of hue: using aircraft as a movie crane improves approach and discovery shots.

## A Prize-Winning Slidefilm Aids Suggestion Plan

Sponsor: General Electric Co.

Title: *Everywhere You Look*, sound slidefilm, color; produced by Henry Strauss & Co.

★ To convince employees that valuable ideas are *Everywhere You Look*, the General Electric Company is showing a color sound slidefilm titled with that phrase to its entire payroll family. The film is designed to motivate employees to take positive action on their individual ideas and to train them to be alert to other ideas which abound in daily tasks.

General Electric thinks the employee suggestion idea is such a good idea that it has paid out \$5,000,000 in awards for employee advice in every field of operation. When these ideas resulted in increased production, better tool and equipment design, more economical purchasing, more efficient manpower use, the Company decided there must be more workable thoughts hovering over standard operations and locked in undecided minds.

The Company's suggestion plan

is liberal: up to \$25,000 can be won on a single idea; it is well administered: ideas are thoroughly investigated: submitters are kept in touch with progress along the way; public recognition is given award winners. Yet G. E. concluded that employees needed additional psychological priming.

Some way was sought to show the plan clearly to new employees, to encourage shy employees, to point to aid in problems of presentation, to rekindle disappointed employees. G. E. turned its persuasion project over to Henry Strauss & Co., producers of *The Inner Man Steps Out* and *All I Need Is A Conference*—film sparkers of G.E.'s Supervisory Development Program. The New York producer's show-how, *Everywhere You Look*, now is making its suggestions in 100 prints being shown throughout the organization.

Primarily aimed at staff personnel, the slidefilm also is indoctrinating supervisors. Although ineligible for awards, the supervisors (CONTINUED ON PAGE 62)

### SCENES LIKE THESE MOTIVATE EMPLOYEE INTEREST IN PROGRAM



Through this suggestion box pass the best ideas . . . they come from you.



An idea's not much good if you keep it lying around in your mind . . .



You've got to write it down, drop it in the suggestion box . . .



On the average, one of every three ideas submitted has paid off . . .



"If anything bothers you, let me know. I'm here to help you!"



"Do it Tom, come on . . . you can write it down right now."





Left) James L. Wolcott, executive vice-president of Pathe Laboratories, describes latest color film processing techniques at Pathe's "color clinic" for trade press.

## "Inside Story" Behind Films Colorful Future

**Pathe Demonstrates Good Public Relations as Laboratory Puts Out Welcome Mat for Trade Press With Talks and Tours of Facilities**

AT a press party last month, Pathe Laboratories, Inc. demonstrated the most recent developments in motion picture color photography and processing. Host James L. Wolcott, executive vice-president, explained that Pathe hoped newsmen would find a good deal of interest in the day to day operations of a big laboratory.

During the morning session, Pathe's guests were conducted on a tour of the lab, which is one of the largest in the country. In addition to the large battery of printing and developing machines which are the backbone of the business, Pathe has a machine shop about as large as a basketball court and full of practically every metal working machine known to man. Another operation which might not be expected in a film laboratory is a print shop with three Linotype machines. These departments are indicative of the self-sufficiency of the lab, which can do not only its main job of processing film, but a host of related services as well.

Some of the odds and ends of data which the newsmen learned were: Pathe is currently using some 13 developing machines (which cost



Photographer Frank Calebria checks exposure for model in color lighting demonstration during recent "color clinic."

\$75,000 to \$100,000 to build and install); the lab prints b w film at 100 feet per minute, color film at 200 fpm; developing machines run at 250 fpm; Pathe has reached a point where its gross volume of color work equals its b w work; developing solutions are so carefully controlled that differences in tem-

perature are limited to plus or minus  $\frac{1}{4}$  degree, and their chemical constituency is tested in a special laboratory almost constantly.

In the afternoon session, Pathe officials demonstrated examples of the latest results in Eastman negative-positive Pathecolor film. Clips, taken from films now going through

the lab, showed an excellent brilliance, clarity and "pleasing" color. They gave good evidence that many of the problems which in the past have beset neg-pos—difficulty in maintaining color balance during opticals, for one—have been licked.

Particularly interesting was the process of color correction. Despite chemical and electric machines of every description, color correction is best accomplished by the trained eye and judgment of an experienced technician. It is possible to express the average color balance of any scene on film, or any tiny part of a scene in degrees of absolute color and density, but no machine has yet been developed that can establish a pleasing "natural" color, and maintain it scene by scene, like the experienced human eye.

For instance, a tiny figure in an overall yellow-orange desert scene may move into an oasis which is all green. The figure must remain in balance, and what might "please" a set of sensitometer figures, would not please a film audience.

Pathe's color-correctors, which the lab believes are as skilled as any in the world, sit in a dark room and judge each film that goes through the lab.

The color-corrector looks at each scene and calls off key numbers to his assistant, who marks them down on a chart. This is then translated to a sort of "IBM-type" punch card which travels in the printing machine. At the exact frame where a change in density or color filter is required, the card triggers a mechanism which regulates the amount of light supplied and the proper filter to make the scene pleasing.

In our technical age, "pleasing" may seem a loose phrase, but no other can describe the process of satisfying film audiences as well. 📽

Measuring densities of color with aid of precise sensitometer.



Careful inspection of original negatives is Lutilla Lundrigan's part in assuring print perfection.



Preparing color filters is Alfred Casale's job during critical phase of laboratory processing.







### *"Milk for the City"*

Everyone in New England is a potential customer. Consequently this film was designed to reach everyone in the marketing area, through television, theatres and the usual non-theatrical distribution channels.

**H. P. HOOD & SONS**



### *"Exit Grasshopper"*

Through the integration of product demonstration with good film entertainment, public relations and sales promotion both get a solid pay-off.

**SHELL CHEMICAL CORPORATION**



### *"Your Voice Is You"*

No other medium can help a man so much in job performance—nor instill so well in a man a good attitude towards his job and the company he works for.

**NEW YORK TELEPHONE COMPANY**



### *"The Canada Goose"*

Most people will not read written material on conservation, but they will watch with intense interest a motion picture on the subject . . . and they will remember what they have seen.

Received 1954 National Award from the National Association of Conservation Education and Publicity.

**DUCKS UNLIMITED**



### *"The American Road"*

For an important anniversary occasion the history of a company can be brought to life through the film medium without "stagey" re-enactments.

**FORD MOTOR COMPANY**

# MPO

## PRODUCTIONS, Inc.

**15 EAST 53rd STREET**

**NEW YORK 22**

**MURRAY HILL 8-7830**

**Some recent MPO productions which successfully met client objectives.**



### *"The New Mobil Premier"*

. . . to introduce a new product to the trade and to the public—the motion picture delivers the most powerful impact of all media.

**SOCONY-VACUUM**



### *"The Hereford Heritage"*

A good working relationship between client and MPO is exemplified by the above picture—Larry Madison receiving "Oscar" of appreciation from the sponsor for a job well done.

**AMERICAN HEREFORD ASSOCIATION**



### *"Decision for Chemistry"*

To date within a period of 12 months, a total audience of 30,677,769 persons has been reached.

**MONSANTO CHEMICAL CO.**



### *"Out of the North"*

One of a series which has proven to dealers that a good public relations film program will pay off with increased sales. To date eight national and international awards received.

**AMERICAN MOTORS  
(Nash Motors)**

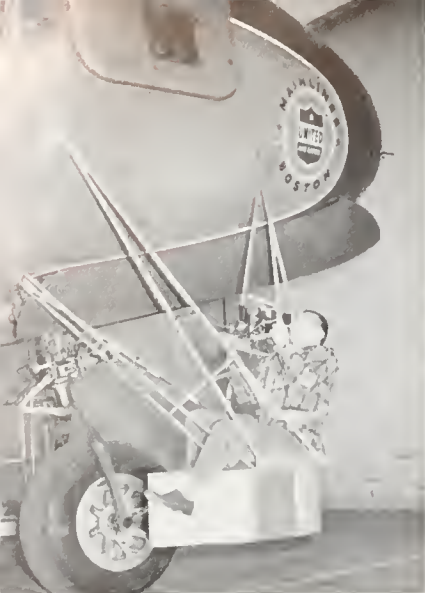


### *"The American Farmer"*

One of MPO's many award winners for 1954, this is the fifth in Ford's "Americans at Home" series—one of Ford's most valued public relations activities.

**FORD MOTOR COMPANY,**





Cameraman Ed McGlone focuses camera on outtrigger where it will ride below a DC-6 Mainliner used in filming "Flying Colors." (story below)

### "Pushbutton" Maintenance Shown in United Air Lines Release

♦ Having won national audiences and contest awards with films of its transports in action, United Air Lines now has sponsored a motion picture emphasizing the ground work which keeps Mainliners sky-worthy.

*Flying Colors*, a 16mm color film, tells this story in dramatic scenes taken at the sponsor's San Francisco "push button" maintenance base. The camera follows a DC-6 from the moment of its arrival at the overhaul dock through "tear down" for 2,000 maintenance checks, and subsequent "build-up" for flight testing and return to service.

Plotted to interest casual viewers and the mechanically minded, *Flying Colors* was produced by Cate & McGlone, the Hollywood firm associated with United's earlier prize-winning films. Bernard Koyvat, promotional advertising manager for United, supervised the production. Prints for free showings before groups are available from the company's sales offices in 80 cities.

### Du Mont Lab's Growth Pictured in "A Story of Television"

★ With a generation already visually weaned on the cathode tube and heading into high school, the television industry is beginning to evaluate itself in historical terms. A motion picture version of the birth and astounding growth of "modern" television is the autobiographical matter of *A Story of Television*, sponsored by Allen B. Du Mont Laboratories, Inc.

Produced under the direction of the Du Mont public relations department, the 11-minute pictorial history is being circulated to Du Mont distributors, dealers and service organizations as a sales promo-

# What's New in Business Pictures

PROMOTION • SALES TRAINING • SUPERVISION

tion. It initially was shown to clubs and colleges in Greater New York and Westchester and is now being offered (through distributors) to clubs, churches and schools nationally.

Marking 1916 as the true debut of television as we now know it, *A Story of Television* ranges to earlier dates to portray the career of tv pioneer Dr. Allen B. Du Mont and the development of the Clifton, New Jersey laboratories which bear his name.

Depicted are Dr. Du Mont's early experiments with a cathode-ray tube that could be manufactured at a reasonable cost and that would last for thousands of hours. During these experiments, the film relates, Dr. Du Mont conceived the basic principles

of radar. Upon a security request from the United States War Department, the inventor withheld his patent application. But the cathode-ray tube became a practical reality.

Dr. Du Mont founded his company in 1931, cradling his video infant on a lab bench in a converted garage in Upper Montclair, N. J. The first Du Mont telecasting was conducted over W2XWV in Passaic, N. J. and the first net efforts were programs between WABD, New York, and WTTG, Washington, D.C.

The film details Du Mont's first all-electronic television receivers, placed on the market in 1938; the war-time shift to mass production of cathode-ray instruments and radar equipment; the post-war emergence of the new national habit,

### Jack Lacy Inspires Salesmen With "Hitting Hot Buttons"

♦ Jack Lacy, a salesman's salesman, now is fanning sales-training flames with Elmer Wheeler, incendiary star of *Selling the Sizzle*. The Wheeler film is being joined on the Ideal Pictures, Inc. syndicated roster by *Hitting Hot Buttons*, a new 15-minute color subject in which Lacy divides the sale into three basic steps: approach, presentation, close.

Two years and the experience of 3000 salesmen went into the production of this sales fire-builder. During the past two years Ideal has been availing sales chiefs of Wheeler's 23-minute color *Sizzle*.

Jack Lacy also has released a series of five sound slide-films which constitute a complete training program. Each lesson consists of a color slide-film, a long playing record with an individual instruction booklet and quizz for each salesman. This course is offered for rental lesson by lesson or for sale as a unit.

For rental and sales details on the training films contact Ideal Pictures, Inc., 58 East South Water Street, Chicago, Ill. or Ideal's regional offices.

\* \* \*

### McGraw-Hill Text-Film Reviews Everyday Supervisory Problems

♦ Managers and supervisors may better cope with everyday employee problems supported by a new series of sound filmstrips for industry available from McGraw-Hill Text Films.

Typical of the series is *Complaints*, (or the Case of the Reddened Eyes). This film tells the sad story of Joan who suggested the plant install new lights. Two days after the lights were working, Joan almost wasn't; the new lights hurt her eyes. Using the case-study technique, this film, like the others in the series, winds up facing the real life supervisor with "what would you do?"

The entire series is correlated with Lawler's *Supervisory Problems in the Plant*. Other titles in the series are: *Communications* (Case of Ben's Problem Workers), backed on a record with *Induction Training* (Case of the Quick Turnover), *Leadership Techniques* (Case of Tim's Three Choices), backed with *Counseling* (Case of the Absent Clerk), and *Discipline* (Case of the Reluctant Electrician), backed with *Complaints*. These think-it-out-yourself visuals vary in length from 18 to 39 frames.

For details on securing prints, write to Text-Film Department, McGraw-Hill Book Company, Inc., 330 West 42nd St., New York 36, N. Y.

## a message of interest to:

*Motion Picture Producers, Distributors, Advertising Agencies, Sponsors, Film Libraries, TV Film Producers and Distributors . . .*

ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film—from initial release to the last booking—is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is only one of the services we offer to users of film. But we feel it is the most important, because its objective is to start prints off right and keep them in good condition longer. It is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in film. When you order prints, don't forget to include "PEERLESS TREATMENT" in your purchase order.

And, if you have film that has become "hurt" or "tired"—scratched, edge-nicked, brittle, warped, or just dirty and oily, call on Peerless service to salvage it—not only your prints, but also your negatives and originals.

**PEERLESS**  
FILM PROCESSING CORPORATION  
165 WEST 46th STREET, NEW YORK 36, N. Y.  
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

# new slide-and-filmstrip projector by Kodak



*Kodaslide Signet 500 Projector,  
Filmstrip Model...*

completely new, with the smoothest... surest...  
fastest... film-advance ever designed!

## It's new... all new...

a projector that in virtually every detail of its construction represents startling advances in design. Six of these important Signet features are detailed below—among them, the remarkable Geneva movement for smoother-than-ever filmstrip showings. Check over the details here... then see this brilliant new projector for yourself at your Kodak Audio-Visual Dealer's. Just mail the coupon for his name and address.

**1. Brighter, Sharper Pictures**—Superb Kodak Ektanon Projection Lens ( $f/3.5$  or  $f/2.8$ ), Lumenized lens-and-condenser system, aluminized glass reflector, and 500-watt lamp add up to amazingly bright, evenly illuminated pictures. Projection is so brilliant that in most cases there's no need for room darkening!

**2. Smoother Operation**—The Kodaslide Signet 500 Projector has the famous Geneva movement—a precision mechanism that advances each frame in *smooth* sequence... so fast, viewers can hardly see the transition. No jumping, no jerking. Nylon gearing

provides positive, quiet action... assures amazingly long life. Film is handled gently by the filmstop mechanism—glass pressure plates separate before filmstrip can move.

**3. Faster Setups**—Drop-in loading ends fuss because the easy-to-get-at sprocket engages the filmstrip *immediately*. Special framing lever makes centering fast and accurate. Rewind device permits quick refiling of films.

**4. Cooler Operation**—Operation is cool and safe because the special *impeller*-type blower delivers a far greater volume of air with less noise than formerly obtainable. Thick heat-absorbing glass protects film. And the mul-

tiple aluminum baffle system cools both projector and film.

**5. Automatic Leveling**—Individually spring-loaded front legs snap into position, automatically compensating for unevenness. Back leg adjusts for aligning picture on screen.

**6. Top Versatility**—The Signet 500 adapts easily to use as a  $2 \times 2$  slide projector! Simply remove the filmstrip mechanism and slip in the slide-film changer *included with the projector*. The complete slide-and-filmstrip projector is just \$98 (with  $f/3.5$  lens).

*Price subject to change without notice.*

**EASTMAN KODAK COMPANY**, Dept. 8-V, Rochester 4, N. Y.

11-47

Please send me the name and address of my nearest Kodak Audio-Visual Dealer and further information about the new Kodaslide Signet 500 Filmstrip Projector.

NAME \_\_\_\_\_  
ORGANIZATION \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
(Zone)

**Kodak**  
TRADE MARK



# In the PICTURE PARADE

NEWS ABOUT PICTURES AND THE PEOPLE WHO MAKE THEM

## "Opportunity On Wheels" Cuts Loose on the Sales Highway

♦ Speeding toward 300 special screenings in the United States—plus one Hawaiian showing—is the under-three-months mileage record of *Opportunity On Wheels*, color sound slidefilm sponsored by Martin-Senour Paint Company, Chicago.

The 20-minute film on automotive paints and finishes is presently scheduled to be seen by approximately 2,000 automotive jobbers and their salesmen throughout the nation. Forming the primary distribution organization for Martin-Senour's automotive paint line, these men will see the new film through screenings conducted by a staff of 29 territorial managers.

After the distribution indoctrination phase, *Opportunity On Wheels* will speed out to the ultimate user—the "man behind the spray gun."

*Opportunity On Wheels* was produced by Sarra, Inc., Chicago, and features Robert Trout, CBS newscaster, as narrator. The sales promotion slidefilm frames the paint story through lab, manufacture, and refinisher's shop.

Sarra, Inc., is producing two other sound slidefilms for Martin-Senour to be used on the sales training-promotion road.

## Pepsi's "Perils of Lurine" Pushes Pop Sales at Drive-Ins

♦ Evoking shades of Pearl White is a new 1-minute, 58-second animated color cartoon sponsored by Pepsi-Cola Company. *The Perils of Lurine*. The thimble comedy is being offered to motion picture exhibitors to fan the sale of ice cream, candy, popcorn and especially soft drinks during the customary double feature refreshment break at drive-ins.

*The Perils of Lurine*, produced by Brandt Enos Associates, New York, is an ink parody of *The Perils of Pauline* and similar oldtime thrillers in which Pearl White and other cliff-hangers made early motion picture history. A penline hero, heroine and villain, nagged by a gag commentary and piano accompaniment, chase their way into a 20-second sales message climax.

## Story of Merion Bluegrass Told in 16mm Color Picture

♦ The life and times of a new type of commercial grass is told in *Merion Bluegrass—Its Discovery and Development*, a 16mm color film

sponsored by the Merion Bluegrass Association.

The 12-minute picture traces the discovery of the new Merion bluegrass on the 17th tee of the Merion Golf Club, Ardmore, Pa., to its present-day use. Sequences cover scientific breeding, planting, growing and seed harvesting on the West Coast. Other sections portray the grass' use on athletic fields, golf courses, home lawns.

The film is loaned free (except for return transportation) from the Turf Research Foundation offices at 208 S. La Salle St., Chicago, Ill. and 101 Park Ave., New York 17, N. Y. Prints can be purchased for

\$75.00 each, plus \$8.65 for film can and permanent fibre mailing and carrying case—or a total of \$83.65 f.o.b. Chicago.

## Life's "World We Live In" Shown in Wide-Screen Form

♦ Life Magazine is traveling a lecture and film unit throughout the country this year, and by next summer expects to have played in over 150 cities.

Called *Lecturama*, the unit is headed by narrator David Hardy and contains a portable screen, 30 feet wide, 16mm sound projector, and four slide projectors.



Herb Parsons, noted exhibition shooter, appears in new Olin film.

## Arms Division of Olin Company Sponsors Two New Pictures

♦ Two new films are now in production for the Arms and Ammunition Division of Olin Mathieson Chemical Corporation.

One, as yet untitled, will be a 30 minute color film featuring Herb Parsons, the "world's greatest exhibition shooter." Production of the film is under way at Sound Masters, Inc.

Another Olin Mathieson color film soon to be released is *The White Tailed Deer*, with production by RKO-Pathe, Inc.

Olin Mathieson's Arms and Ammunition Division manufactures Winchester rifles and shotguns and Western ammunition. The films will be offered to sporting groups, men's clubs, civic groups and television stations free of charge.

## Alcoa Briefs Sales Force with Slidefilm on PR Function

♦ *Public Relations—Its Story*, a new color slidefilm, is being used by the Aluminum Corporation of America to explain the function and advantages of a public relations department to sales employees.

Produced by Kling Studios, Inc., Chicago, the program translates ideas and thoughts by means of abstraction supported by narration and musical background.

## "What Makes A City Great" Sent Overseas by U.S. Info. Service

♦ International showings of *What Makes A City Great*, a 10-minute Kodachrome theatrical tv film made for the Greater New York Fund, are being offered by the United States Information Agency. The Agency's information centers throughout the world have requested films on American public service organizations for distribution to foreign professional, medical, public health and welfare associations.

Produced by Transfilm Incorporated for the New York Fund, the film has been entered for awards in a number of national and international film festivals.

Since 1946...

DE FRENES

Company



1909 BUTTONWOOD STREET • PHILA. 30, PA.  
RITTENHOUSE 6-1686

Producers of Fine  
Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND  SYSTEM

# SALES • SERVICE • RENTALS



THE WORLD'S MOST COMPLETE ASSORTMENT  
OF PHOTOGRAPHIC EQUIPMENT FOR

## T.V. and Motion Picture Studios



New **PROFESSIONAL JUNIOR**  
Adjustable wood **BABY TRIPOD**  
—for Prof. Jr. friction  
and geared heads

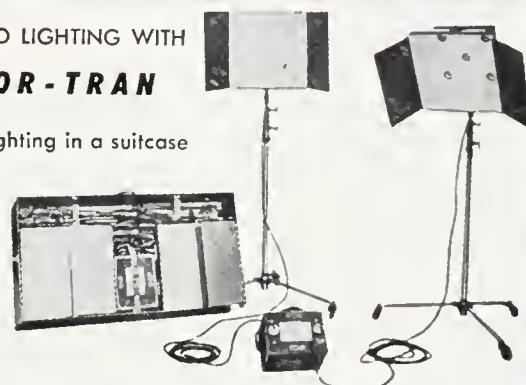
**FAMOUS**  
"controlled  
action"  
**SMALL GYRO**  
TRIPOD

Has substantial shoe and spur  
Measures from floor to flange  
25" extended —17"  
collapsed. **\$75**

Two speeds—slow and fast  
—for both panning and tilting.  
Helps you capture fine scenic views  
and fast-moving sports events. Espe-  
cially recommended for 16mm Mitchell,  
16mm Maurer, B & H Eyemo  
and similar cameras. **\$600**

### PACKAGED LIGHTING WITH **COLOR-TRAN**

—studio lighting in a suitcase

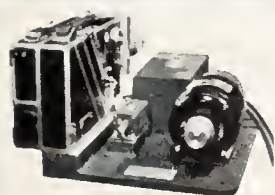


Imagine being able to use two 5000 watt units  
on a 30 amp. fuse — **COLOR-TRAN** will do it!  
Kit contains 2 light heads, 2 Superior stands and  
proper size **COLOR-TRAN** converter to match.  
Packed in compact case.

Senior Kit  
**\$237.50**

Other style  
kits available.

Write for **COLOR-TRAN** Catalogue.



### STOP MOTION MOTOR FOR CINE KODAK SPECIAL

Runs forward or reverse, 110  
AC synchronous motor with frame  
counter. May be run continuously  
or for single frames. Camera  
mounts without special tools.

**\$550**

Also available — Stop Motion  
Motors for 16mm—35mm B & H,  
Mitchell and other professional  
cameras.

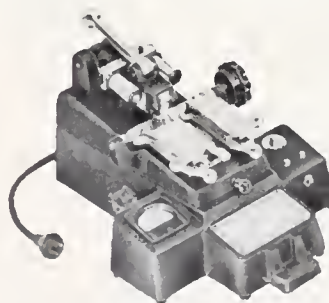


### ELECTRIC FOOTAGE TIMER

Dual model for both 16mm  
and 35mm. Large white num-  
erals on black background. Accu-  
rate reset dial. Switch controlled  
by operator, who selects either  
16mm operating at 36 feet per  
minute—or 35mm operating at  
90 feet per minute . . . or both  
in synchronization. **\$95**

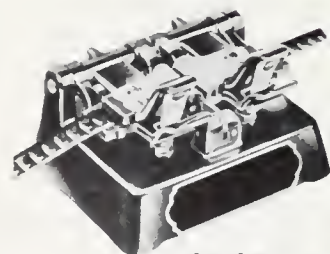
Single model, either 16mm or  
35mm **\$45**

### presto-splicer GIVES PERMANENT SPLICE IN 10 SECONDS!



Especially good for splicing magnetic  
film. Butt Weld type for non-perforated  
or perforated film. 16mm, 35mm or  
70mm. **\$547.80**

16mm or 35mm models—  
for perforated film.



### GRISWOLD HOT FILM SPLICER

Model R-2 for 35mm silent and sound  
film. Precision construction makes it easy  
to get a clean, square splice with accu-  
rate hole spacing. Nothing to get out of  
order. **\$65**

Also Bell & Howell 8mm, 16mm and  
35mm Hot Splicers and B & H Labora-  
tory model Foot Splicer.

\*9.5mm Lenses in 16mm C mount. 18.5 (extreme wide angle-flat field) Lenses  
available in mounts for all 35mm Motion Picture Cameras. \*PHOTO RE-  
SEARCH Color Temperature Meters. \*Electric Footage Timers. \*Neumade  
and Hollywood Film Company cutting room equipment. Griswold & B.&H.  
Hot Splicers. \*DOLLIES \* Bardwell-McAllister, Male Richardson, Century and  
Calumet lighting equipment. Complete line of 16mm and 35mm Cameras.

FRANK C. ZUCKER  
**CAMERA EQUIPMENT**  
1600 BROADWAY NEW YORK CITY



## Seagram Promotes Tourist Sale With Bermuda Film Showings

★ Americans who bask in Bermuda have another tourist advantage. When they head home, the law allows them to cart along one gallon of duty-free liquor. Joseph E. Seagram & Sons, Ltd., of Montreal, is using the celluloid sell to make sure these vacationers select the correct souvenir.

Seagram has been making its broad hint with 25 *Under Par*, a golf championship film shown during social interludes at 11 Bermuda hotels. Supported by posters, dinner announcements, menu footnotes, newspaper ads, Seagram mixers, and matchboxes, the film marked Seagram departure from the folder-brochure league in which the Bermuda liquor competitors had been content to play.

Audio-visual punch is nothing new to the Seagram sponsorship which has been fathering films and slides for some time. But the Bermuda bit was an innovation in that area and developed from outside suggestion. Seagram and its agency, Irwin Vladimir & Co., accepted the idea from Eugene Demick, president of Bergen Motion Picture Service, Teterboro, N.J. This service is handling the promotion and presentation of an exciting 1952 color-sound filming of the annual Canadian Open Golf Championship, an event sponsored by Seagram since 1936.

Because the Bermudan tourist play centers in the hotels, Demick borrowed their ballrooms for Seagram movie theatres. Projectionist reports on audience reaction and attendance at eight hotels (some 1500 viewers from March 15 to September) justified extending the matinees to 11 hotels. Now Seagram is mapping a promotional film "chain" in Nassau, the Virgin Islands, and possibly Acapulco, Mexico.

## Hurricane Havoc Is Filmed

♦ The shrewish handiwork of Carol and Edna—two of the most destructive hurricanes to whip the New England coast in many a moon—is being recorded in a motion picture sponsored by the General Adjustment Bureau, New York insurance adjusters.

Working on location northward from Montauk Point through Rhode Island and parts of Massachusetts, camera crews of John F. Ward Associate Productions, New York City, are filming the millions of dollars worth of property damage wrought by these storms and the rehabilitation efforts.

# ○○○ *on the* Production Line

## Revised "Tel 'N Sell" Package Ready for General Distribution

★ Pending the development of video-phones as a person-to-person communicator, there is still plenty of need for training in standard telephone skill in the sales world. *Tel 'N Sell*, a package telephone training meeting, originally produced for the Minnesota Mining & Manufacturing Company by The Jam Handy Organization has been revised for general distribution by The George Renter Organization, Inc., of Chicago.

The field-tested package teaches its audience how to use the telephone to make sales, increase the order, get appointments for salesmen, help with delivery problems, how to make the voice box a com-

mercial asset instead of a customer-killer.

Taking its name from the title of a 12-minute sound slidefilm which is its major audio-visual component, the *Tel 'N Sell* package has been designed to apply to any company's sales training curriculum.

Slidefilm dramatizations show how good will and sales depend on telephone technique. Trailer frames conduct a quiz to test the sales audience on points made in the presentation and to stimulate discussion of local situations. Helping the meeting leader is a guide which explains how to set up the projector, screen, charts, how to arrange for audience seating and comfort.

Charts, bulletin board pictures, phone cradle "Tel 'N Sellagrams"



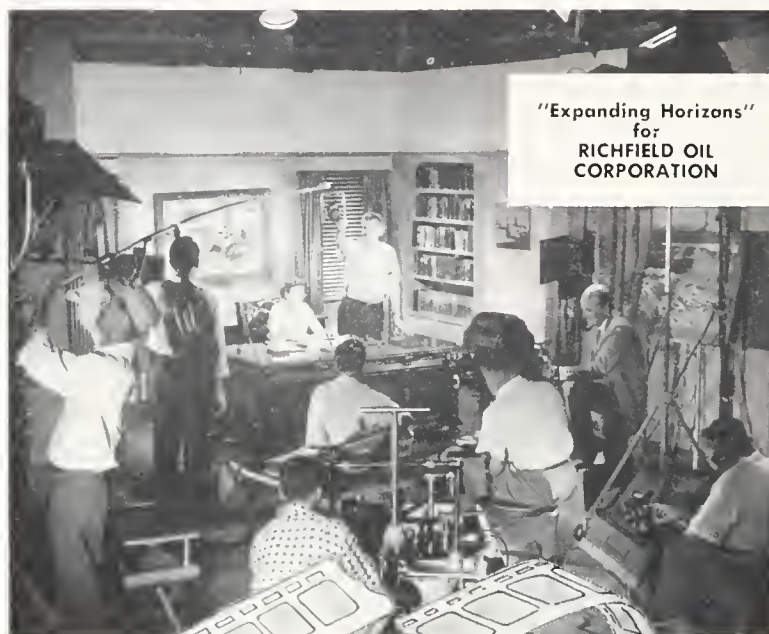
Slam-m-m goes the phone and a sale is lost... a scene in "Tel 'N Sell".

and a desk calendar handout all function with the slidefilm to school personnel in phone-craft. The charts confront the audience with such homilies as "Ask as you'd be asked; answer as you'd be answered," and "Nobody ever won an argument with a customer."

Illuminating these points, the slidefilm shows how to turn a prospect into a customer with courtesy; how immediate answering and proper connection builds good will; the magic of "Thank You;" how to avoid the four "imps"—impatience, impulsiveness, impertinence and impudence.

*Tel 'N Sell* places its how-to-do-it images in a larger picture: the full importance of the telephone in the company's total activity. It reminds personnel of the time, effort, money expended by the company to make the phone ring. Viewers are shown that behind the phone call are product research, engineering, manufacture, man-power, promotion. When the phone rings, *Tel 'N Sell* tells its sales audience, the entire company effort is about to pay off. It's up to the representative who picks up the receiver to see that the call does pay off.

Produced at an original cost of \$15,000, the revised training package is now available for \$165.00 from The George Renter Organization, Inc., 150 East Ohio St., Chicago 11, Ill.



## Business film producers for twenty-nine years

Slide films • Motion pictures • Films for TV

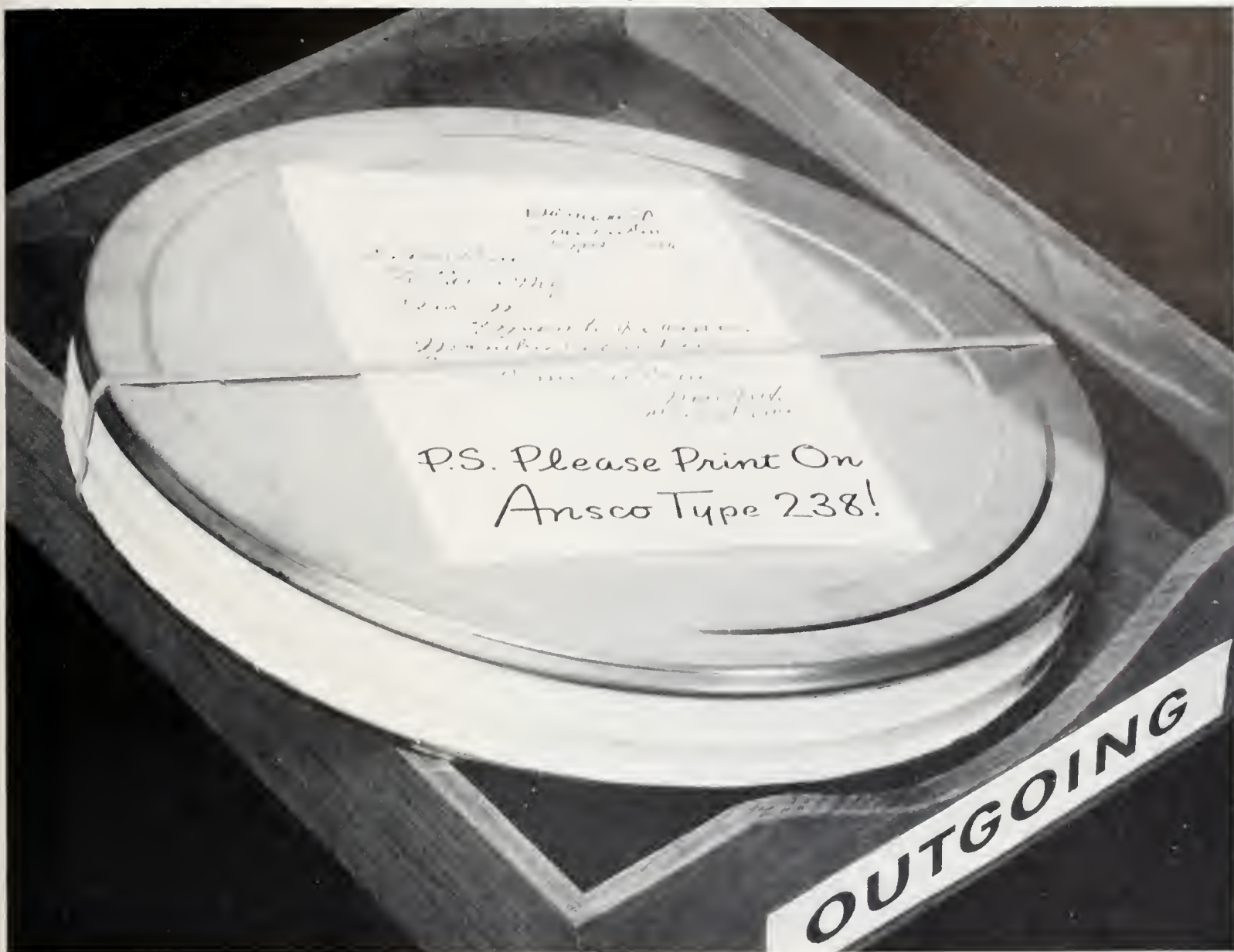
Frederick K. **Rockett** Company

6063 Sunset Blvd., Hollywood 28 Hollywood 4-3183

## Bell & Howell Gives Sound Instructional Film to Buyers

♦ Practicing what it commercially preaches, Bell & Howell Company is sending a short sound motion picture with each of its magnetic recording projectors to teach the purchaser how to use the machine.

The purchaser watches the movie and listens to the sound track. The track tells him how to flip the right switches to record his own voice magnetically on the same film. The recording is made on a stripe of magnetic material adjacent to the regular sound track. Magnetic recordings can be erased and re-recorded as often as desired.



## How you can get “*original*” quality in your 16mm color release prints

For an audience impact that impresses every viewer with your movie-making skill, be sure your release prints are on a film that *truly duplicates* your original Ansco Color 16mm Duplicating Film, Type 238.

Ansco Type 238 is especially designed to give the most faithful reproduction of 16mm color films. You can count on it for a “smash hit” presentation of your fine work because it assures you of:

TRUER COLOR REPRODUCTION  
SHARPER DEFINITION  
CLEANER, WHITER WHITES  
HIGH-FIDELITY SOUND

Acquaint yourself, today, with this superb duplicating film. Authorize your laboratory to make up your next order on Ansco Type 238 and you'll be convinced it's the finest.

# Ansco

Binghamton, N. Y. A Division of General Aniline & Film Corporation. “From Research to Reality.”

Specify  
Ansco Color  
16mm  
Duplicating  
Film  
Type 238





**A**LWAYS a company to do things in a big way, Calvert Distillers Corporation this year chose the panoramic filmstrip technique to aid live speakers in the presentation of its Fall 1954 advertising, sales promotion and merchandising campaign to salesmen and distributors across the country.

Titled *Powered for Progress*, the visualized presentation utilized color projection on three screens to illustrate the commentaries of six top company executives. Although the screens changed in intricate pattern, speakers controlled the changes by means of a single push-button. This control enabled each executive to ad lib at will, thus personalizing his presentation.

#### Six Crews in the Field

Six complete Pan-Screen set-ups—projectors, screens and control—were employed in simultaneous showings in the field by six visual crews, each serving with a Calvert executive. All equipment for the promotional presentation was furnished by the producer, Training Films, Inc., of New York, whose staff also trained the company men in its operation.

Initial presentation of the Calvert show was made before 150 state and divisional managers and wholesale executives at the Belmont Plaza Hotel in New York City. Top executives participating were Edgar E. Guttenberg, vice president; Walter C. Houghton, Calvert advertising manager; Benjamin D. Frost, advertising and sales promotion manager for Carstairs Whiskey; Nathan Ames, sales promotion manager for Calvert, and Leonard Asher, assistant sales promotion manager.

#### Theme Presentation Developed

Mr. Guttenberg opened the show, sounding the theme of the company's new promotional campaign—*Powered for Progress*—which was developed on the 30-foot screen. Thereafter appropriate executives handled picture sections describing advertising, promotional and merchandising efforts being put behind the company's three leading brands.

Mr. Guttenberg reappeared with a picturized report on the results of a national survey by Lennen and Newell (advertising agency for Carstairs and Calvert Reserve) to deter-

## Calvert Uses Pan-Screen

DISTILLER PRESENTS PROMOTION PROGRAM ON 30-FOOT SCREENS

mine what Americans really want in a whiskey. He demonstrated, screenwise, the philosophy that lies behind Calvert Reserve's current advertising and showed the development of the slogan "Smoother Going Down." Mr. Ames wound up the

show with a pictorial presentation of the sales promotion pushing this brand.

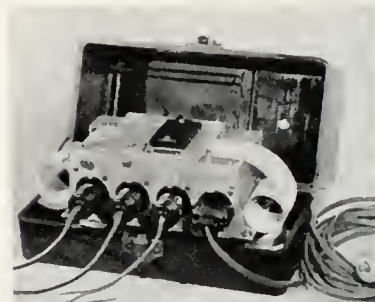
Highlights of the Pan-Screen presentation, which comprised 536 frames projected by three synchronized 1000-watt projectors, were panoramas of Lord Calvert's "Men of Distinction" ads for the past 10 years, 24-sheet posters, bar canopies and back-bar displays.

#### Use Flexible "Build Up"

Full advantage was taken of the flexible intermittent film-advance which enabled speakers to build up elements of ads in a succession of

single-screen changes—to pop a Carstairs mirror into a girl's outstretched hand, to show a casual passer-by being drawn into a package store by Calvert window displays and door signs.

The New York showing was the first of 50 presentations made within a three-week period before more than 3,000 district salesmen in Baltimore, Boston, Chicago, Dallas, Denver, Los Angeles, Louisville,



Automatic advance mechanism above changes scenes in predetermined patterns on wide screen program.

Miami, Newark, New Orleans and San Francisco.

The entire production and all field presentations were under the supervision of Bernard Derringer, Calvert's assistant merchandising manager. Mr. Derringer reported:

"This was the best presentation of its type that Calvert ever had. It fully accomplished its purpose of exciting its audiences and enlisting the salesmen's enthusiastic support of Calvert's fall drive. We have found out that how you show is as important as what you show. Calvert feels that this Pan-Screen presentation more than did justice to our huge advertising and promotion expenditure for this period."

\* \* \*

#### Zonolite Boosting Insulation With 18 Filmed Theatre Ads

♦ Taking advantage of the ready-made audience in local theatres, the Zonolite Company of Chicago is building an impressive supply of motion picture commercials to bring its home insulation story to the public. Five new Ansco Color "shorties" released through A. V. Canger Film Service, Inc., Independence, Mo., bring the company's dealer-aid film total to 18.

Zonolite dealers now using movies through one of the five distributors of the Association of Theatre Screen Advertising Companies can request the Zonolite films for use in their regular scheduled programs.

The films illustrate the various building material dealer services and show the home owner how easily he can insulate with Zonolite.

# TRI-ART COLOR

CHOSEN AS THE FINEST...BY THE FINEST!

- 35mm color release prints
- Kodachrome printing
- 16mm Kodachrome enlarged to 35mm color
- 35mm filmstrips

Let our Tri-Art Color Specialists show you how to make prints that will do a better selling job.



245 WEST 55th STREET, N.Y. 19, N.Y. • PLAZA 7-4580

For Complete Information on Any Phase of Color Or Block & White Printing Fill in Coupon and Mail.

#### Tri-Art Color Corp.

245 West 55th Street, New York 19, N. Y.

Gentlemen:

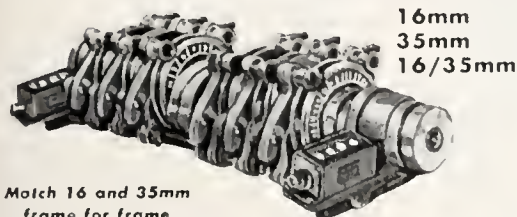
Please send me more information on \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City & Zone \_\_\_\_\_ State \_\_\_\_\_



# ONE-STOP SOURCE for FILM PRODUCTION EQUIPT.

## HOLLYWOOD<sup>STUDIO</sup> SYNCHRONIZERS



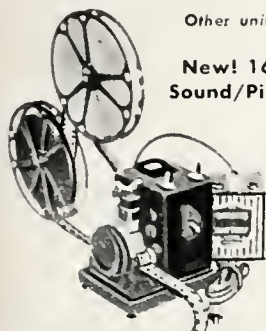
Match 16 and 35mm  
frame for frame

40 frame rollers (1 linear foot) • Veeder-root setback counter • Undercut sound track and picture rollers and guides • Precision needle bearings for free running • Calibrated adjustable frame dial on stabilized, counter-balanced weighted frame • "Swing-away" guide arms • Fingertip release • Precision machined interchangeable parts allow flexible add-a-unit feature.

16mm—2 gang \$127; 3 gang \$160; 4 gang \$192  
35mm—2 gang \$145; 3 gang \$177.50; 4 gang \$210  
16/35mm Comb—1-35 & 1-16 \$185; 1-35 & 3-16 \$240

Other units available upon request.

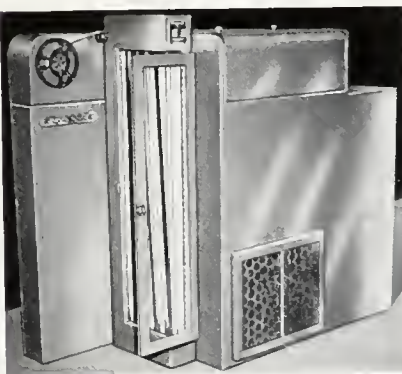
### New! 16mm HOLLYWOOD JR. Sound/Picture Continuous Printer



Now used by Labs., Producers, Distributors, Schools, etc. Prints from negative, positive, Kodachrome or Ansco color. Exposure meter controls light density; curved printing head—separate apertures. Printing lamp operates from 7 1/2 volt dry cell. Capacity 400'. F.O.B. Hollywood . . . \$167.50

POWER PACK AVAILABLE for steady printing lamp current supply. Converts 110-120 volt AC to DC at proper voltage; f.o.b. L.A. \$39.50

## NEW ULTRA-RAPID *Bridgomatic* FILM PROCESSING EQUIPMENT 16mm PROCESSOR



Bridgomatic R-TV, 52" high x 47" long x 30" wide—  
one of 12 models, including color machines.

for TV Stations, Industrial  
Producers, Photo-finishers,  
Microfilers, Colleges,  
Small Labs., etc.

- Entirely automatic, requires little attention and no special skill.
- Develops your film within minutes after the shooting.
- Protects your precious negatives and soundtracks and clean dries in minutes.
- Assures sharp, clear, permanent image.
- Daylight operation—no darkroom required.
- Requires only 100' leader—clears machine in 3 minutes.
- Built-in air pump for squeegee blow-off and agitation. Thermostatic control for pressure spray jets.
- Recirculating pump, agitation for bleach, clear and second developer.
- 3 speeds for different film emulsions.
- Stainless steel tanks with water jackets.

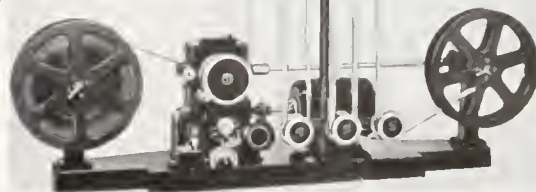
WRITE FOR ILLUSTRATED BROCHURE

Among recent Bridgomatic purchasers are

U. S. Army, Frankford Arsenal, Philadelphia, Pa.  
A. I. Dupont Inst. (Nemours Foundation), Wil., Del.  
U. S. Naval Microfilm Laboratory, Washington, D.C.

A PRODUCT OF FILMLINE CORP.

MOY 16 & 35mm  
EDGE NUMBERING  
MACHINE



## IDENTIFIES FILMS INSTANTLY

Save many man hours now lost  
classifying films without titles

The Moy edge numbers every foot of 16 and 35mm film and simplifies the task of checking titles and footage. Replaces cue marks, perforations, messy crayons, punches, embossing and other unsatisfactory methods which mutilate film. Work prints showing special effects, fades and dissolves require the numbering to keep count of the frames cut or added. Multiple magnetic tracks in Cinema-Scope stereophonic recordings make edge numbering mandatory.

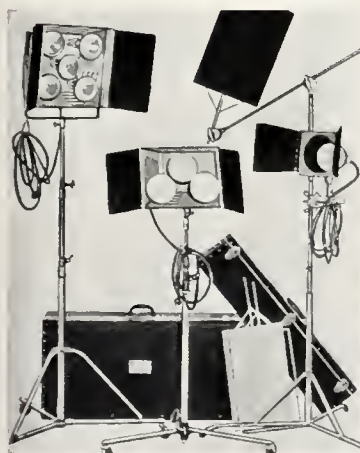
Among recent purchasers are

Columbia Broadcasting System, N.Y.  
Moody Bible Institute, Los Angeles  
American Optical Co., Buffalo, N.Y.  
Cinerama Productions, New York

WITH NEW, IMPROVED  
INKING SYSTEM

\$2475

## COLORTRAN'S NEW COMBINATION KIT



All Hollywood  
Type Control  
included in this  
Newest Kit of  
ColorTran's  
Famous

### "Packaged Lighting"

ColorTran replaces heavy, cumbersome, expensive equipment. Ideal for studio and location shots . . . "a studio in a suitcase."

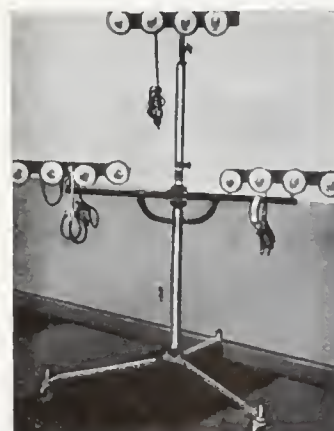
Imagine being able to use 5000 watts of light from ordinary house current. This New Combination Kit includes Senior ColorTran Converter, Senior Groverlite with Senior Stand, Junior Groverlite with Junior Stand, "750" Spot with two diffusers, gator grip spot clamp, complete Gobo stand with Flag and Net. Compactly packaged in two fibre cases, easily portable. Complete . . . \$293.75

Other ColorTran Kits available. Write for ColorTran Catalog

## BARDWELL & McALISTER MULTIPLE STRIPLITES

For Spot  
or Flood

EXTENDS  
from  
4 to 15 ft.  
high



For indoors and out-  
doors. 3 Striplites,  
each with 4 swivel  
sockets and switch,  
holds twelve 150W  
R40 lamps—totaling  
1800W illumination.  
Folds compactly in-  
to portable size.  
Tripod stand has  
two folding 1 1/4" tubular steel arms 28" long, to which striplite  
lamp heads are attached. Each head measures 2" long x 2 1/4"  
x 3" high; includes weatherproof cable and plug. Rolling stand  
has three 4" rubber tired casters. Can also be used with Color-  
Tran converters. Excellent condition. Original U. S. Government  
Cost \$180; Priced at a fraction of its original cost... Only \$29.50

Same with One Striplite, holds four 150W projector lamps \$22.50  
Multiple Striplite Lamp Heads Only . . . \$ 4.95  
Telescopic Tripod Stand Only with 3 brackets . . . \$19.95

"The Department Store of the Motion Picture Industry"

# S.O.S. CINEMA SUPPLY CORP.

Dept. N, 602 WEST 52nd STREET, NEW YORK 19, N. Y.

Phone: PLaza 7-0440

Cable: SOSOUND







Duncan Hines, a new TV star.

#### TV Viewers to "Dine" with Duncan Hines in Sarra Series

♦ Duncan Hines, dean of American menus, offers some morsels of food-recipe advice in a new series of tv film commercials sponsored by the Nebraska Consolidated Mills Company, Omaha, Nebraska.

Produced by Sarra, Inc., Chicago, through the Gardner Advertising Company, St. Louis, Mo., the series of four 60-second and four 20-second adpix features the Duncan Hines line of cake mixes and the buttermilk pancake mix.

In a convivial, across-the-table setting, the noted authority shares his knowledge with homemakers, accenting baking possibilities.

\* \* \*

#### Making of Canadian Currency Shown in Bank of Canada Film

♦ *Money In Your Pocket*, a new 16mm, 24-minute color film sponsored by the Bank of Canada is currently showing Canadians how the crisp folding stuff got there.

The motion picture deals with the many processes paper money goes through in its manufacture—from the artist's designing board to the final printed signature—before it is put into circulation by chartered banks.

The documentary illustrates the safeguards which protect the economy against forgery. It shows how steel printing plates are made and how the special paper—the only paper of its kind—must be guarded and counted carefully from the moment it is manufactured at the paper mill.

Shown are the delicate lines of print on paper money which remain sharp for a long time—valuable in identifying a note as genuine. The prime consideration is making Canadian paper money that is easy to recognize, hard to duplicate.

The public service picture was produced by Crawley Films Limited when the new issue of 1951 bank notes was being developed and several scenes scrutinize the new cash. The film is being circulated through community libraries in Canada.

## Animated Cartoon Helps General Mills Tell Story of Corporate Growth to Shareholders

★ Rip Van Winkle was re-awakened for the benefit of General Mills, Inc. stockholders recently. The champion hibernator of the Catskills popped up in a busy color cartoon featured during regional stockholder meetings.

General Mill's use of audio-visuals to stimulate its stockholder meetings was reviewed by Business Screen during the 1951 regional meeting in the Bismarck Hotel, Chicago. Attended by some 150 stockholders and company officials, the meeting was conducted by Harry A. Bullis, chairman of the board.

Vocal financial reports were highlighted by color slides employing

fractional and full screen chart symbols and by a 10-minute animated film, *Rip Van Winkle Returns*, produced by Dudley Pictures Corporation, Beverly Hills, Cal.

#### Income Facts Visualized

Completing its 26th year, General Mills has grown from a single-celled milling company to a corporate giant with highly diversified profit-making enterprises. During the June 1, 1953-May 31, 1951 fiscal year, General Mills realized net earnings of \$11,133,353. Of the total sales of \$187,587,179, 50% was contributed by flour, 17% by formula feeds, 20% by package foods and 13% by chemical and mechanical

products. Common stock earnings were \$1.50 per share.

To clarify the relationship of these figures to corporate activity, the regional meeting amplified a 24-page report booklet, illustrated in color and containing a complete breakdown of the organization's diversified interests, its operating expenditures.

While the printed report is a clear statement of financial history, the technique of the meeting was to encourage stockholders to participate in an appraisal of its contents. Speaker reiteration of the report, illumined by color pictures, heightened the report's philosophical message, that—through diversification and improvement—the "future is our frontier."

#### Discussion Follows Film

When a cordial, jet travelling cartoon "General" Mills aroused cotton-bearded Rip to the fact that the mill from which Rip acquired a stock certificate in 1928 now is considerably more than a mill; the audience of stockholders was awakened to an articulate interest in the means by which the management plans to make use of its frontier.

In a post-movie discussion period. Chairman Bullis and other officials answered questions prompted by the formal speeches and the film images. From the illustrated meeting and the booklet, the stockholders learned details of product perfection, sales promotion, labor relations, taxes, and the building of new markets.

\* \* \*

#### Better Farm Methods Films Described in '54 USDA Booklet

♦ Animated raindrops, voracious grasshoppers and rural co-ops typify the subject range of films listed in "Motion Pictures of the U.S. Department of Agriculture," the 1951 (No. 11) agricultural handbook published in the interest of farm educators.

The illustrated 62-page catalogue lists 16mm, 35mm sound and silent films and slidefilms, giving a brief summary of contents with each title. Film use, handling, distribution and television status are treated. State film libraries that lend USDA films are listed. USDA pictures are designed to demonstrate new agricultural methods and stress better conservation practices.

The catalogue is for sale by the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C., for 25c. Copies are being sent to cooperating film libraries for additional distribution.

\* \* \*

♦ A film's success is measured by size and response of its audience.



# Film Production Method Uses TV Technique to Cut Costs

♦ A new system of film production is now under experiment by a British producer. High-Definition Films. Essentially, the method being used is a combination of television and conventional film production and the resulting output—on 35mm black and white film—is said to closely approach quality standards of normally photographed 35mm film.

High-Definition Films, which is headed by former B.B.C. program chief Norman Collins, uses three TV cameras and a typical TV control board and makes kinescopes of the final output without any further editing being required. The improvement in quality over conventional kinescope films is mostly due to the over 700 lines definition (as in French television) as against the 405 lines of British TV or the 525 lines on American screens. The equipment used was specially designed and developed by British electronic firms and engineers of High-Definition Films.

Norman Collins has stated that the greatest benefit his system will have is reducing the time and cost of film production. After careful planning and a few dry runs, High-Definition Films claims to be able to turn out 15 minutes of completed film a day.

This British system is somewhat similar to that which has been used by some American producers several years ago. Kinescopes made on closed circuit have been made here with some frequency, but have suffered from the reduced definition of the 525 line screen. Other producers have shot 10 to 20 minute continuous segments on three conventional 16mm or 35mm film cameras, all in constant operation, with vidicons mounted on the same tripods. The editor, in this system, cues the film in each camera automatically from the vidicon pictures in a control booth so that a final film edit takes only a matter of a few minutes.

## PHOTOSTATS on ACETATE

WHITE  
BLACK  
ANY COLOR

On  
*Clear Acetate*

Another NEW addition to the  
many services offered by

Call  
Judson  
2-1396

**ADMASTER PRINTS, INC.**  
1168 - 6th AVENUE, N. Y.  
STATS - PHOTOPRINTS - SLIDES

# BIG SCREEN 16mm MOVIES ...with the **RCA** **PORTO-ARC PROJECTOR**



Now . . . for industry, business, and education . . . for indoor and outdoor events . . . here's powerful, new equipment for BIG-SCREEN 16mm showings.

RCA's Two NEW PORTO-ARC Projectors now offer you the "Thread-Easy" film path and RCA sound . . . AND the power of RCA's new arc lamps.

The 10-ampere lamp delivers 750 lumens of light . . . gives brilliant pictures on screens up to 12 feet wide . . . requires no venting . . . and runs a complete two-hour show without changeover.

The 30-ampere lamp delivers 1600 lumens . . . projects theatre-quality pictures on screens up to 18 feet wide. One set of carbons projects a full 2000-foot reel.

COMPLETELY NEW DESIGN of the new RCA Porto-Arc Projectors has taken into account your demands for a truly portable arc projector. The RCA Porto-Arc is self-contained in five easy-to-handle cases—can be set up or prepared to travel in a few minutes.

CHECK with your RCA Audio-Visual Dealer on the New RCA Porto-Arc Projectors . . . or MAIL COUPON NOW.



AUDIO-VISUAL PRODUCTS

**RADIO CORPORATION  
of AMERICA**

ENGINEERING PRODUCTS

CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Audio-Visual Products, Dept. K-25  
Radio Corporation of America, Camden, N. J.  
In Canada: RCA VICTOR Company Limited, Montreal  
Please send me information on the new RCA 16mm  
Porto-Arc Projector.

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



# scratch removal

**COSTS LESS THAN YOU THINK!**

Films are couriers of goodwill for your company—whatever their message. Scratched, dirty film prints not only dim your message but deliver an unwanted message of their own—that you are careless of your company's prestige. You'd be surprised how little it costs to keep up appearances. A short vacation with us gives your films a new appearance, a new life.

Our exclusive RAPIDWELD process chemically reconditions film so that imperfections like scratches, "rain", oil-stains and brittleness disappear—your film looks like new!

Why not join the scores of Business Screen readers\* who regularly send us their precious originals, negatives and prints secure in the knowledge that they will receive our prompt, meticulous treatment and expert care—for only pennies per foot.

\* To list only a few: Aetna Life, Bell Telephone, Am. Medical Assn., Nat. Audubon Soc., RCA-TV, CBS-TV, ABC-TV, Ziv TV, Alcoa, Am. Can., Am. Cyanamid, Ford Motor, Gen. Electric, IBM, Pan Am. Airways, United Airlines, E. I. duPont, U. S. Steel, Penn. Water & Power, Swift, Ansco, Eastman Kodak, George W. Colburn Lab., Ace Film Lab., Caravel Films, Color Service, Jam Handy Org., Mecca Film Lab., Precision Film Lab., Sarra, Transfilm, Warner Bros., United Artists, Paramount.

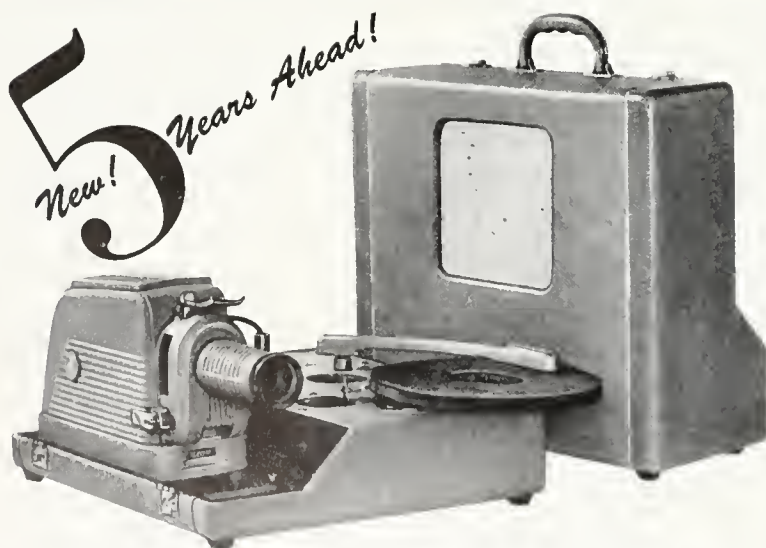
16 and 35 mm

ORIGINALS • NEGATIVES • KODACHROMES • PRINTS

**RAPID FILM TECHNIQUE, INC.**

established 1939

21 West 46th Street • New York 36, N. Y. • JU 2-2446



America's most versatile  
sound slide projector.  
Compare and you'll buy

## SOUNDVIEW

Only SOUNDVIEW offers these unexcelled features: Removable 8" speaker with 25 ft. cable for best placement in front of large group audience. Standard and long playing records. High quality sound. Brilliant picture. Fan forced air cooled. Easy operation. Compact, light

in weight. Projector is removable, can be used as independent remote push-button control projector for 35mm strip-film. Automatic operation on either high or low frequency systems. 300 watt and 500 watt models available. Accommodate all 2 x 2 slides.

**AUTOMATIC PROJECTION CORPORATION**  
29 West 35th Street, New York 1, N. Y.

Please send brochure on complete line of SOUNDVIEW audio-visual equipment for either automatic or manual sound slidefilm operation, also information on 35mm remote control pushbutton stripfilm projectors only.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## Exhibits at 3rd Annual Advertising Essentials Show Include a Wide Variety of Sight and Sound Media

♦ Some unusual exhibits will be displayed at New York's Third Advertising Essentials Show at the Biltmore on November 15th, 16th and 17th.

The Taylor-Merchant Corp. adds a fourth dimension—smell to 3D. Odors permeate the air as the viewer of a stereo picture both sees and smells anything from perfume to a chocolate bar. The smell, which has been applied via a printing press, is guaranteed to last at least ten months. The slide itself is imprinted with the particular smell desired and is shown in a paper-board, collapsible stereoscopic viewer. It features ground and polished glass lenses, a built-in focussing device and accommodates standard slides. This sales aid can also be imprinted.

### Here's Your Talking Ad

Sight and Sound Enterprises, New York, makes paper talk in a "talking" ad, which is a process of recording on paper. To do this, any printed piece of paper is processed with a coating and lamination, and then has a sound track put on it. The record is usually perforated around its circumference to permit easy removal from the page, and can be made in any speed.

Tele-Rama, Inc. will demonstrate simulated animation based on a color transparency made from the advertiser's own original artwork, and attached to a molded plastic. Those parts to be animated are placed in relief by shaping the plastic. The effect of motion is produced by a light source revolving behind the transparency—and thus, simulated animation.

### Close Range Slide Projection

Genarco, Inc., Jamaica, N. Y., has an extra-wide slide projector which projects large and bright images at very close range. The machine comes with six slide changers and the changing operation takes less than a second. An automatic douser fades out the image a moment before a change of slide and during the change, itself. It opens instantly when the new slide is in position. Projection may be either rear or direct and the width of illumination can be up to 30 feet.

The Vogue Wright Studio, New York, Chicago and Los Angeles, will demonstrate a complete art and photography service.

More than 125 exhibitors will be present to show the newest products and services to aid the advertising field. In conjunction with the show, the National Visual Presentation

Association will present its workshop, dedicated to the advancement of more effective communications in business and related fields.

\* \* \*

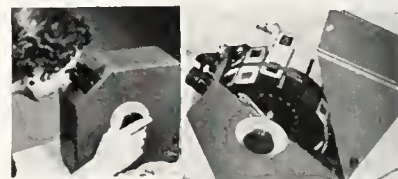
### "Any Light" Roll Film Added to Eastman Kodak's Tri-X Line

♦ Complementing Eastman Kodak Company's recently introduced line of high speed negative motion picture film, Eastman Tri-X Panchromatic, is a new high speed, extremely sensitive Tri-X roll film.

Using Tri-X, the business and industrial slidefilm photographer now may shoot scenes in virtually any light source with excellent results, it is said. Like Eastman's Type 5233 for 35mm motion picture filming and Type 7233 for 16mm filming, the roll film incorporates basic emulsion characteristics which increase speed and sensitivity with no corresponding increase in graininess.

With its A.S.A. daylight exposure index at 200, the film can be used without supplementary flash or flood illumination for indoor snapshots by existing light, outdoor night shots without flash, and fast action outdoor shots on dull days. The film provides improved shadow detail and contrast with minimized highlight contrast. Color balance is Type B panchromatic; Tri-X has a green, low red panchromatic sen-

## The New LOW-PRICED ROTOREAL STEREO VIEWER



### America's Most Powerful SALES TOOL

... for Apparel, Furniture, Appliances, Industrial Products, Novelties, Real Estate, etc., IN WONDEROUS 3-D! Here's truly a LOW-PRICED, manually controlled, sales booster with high quality features; shows 18-35mm stereo slides, (all standard mounts) automatic registration; Precision Optical system; Numbered dial provides visual index; Portable 6 lbs.; sim. leather covered plywood. Only \$44.50. Guaranteed.

FREE 96 pg. Photo "Sales-Tool" Catalog. WRITE Mr. Busy...



**BURKE & JAMES, Inc.** 321 S. Wabash Av. CHICAGO 4, ILL.

sitizing like other Kodak roll films.

Trade-tested, the Kodak Tri-X will be available in 35mm. 1 x 5 film pack, and 620 and 120 roll film sizes.

\* \* \*

#### Dentistry Film List Compiled by American Dental Association

♦ Audio-visual materials on dentistry and dental health are described in a new booklet published by the Film Library of the American Dental Association. Listed are more than 100 technical and educational motion pictures, several sets of slidefilms, slides and radio transcriptions available through the association. Included are the names of 62 film producers who are co-operating with the association in the distribution of a-v materials.

A copy of the booklet may be obtained without charge by writing to Miss Helaine Levin, Film Librarian, American Dental Association, 222 E. Superior St., Chicago, Ill.

\* \* \*

#### Where to Get Soundview Data

♦ In the previous issue of BUSINESS SCREEN, the "Audio Visual Products" section carried a story describing the new 500-watt Soundview Projector, specifically the model PS65F. The Soundview, we noted, features a built-in mechanism for pushbutton control of stripfilm from any point in the room.

For the benefit of readers whose letters of inquiry reminded us, the Soundview is manufactured by Automatic Projection Corporation, 29 West 35th Street, New York 1.



For 16mm. Film — 400' to 2000' Reels  
Protect your films  
Ship in **FIBERBILT CASES**  
Sold at leading dealers

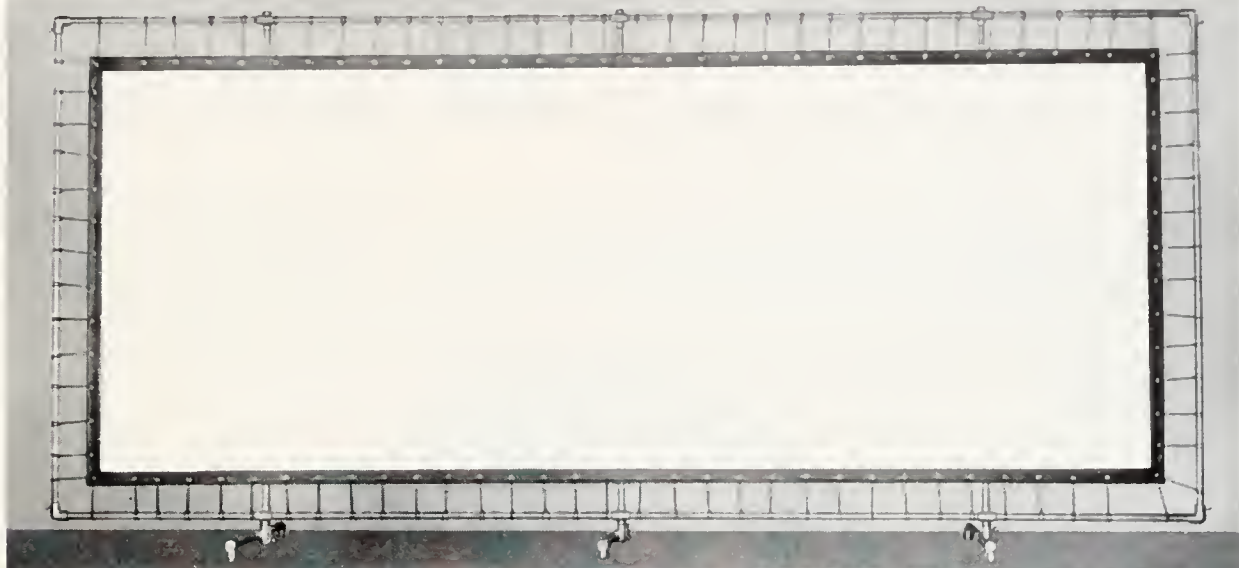
Only  
original  
Fiberbilt  
Cases



bear  
this  
TRADE  
MARK

# WIDE Screens

←-----→  
**FOR INSTITUTIONS & INDUSTRY**



## NEW RADIANT "SET-UP" WIDE SCREENS FOR 16mm. ANAMORPHIC PROJECTION!

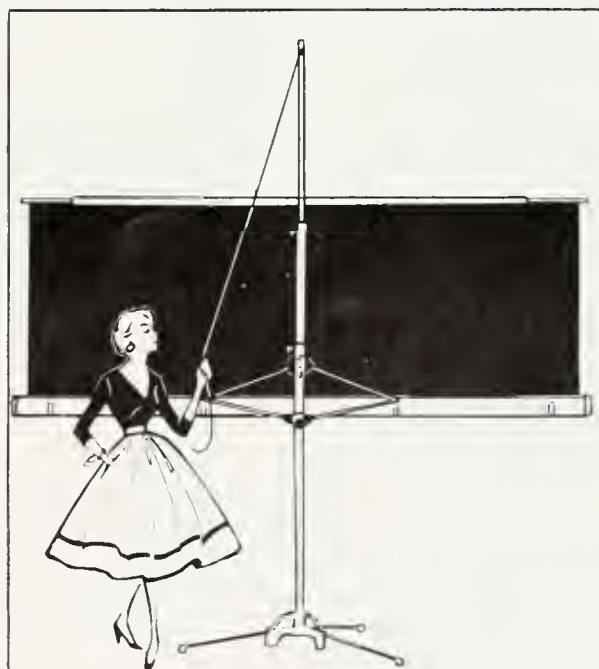
Here is the ideal screen for showing new 16 mm. wide screen pictures—providing a taut, wrinkle-free even surface of unusual reflective brilliance. Semi-portable aluminum frame, consisting of only 12 parts, can be assembled in less than 15 minutes. Brilliant, beaded Radiant Vynaflect screen fabric—hooks into this light weight frame. Self-adjusting tensioning hooks assure tight surface—and quick assembly. When screen is not in use, the fabric rolls on to special tube which fits, together with disassembled frame, into special container for storage or shipping. Available in two sizes—6' x 16' and 8' x 21½'.

# RADIANT

**RADIANT MANUFACTURING CORPORATION**

"World's Largest Makers of Projection Screens"

2627 W. Roosevelt Road • Chicago 8, Illinois



**Also Completely Portable Tripod Models**

Radiant Wide Screens are also available in conventional tripod and wall models in 36" x 96" and 48" x 132".



# STOCK FOOTAGE

Now . . .  
two great libraries  
brought together.  
One central source for  
film footage for motion  
picture or  
television use.



Over 30 million feet of completely cross-indexed film is available to you in the combined libraries of the NBC FILM DIVISION and the MARCH OF TIME. You'll find every conceivable subject, excellent service, and reasonable prices.

For catalog and price list, call or wire

## NBC FILM DIVISION

Film Library • 105 East 106 Street, New York • Circle 7-8300

THE "BLUE CHIPS" OF THE AUDIO-VISUAL INDUSTRY  
ADVERTISE REGULARLY IN BUSINESS SCREEN PAGES

## Technicolor Report Traces Upswing in 16mm Color Printing to Increasing Use by Business and Industry

THE EXTRAORDINARY upswing in Technicolor's production of 16mm film between 1952 and 1953 (from 19 million to 35 million feet) — allowing for an increase in government-initiated orders — suggests a far more sweeping change in American industry thinking on commercial film than the obvious desire to be ready for color television. While some of recent Technicolor 16mm footage is being banked for later use on the networks, another sizable segment has been prepared with theatre-type projection alone in mind. An increasing number of companies seem to have reviewed both their sales and public relations policies, and have decided to tell more of their story on color film.

### Cinemascope Prints for Ford

One of the most ambitious projects of this "besides color television" policy included the 16mm Cinemascope prints which Technicolor made for Wilding Picture Productions, Inc., on behalf of the Ford Motor Co. The picture reviewed the entire Ford line of cars and trucks, and was planned primarily as a sales tool for Ford dealers. Other similarly large-scale projects were handled by Technicolor for the Greyhound Bus Company through Jerry Fairbanks, Inc., and for the American Petroleum Insti-

tute through Roland Reed Productions, Inc. Clearly, the new concentration of interest in color film for television has reminded industry of the additional values of 16mm color film for theatrical type projection, and touched off a twin boom in the 16mm world.

The Technicolor 16mm Division has experienced very little except boom conditions since Technicolor President, Dr. Herbert T. Kalmus, organized it in 1939. By the end of 1953, the Division had turned out more than 135,000,000 feet of 16mm film. Its customers comprise a kind of blue book of American industry (examples: duPont, General Electric, General Motors, Coca Cola, Studebaker, Chrysler, Standard Brands, American Telephone & Telegraph, RCA, National Cash Register, U.S. Steel, Carnation Milk). Technical improvement and added volume have enabled the Division to establish a base price of 6.25 cents per foot of release print.

### Aim at Greater Flexibility

The continuing work of the Technicolor laboratories toward entire flexibility has been a great factor in Technicolor 16mm business. The Division produced release prints on both dye transfer and color duplicating stock. They worked with three strip films, with color negatives and with successive frame (cartoon negatives).

Even old hands in the industrial film business are surprised to see how far Technicolor has carried this flexibility. Today Technicolor will take 35mm color film at any stage — even cut negatives — and manufacture 16mm release prints which can be used either in a theatre or on television.

The question of the quality on television of color prints not made specifically for television is still being heatedly debated. The Technicolor Television Division (organized in 1950) has worked out a method of making film for televising that is over-whelmingly effective. Patently, any organization interested in producing film specifically for television would be wise to use the Technicolor facilities. On the other hand, NBC used a 16mm Technicolor print, that was not specially made, for its first coast to coast color television demonstration on November 3, 1953, and the enthusiastic acclaim was unanimous.

One can conclude from this that

## Sharp Impressions Sell! . . .

Any good producer can put sharp *images* on the screen — but it takes sharp *impressions* to sell your message.

Sharp impressions have to be *planned* into a film before the cameras ever grind. They grow out of the skill and experience of the script writer.

The skill and experience we have gained from planning and writing 383 films, for the largest users of films in this country, is at your service.

guaranteed  
acceptability

SCRIPTS BY

*Oveste Granducci*

THE COMPLETE FILM PLANNING SERVICE

709 ATLANTIC BLDG. • 930 F STREET, N.W. • WASHINGTON 4, D.C. • EXECUTIVE 3-5941

few Technicolor prints are barred from television, although prints made for electronic projection are more desirable. Recently, specially manufactured release prints of a film originally photographed in 1940 for theatre projection, have been used in color television demonstrations throughout the country. The 14 year old subject retained all its original, rich color—which suggests that much of the film made by Technicolor during this interval can be utilized again on television.

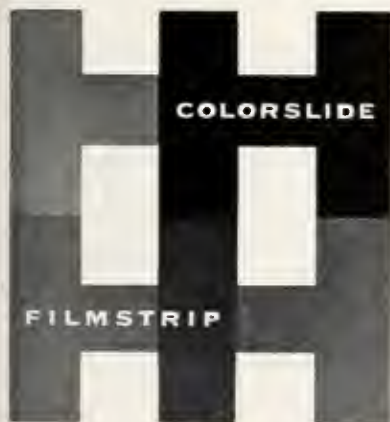
#### Schaefer's New Film Catalog

♦ The F.&M. Schaefer Brewing Co. has issued the 1955 Schaefer Film Library Catalog. The new 23-page booklet lists a total of 84 films, 24 new this year, that are available from Schaefer on free loan.

The brewing company had 3,000 bookings last year and hopes to double that number in 1955. Peter J. Fitzgerald, of Schaefer public relations, reminds borrowers they need not worry about monopolizing their meetings with beer commercials, for there are none—just a 5-second credit line.

Most films distributed by Schaefer are hunting and fishing subjects, many of them produced by Canadian firms and government agencies. Other films in the library, in addition to many sponsored directly by Schaefer, were made for such firms as Pan American World Airways, Swiss Airlines, States of Massachusetts and Wisconsin, Johnson Motors and others.

The new catalog is available from the Public Relations-Film Division, The F.&M. Schaefer Brewing Co., 430 Kent Ave., Brooklyn 11, N. Y.



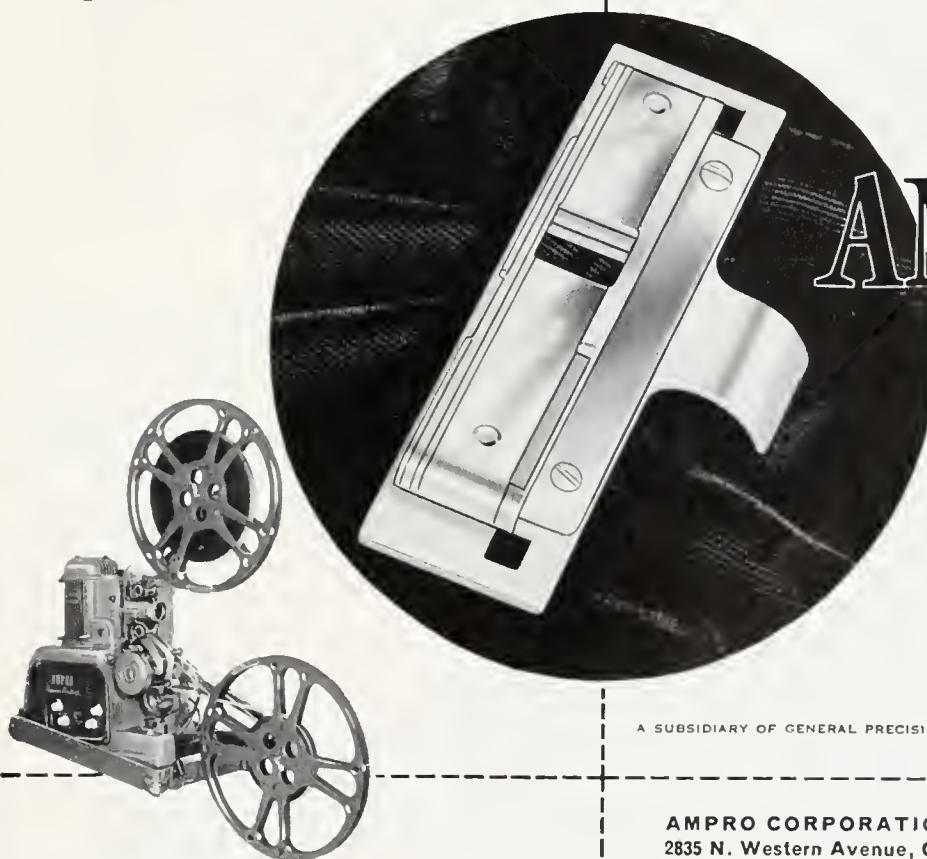
#### DUPLICATING

FRANK HOLMES LABORATORIES  
7619 SUNSET BOULEVARD  
LOS ANGELES 46 CALIFORNIA

WRITE FOR PRICE LISTS D.F.&S

## TO PROLONG THE LIFE OF YOUR FILMS... AMPRO PROJECTORS ARE

# *film conditioned*



# AMPRO

film-conditioned  
16mm sound  
projectors meet  
every institutional  
and industrial need.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



#### SUPER STYLIST "10"

Illustrated, 10-in. speaker; single case. Two-case model (Super Stylist "12") with 12-in. speaker.

#### STYLIST DE LUXE

8-in. speaker; single case; weighs only 29 lbs.

#### PREMIER "40"

For larger audiences, 12-in. companion speaker. Single frame projection and reverse operation.

Sound and silent speeds on all of above models.

#### AMPRO CORPORATION

2835 N. Western Avenue, Chicago 18, Illinois

Please send literature and information on the following Ampro Film Conditioned Projectors:

- ☐ Ampro Stylist De Luxe ☐ Ampro Premier "40"
- ☐ Ampro Super Stylist "10" ☐ Ampro Super Stylist "12"
- ☐ Send name of my local Ampro audio-visual dealer

Name.....

Organization.....

Address.....

City.....Zone.....State.....



# NOW!

# RENOVEX

*The improved film cleaning solution to give sharper pictures and clearer sound.*

**NON-TOXIC • FUMES ARE HARMLESS**  
No carbontet! Approved everywhere.

- **ANTI-STATIC**  
Dust won't adhere to RENOVEX treated film.
- **CLEANS — POLISHES — WAXES**  
Insures smooth, clear, sharp projection.
- **CONDITIONS**  
One application seasons "green sticky" prints.
- **REVITALIZES**  
Puts new life in old film.
- **NON-INFLAMMABLE**  
Will not burn—safe to use anywhere.

SEND FOR  
CATALOG  
Complete film  
equipment

Est.  
1916

**Neumade**

PRODUCTS CORP.

330 W. 42nd St., New York 18, N. Y.

## EXECUTIVE NOTES

### DuKane Corporation Announces 3 Executive Staff Appointments

♦ Managerial appointments and the formation of a sales promotion department were announced recently by J. McWILLIAMS STONE, president of the DUKANE CORPORATION, St. Charles, Ill.

ROBERT L. SHOEMAKER, formerly manager of the electronic manufacturer's audio-visual division, will manage the new department, coordinating sales promotion, advertising, public relations, market research, and product analysis.

ALFRED F. HUNECKE, formerly assistant to the executive vice-president, has been promoted to manager of the audio-visual division.

J. McWILLIAMS STONE, JR., has been named assistant to the executive vice-president.

### Margaret Carter Chosen to Head Nat'l Church Council Distribution

♦ MARGARET CARTER has been elected director of film distribution of the Broadcasting and Film Commission of the National Council of Churches. She is a former executive of the Film Council of America.

For 10 years Miss Carter was American representative for the Na-

tional Film Board of Canada, an agency of the Canadian government with headquarters in Chicago. She was in charge of government film distribution.

In her new job, Miss Carter will promote the sales and use of church films throughout the United States.

\* \* \*

### Robert Davis PR Campaign

♦ Robert Davis Associates, New York film producer, has engaged Melrick Landen Associates, Inc., New York, to handle public relations. The forthcoming campaign will cover sales training materials and films.

\* \* \*

### T. H. McNabb, R. J. Healy Named to Bell & Howell Sales Posts

♦ Two executive appointments in the Merchandising Division of the BELL & HOWELL COMPANY recently were announced by CARL G. SCHREYER, vice president.

T. H. McNABB, district sales manager in Atlanta, Georgia, was named manager of a new department to develop medical and special markets for motion picture equipment. His headquarters are in the company's general offices in Chicago.

R. J. HEALY, manager of the retail dealer department, was appointed district sales manager with headquarters in Atlanta. He will be responsible for merchandising activities in Georgia, Tennessee, North Carolina, South Carolina, Alabama, Mississippi and Florida.

McNabb joined Bell & Howell as a co-op student in 1917. Since 1952, he has been district sales manager in Atlanta. He is the son of the late Joseph H. McNabb, who was president of Bell & Howell until his death in 1919.

### GE's Suggestion Program:

(CONTINUED FROM PAGE 45)

are being reminded of the important part they must play in nursing a new idea into practicality.

"Tom Morgan," the animated lead of *Everywhere You Look*, is a procrastinating staff genius who hides his brainstorm under a bushel of inhibitions. His determined wife goads him into action: "Then do it Tom . . . come on, you can write it down, right now."

Led by slide suggestion, G.E.'s army of individual on-the-job researchers may make themselves worth another \$5,000,000. The National Association of Suggestion Systems seems to have that idea. At its recent 12th annual meeting, the Association judged *Everywhere You Look* the best individual promotion piece reviewed during the past year.



**"Bwana, you  
just can't beat  
experience!"**

\*Masai warrior filmed in Kenya by Jack Lûb

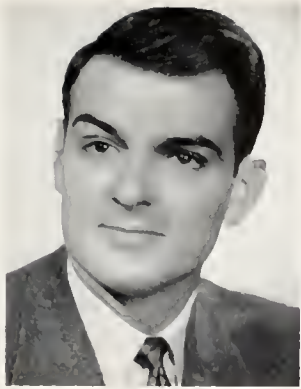
# PRODUCERS FILM STUDIOS

540-8 Lake Shore Drive

Chicago 11, Illinois

Whitehall 3-1440





WILLIAM M. OARD

**Wm. Oard Heads Client Service for MTPS in Detroit Office**

♦ WILLIAM M. OARD recently was transferred from the Chicago office of MODERN TALKING PICTURE SERVICE, INC. to the company's Detroit office where he will establish a new client service activity for the convenience of Modern's film sponsors in the Michigan-Ohio area. Engleman Visual Education Service will continue to act as Modern's exclusive film library in the Detroit area.

Mr. Oard has spent the last three years with Modern in Chicago supervising the company's exchanges in the midwestern area. Prior to that he was at Modern's New York headquarters.

\* \* \*

**Harry Englert Heads Ampro's Great Lakes Sales Territory**

♦ HARRY C. ENGLERT's appointment as division manager of a newly established territory in the Great Lakes region recently was announced by the AMPRO CORPORATION, Chicago.

The new territory encompasses the trading areas of Syracuse, Buffalo and Rochester, N. Y., Pittsburgh, Pa., Charleston, W. Va., and Cleveland, Ohio. Englert will coordinate sales and service activities.

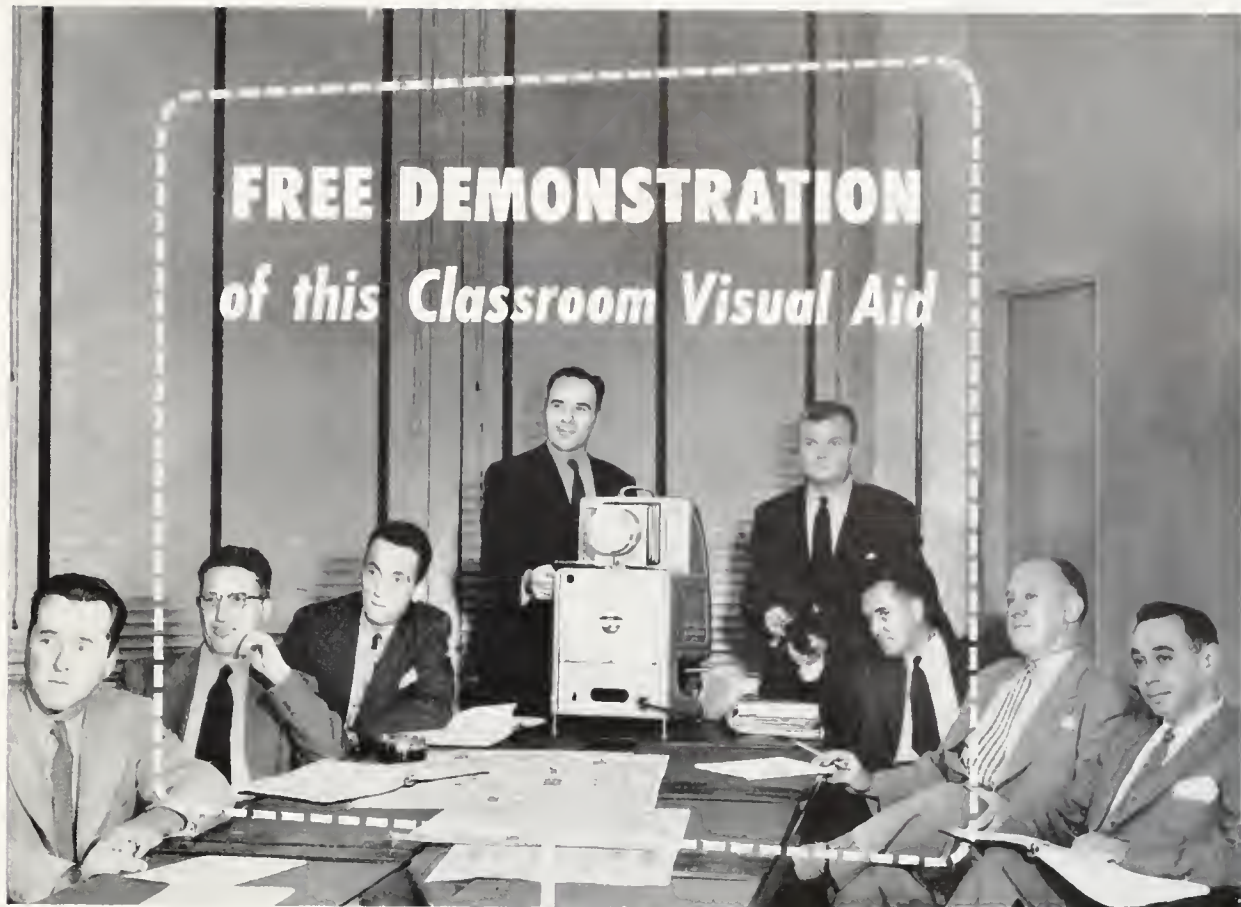
**Color FAST SERVICE**

**35MM SLIDES  
FILM STRIPS  
LANTERN-SLIDES**

**for your  
Sales Presentation  
& Training Program**

*We invite  
your inquiry*

**Pilot Productions**  
6419 North California Ave • Chicago 45 • Phone AM 2-4141



**FREE DEMONSTRATION  
of this Classroom Visual Aid**

**...HELPS EXECUTIVES**

Opaque Projection with the VU-LYTE is one of the best methods known to communicate ideas, get facts across so they're remembered. Every day, Educators and Businessmen find more proof that this Visual Aid is the most effective they have ever used!

- Audience participation is heightened
- Meetings take on a new interest
- Subjects are easier to grasp
- Information is retained longer
- Emphasis is given to the proper point—at the proper time
- Discussions are more lively

With the Beseler VU-LYTE, anything can be projected in its natural colors. Pictures, diagrams, plans, budgets, solid objects, newspaper and magazine clippings, books, blueprints. No preliminary preparation of material is necessary. The VU-LYTE can deliver a screen image of over 10' high, perfect for Public Meetings.

You'll be amazed at how the VU-LYTE gives expression to your full Executive potential. Mail the coupon now for a Free Demonstration. No obligation of course.

**GET THEIR IDEAS ACROSS  
in Less Time!**

*Beseler VU-LYTE Representative demonstrates to School Board at East Meadow, N. Y. Hundreds of School Boards and hundreds of Business Organizations use the VU-LYTE Opaque Projector at Public Meetings. Budget figures, building improvements, training programs are explained quicker, easier, better with the VU-LYTE.*



*The Projector with the Built-In Pointer!*

**CHARLES Beseler COMPANY**  
60 Badger Avenue, Newark 8, N. J.

Charles Beseler Co., Dept. 8-12  
60 Badger Avenue, Newark 8, N. J.

Gentlemen:

Please arrange for a Free Demonstration at my convenience.

Name \_\_\_\_\_

Address \_\_\_\_\_



# HOLLYWOOD FILM COMPANY

Distributors and Manufacturers of Professional Motion Picture Equipment



35 mm or 16 mm

## EDITING EQUIPMENT

### ● SOUND READERS

### ● SYNCHRONIZERS

### ● FILM RACKS

### ● FILM BINS

### ● ROBOT II AUTOMATIC SPLICER

### ● CUTTER'S GLOVES

### ● EDITING TABLES

### ● REELS — CANS — FLANGES



TIGHT WIND



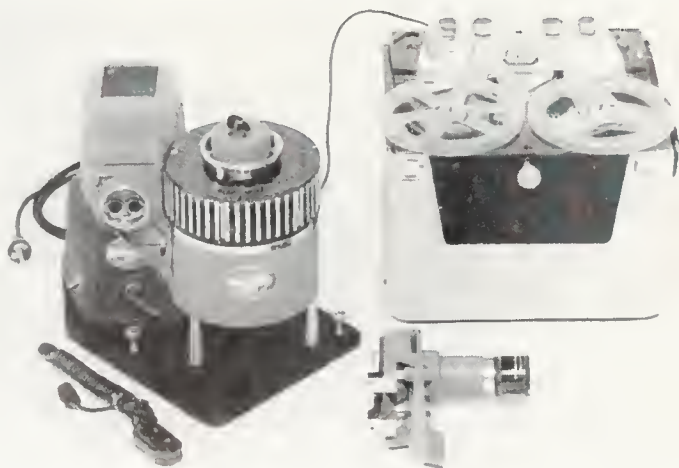
MULTI-PURPOSE  
REWIND

Write for free catalogue and price list!

946 SEWARD STREET • HOLLYWOOD 38, CALIFORNIA  
HOLLYWOOD 9-1637 • HOLLYWOOD 4-7191

Hollywood's Most Modern Film Building  
35mm film vault and 16 adaptively equipped editing rooms  
available for lease and rental.

## New! 3D AUTOMATIC SELECTROSLIDE!



The AUTOMATIC SELECTROSLIDE for 48 Realist, Revere, or Eastman size pictures, mounted in 2"x2" slides can be projected automatically or by remote control. For exhibits the Stereo Selectroslide can be synchronized with sound with the Ekotape #207. Any model 300 Selectroslide can be converted into a Stereo Selectroslide in a few minutes by interchanging the optical unit.

Write for  
Information

### SPINDLER & SAUPPE

2201 BEVERLY BOULEVARD  
LOS ANGELES 4, CALIFORNIA

## NEW PRODUCTS

### The Latest in Projection, Production & Recording Equipment

#### Reeves Soundcraft Announces 16mm Model of Magnastriper

♦ A new machine for striping 16mm film with magnetic oxide, almost identical with the 35mm Magna-Striper, was announced last month by Reeves Soundcraft Corp.

Local franchises are indicated for machines which are self-contained, semi-portable, and one-man operated. As soon as local striping laboratories are established throughout the country, local television stations, most of which use 16mm film, will be able to shoot their own news and other local programs and broadcast them, with top quality sound, while the news is still hot.

With this machine, record and balance stripes of magnetic oxide can be applied simultaneously and quickly to any 16mm film, b/w or color, single or double perforation. Jeweled bearing shoes are said to assure precision striping even with old, warped or distorted film, no matter how many times it has been spliced.

The machine will apply magnetic oxide in three different widths—50 mil half-track for both magnetic and photo sound, 100 mil for all magnetic sound, and 25 mil for double perforated silent film.

\* \* \*

#### S.O.S. Body-Brace Camera Pod Features Accuracy by Support

♦ The S.O.S. Body-Brace Camera Pod assures greater accuracy through greater body support, according to the manufacturer, S.O.S. Cinema Supply Corp.

The featured double-support of the new pod combines a shoulder brace and a body brace to provide extra steadiness and added comfort. It permits hand-held shots with movie and still cameras, particularly in limited spaces. The pod is made

of lightweight cast aluminum. It weighs 3½ lbs. and is priced at \$24.95. Descriptive literature may be obtained from Cinema Supply Corp., 602 W. 52nd St., New York.

\* \* \*

#### "Thrifty" Table Screen Easy to Use for Sales Presentation

♦ An adjustable stretcher bar and fold-away swivel base are convenient features on the "Thrifty" Table Screen recently announced by Radiant Manufacturing Corporation, Chicago.

The self-contained screen can be "set up in seconds." Its fabric is stretched taut by a few turns of the stretcher bar. The screen base with new swivel support rests on a desk or table. When not in use, the stretcher bar is held by two spring metal clips and the fabric rolls into a grooved channel on the base where a button flap holds it in place.

The new screen is suggested for editing, use as a second screen, or as a handy reflective surface for making projected sales presentations. It is available in 18" x 21", 21" x 21", and 22" x 30" sizes at \$1.50, \$5.00, and \$5.50, respectively. For further information contact Henry S. Herschman, Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

\* \* \*

#### Standard Leica Lens Used for Wide-Screen Photography

♦ Use of standard Leica lenses in 35mm "still" cameras for wide-screen photography has been advanced by the part this technique played in the new VistaVision filming of Paramount's theatrical, *White Christmas*. The aid given to VistaVision was due to the fact that while the Leica 35mm still camera uses a film of the same size as a movie (CONTINUED ON THE FACING PAGE)

## FOR THAT BIG IMPRESSION — IT'S

# PAN-SCREEN

The Wide-Screen Panoramic Filmstrip Show with  
Optional Stereophonic Sound!

YOU CAN RENT OR BUY!



COMMERCIAL PICTURE  
EQUIPMENT, INC.

1802 W. COLUMBIA AVENUE  
CHICAGO 26 • U.S.A.



... beyond belief!  
\*Patent Applied For



## HOW DO PEOPLE JUDGE YOUR COMPANY?

By your product or service?  
By the service you give your  
customers?  
By your policies?

Well, all these things count.  
But . . . to most of your custo-  
mers, your SALESMEN are the  
company.

Their reputation is YOUR repu-  
tation with your customers. This  
means that your salesmen must  
be able to impress your custo-  
mers with their sincerity, de-  
pendability, interest.

*There is a knack to doing it.*

*Show them this knack with:*

### "HUMAN RELATIONS IN SELLING"

part of the outstandingly suc-  
cessful sound slide program . . .

#### AGGRESSIVE SELLING

*You may obtain a preview  
without obligation.*

*Write for details.*

## Rocket Pictures INC.

6108 SANTA MONICA BLVD.  
HOLLYWOOD 38, CALIFORNIA



(CONTINUED FROM PRECEDING PAGE)

film, its lens exposes an area twice  
as large as the regular camera lens.

Turned sideways, the lens pro-  
duces a negative of the same propor-  
tions required for big-screen motion  
picture projection. The proportions  
of 1.35 to 1 are described as most  
comfortable to the eye. Produced by  
this technique, smaller-grained pic-  
tures give sharp, clear details—even  
as the projection grows to a 61-foot  
screen spread.

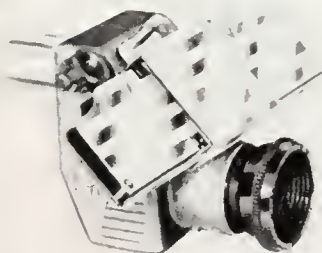
VistaVision is a technique of op-  
tical reduction from a large nega-  
tive image to the standard release  
print image. This feature reduces  
grain, eliminates fuzziness and gains  
bigger, brighter motion pictures.  
Consequent changes in the camera  
mechanisms and set building have  
proved relatively simple. Standard  
projection equipment is employed.

\* \* \*

#### Opaque Unit for Slide Projectors Announced by Viewlex, Inc.

♦ A new attachment which trans-  
forms every Viewlex slide or slide  
and film-strip projector into a low  
cost opaque projector has been an-  
nounced by Viewlex, Inc., Long Is-  
land City, N. Y.

The Viewpaque attachment pro-  
jects opaque objects of any size with  
bright clarity and brilliance, in full  
screen size, the manufacturer says.  
The new attachment is designed to



The new Viewpaque attachment.

make standard slide equipment  
more versatile, enabling the sales-  
man or educator to project images  
from such "raw" materials as  
charts, clippings, drawings, cards.

The Viewpaque may be obtained  
from local dealers. It is priced at  
\$11.95. Complete information may  
be obtained from Viewlex, Inc.,  
35-01 Queens Blvd., Long Island  
City 1, N. Y.

\* \* \*

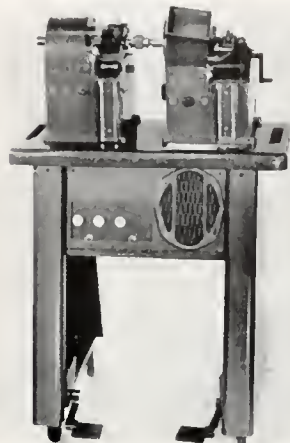
#### "Combination" Editing Unit Handles 16mm and 35mm Film

♦ An editing machine which can  
be used for 16mm and 35mm film  
or 16mm picture and 17½ or 35mm  
magnetic or optical track is the  
"Combination" model of a new unit  
designed by Resultant Engineering,  
Inc., of Los Angeles, Cal.

Converting the new machine from  
one film width to another is said to

take only a few minutes. The "Com-  
bination" model is priced at \$1,375.-  
00. The Resultant "Standard" model  
handles a 35mm picture with 17½  
or 35mm magnetic or optical track  
and is priced at \$1,050.00.

Built to SMPTE standards, the  
Resultant machine features a Ge-  
neva "theatre projector" intermit-  
tent, a 9-inch speaker, a 5-tube, 10-  
watt high fidelity amplifier, optical



Resultant's new editing unit.

and magnetic heads, an electrical  
hand brake. A button control swings  
the optical units away from the film  
for marking convenience.

The unit provides a large picture  
at preview angle and is designed so  
that no switching is necessary when  
winding or removing film. The ma-  
chine body rests on a stand mounted  
on rubber casters.

Additional information on the  
editing machine can be obtained  
from the manufacturer at 7424  
Santa Monica Blvd., Hollywood 46.

\* \* \*

#### Stancil-Hoffman's Pamphlet Gives Info on Magnetic Heads

♦ A plainly-worded pamphlet on  
the subject of magnetic recording  
heads is available from the Stancil-  
Hoffman Corporation, 921 North  
Highland Avenue, Los Angeles 38,  
California.

Believing the technical progress  
and wide interest in magnetic re-  
cording was checkmated by lack of  
information sources on magnetic  
heads and their design, the corpora-  
tion has made educational use of its  
own manufacturing experience.

Like most manufacturers of mag-  
netic recording equipment, Stancil-  
Hoffman soon discovered that pre-  
cision magnetic heads were not  
easily obtainable. To meet their  
own requirements the firm bought  
out the head department of Indiana  
Steel Company, pioneer producers.

Descriptive material in the  
pamphlet covers the basic design  
of heads and curves and electronic  
factors to be considered in the  
achievement of optimum results.



## COMPANY POLICIES ARE MORE THAN WORDS

If they are going to be effective,  
your supervisors have to imple-  
ment them with a human touch.

Develop this in your supervisors  
by showing them proved methods  
of explaining, and gaining ac-  
ceptance for, company policies.

Show them these methods with:

### "INTERPRETING COMPANY POLICIES"

part of an outstanding sound slide  
program SUPERVISOR TRAINING  
ON HUMAN RELATIONS, which  
includes:

- "THE SUPERVISOR'S JOB"
- "THE SUPERVISOR  
AS A REPRESENTATIVE  
OF MANAGEMENT"
- "INDUCTION AND  
JOB INSTRUCTION"
- "HANDLING  
GRIEVANCES"
- "MAINTAINING  
DISCIPLINE"
- "PROMOTIONS,  
TRANSFERS AND  
TRAINING FOR  
RESPONSIBILITY"
- "PROMOTING  
COOPERATION"

*You may obtain a preview  
without obligation.*

*Write Dept. S for details.*

## Rocket Pictures INC.

6108 SANTA MONICA BLVD.  
HOLLYWOOD 38, CALIFORNIA





GEO. W. COLBURN LABORATORY INC.  
164 NORTH WACKER DRIVE • CHICAGO 6  
TELEPHONE STATE 2-7316

16mm  
SERVICES



*The Mark of  
Excellence in  
Commercial Films*

**CATE & McGLONE**

*Films for Industry*

1521 CROSS ROADS OF THE WORLD  
HOLLYWOOD 28, CALIFORNIA

## THEATRE SCREEN ADVERTISING:

(CONTINUED FROM PAGE SIXTEEN)

Advertising Bureau handles the national accounts of Motion Picture Advertising Service Co., Inc. and United Film Service.

Local participation selling among dealers is done by about 300 salesmen of the companies named. Besides handling and producing tailor made theatre playlets for national advertisers, the five companies also provide syndicated subjects in some 10 categories and these are used by local laundries, druggists, banks, food shops and other types of retail business.

### Theatres Close to Point of Sale

There are some phenomenal tales of direct merchandising results attributed to good screen ad campaigns. The proximity of these neighborhood and suburban theatres to the point of sale is a distinct value. Although thoroughly dependent on the good-will of the theatre-goer, the screen ad people have improved their product to overcome any serious displeasure and they have a strong ally in the theatre owner through their revenue.

Today's screen ads are also fortified by long-established tradition which has been advertising on thousands of local theatre screens since the days of the colored slide. Today's amusing, entertaining and sales-getting playlets, with color and music appropriately backgrounding, are a far cry from those crude beginnings. And there's a lot of good hard salesmanship in the 10-foot screens which display the product and perform the service with vivid showmanship.

\* \* \*

### Texas Company Ad Playlets Outstanding Success Among Dealers

THEORY and general background have their place in these editorial columns but the Editors of BUSINESS SCREEN have long emphasized the direct insight and "working" functions as revealed in the familiar "case history" format. Behind the general introduction to the important segment of sponsored motion pictures represented by theatre screen advertising in this issue, there are some "hot" lines about actual programs in the field and how they are paying off.

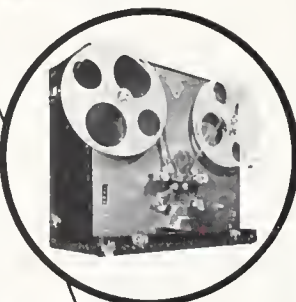
One such example of a functioning theatre advertising campaign is that of The Texas Company, which is now supplying its dealers with a series of 26 color playlets and is active in this

(CONCLUDED ON PAGE SEVENTY-ONE)

### WORLD FAMOUS

**S-5**

synchronous  
magnetic film  
recorder for  
motion pictures  
and television.



**STANCIL-HOFFMAN**

921 N. Highland Hollywood 38, Calif.

send  
for  
particulars

## *A Personalized Professional Service*

### TO THE GREATEST NAMES IN THE UPPER MIDWEST

*General Mills, Inc., Hamm Brewing Co.,  
The Farmhand Co., Minnesota & On-  
tario Paper Co., J. R. Watkins Co., and  
many others.*

#### COMPLETE PRODUCTION FACILITIES

- Motion Pictures
- Slide Films
- TV Commercials

3500 sq. ft. Sound Stage

## EMPIRE PHOTOSOUND INC.

1920 Lyndale Ave. So.  
Minneapolis 5, Minn.

## ART by VIDEART

TITLES — ANIMATION — ID'S  
OPTICAL PHOTOGRAPHY

NOW SERVING MORE THAN 50  
MOTION PICTURE PRODUCERS  
IN THE NEW YORK AREA

COLOR or B & W — 16 or 35MM

343 LEXINGTON AVE.  
NEW YORK 16, N.Y.  
LExington 2-7378-9



for those who want

films  
of distinction

**SAM ORLEANS PRODUCTIONS**

—EXPERIENCE SINCE 1914—

211 W. CUMBERLAND  
KNOXVILLE, TENN.

116 N.W. 2nd STREET  
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★ During the past two years the TelePrompter system has become an integral part of successful meetings for well over 1,000 companies, ranging from small after dinner talks to sales meetings, dealer-distributor meetings, merchandise presentations, and on up to the large week-long conventions.

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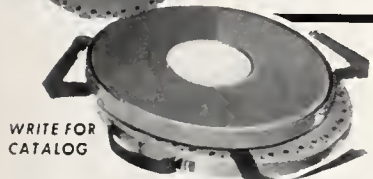
By proper positioning of the equipment a speaker reads his talk as though it were written on the faces of his audience.

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TelePrompter service is available in most major cities at the present time. For complete information write TelePrompter Corporation, 300 West 43rd Street, New York 36, N. Y.

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- No corners mean no weak points.
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- Heavily varnished outside and inside to make them even more waterproof.
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- New flat type buckles for easy stacking.

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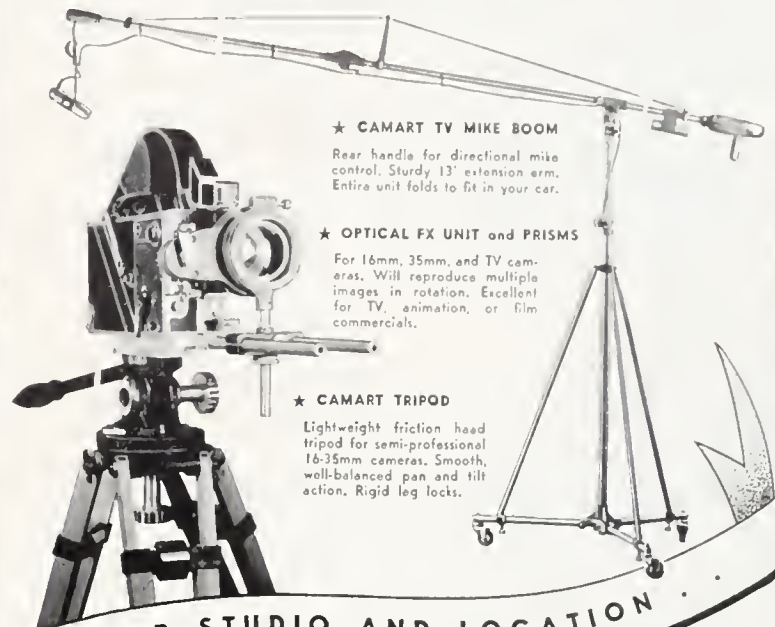
Rear handle for directional mike control. Sturdy 13' extension arm. Entire unit folds to fit in your car.

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For 16mm, 35mm, and TV cameras. Will reproduce multiple images in rotation. Excellent for TV, animation, or film commercials.

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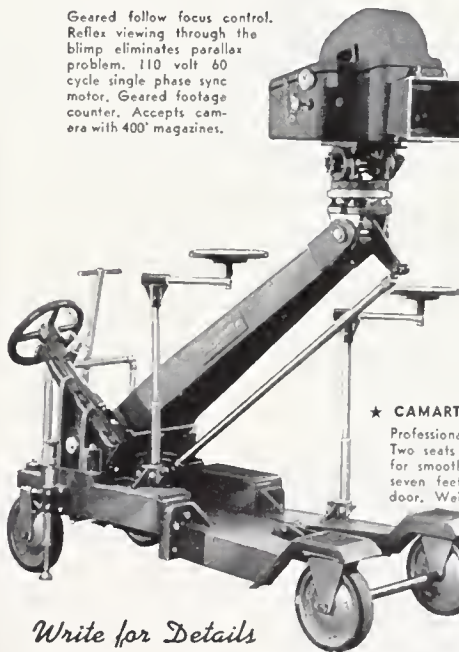
Light-weight friction head tripod for semi-professional 16-35mm cameras. Smooth, well-balanced pan and tilt action. Rigid leg locks.



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GEORGE S. GLADDEN

#### Gladden Joins Executive Staff of Academy Pictures, New York

♦ George S. Gladden has joined the administrative staff of Academy Pictures, Inc., New York. For the past 11 years he has been associated with the J. Walker Thompson Co., Inc.

Mr. Gladden has also served with Audio Productions and Technicolor, Inc.. His film career began in 1931, when he joined the General Motors Corporation motion picture department. At G.M., he was responsible for designing the road show, "The Parade of Progress" which has toured the nation each year since 1936.

Working with Academy principals Edward L. Gershman and C. Moray Foutz, Mr. Gladden will guide the production of films in the commercial, industrial, and educational field, including training and television films.

\* \* \*

#### George Joins Sturgis-Grant as Associate Producer, Director

♦ GEORGE L. GEORGE has joined the staff of STURGIS-GRANT PRODUCTIONS, INC., New York motion picture producers, as an associate producer and director.

Mr. George will concentrate on the production of films for business and industry, including treatments of public relations, training and sales subjects.

His background in film work dates to 1929 in Paris where he worked as a film editor. He later directed films in Hollywood and for the National Film Board of Canada. In the late 40's he began concentrating on sponsored film direction.

Mr. George directed the Academy Award winner, *Toward Independence*.

\* \* \*

#### Not Goss Joins Kling Studios as Picture Account Executive

♦ Association of NAT GOSS as an account executive with KLING STUDIOS in Chicago has been announced by FRED A. NILES, vice-president.

# People who make Pictures

## News of Staff Appointments Among the Producers

### Pollock and Rothenberg Form MPO Television Films, Inc.

★ JUDD L. POLLOCK, president of MPO PRODUCTIONS, INC., and MARVIN ROTHENBERG, former supervising director of Transfilm Incorporated, have formed a new company, MPO TELEVISION FILMS, INC.

MPO is one of the few major business film producers to resist the lure of television commercial production. "Many of our clients have asked us to produce TV commercials," Mr. Pollock said, "but we have waited until the right man came along."

The right man, according to Mr.

Pollock, is Marvin Rothenberg. In addition to long service with Warner Brothers in Hollywood, and George Stevens at the SHAEF Special Motion Picture Unit during the war, Mr. Rothenberg has directed over \$3 million worth of television films for leading advertisers and agencies over the past five years.

"I have always liked the excellent calibre of MPO's films," Mr. Rothenberg said, "and I feel this same kind of custom care and personal supervision must be given TV commercials. Judd and I are looking forward to a great success in this field. We're already in production, and are gratified by the instantan-

eous reaction we've received from the advertising agencies."

MPO intends to avoid the "savage machine methods" used in some TV commercial production. By creating a separate production arm for a select group of ad agencies, MPO hopes to insure quality and service through smoother organization and closer liaison with the agencies.

Recently, Mr. Rothenberg was chosen to direct an exhaustive series of color experiments for the New York Film Producers Association. Using five different systems of color film production, the tests were designed to acquaint the industry with the TV characteristics of the various color processes.

\* \* \*

### Hungerford Is Named Manager of Southwest Film Productions

♦ Appointment of O. W. HUNGERFORD as manager of SOUTHWEST FILM PRODUCTIONS has been announced by JOHN PAUL GOODWIN, president of the motion picture company.

"We feel particularly fortunate in being able to bring Mr. Hungerford's 25 years of experience and outstanding work to our organization," Mr. Goodwin said. "He will be of great aid in establishing motion picture production services in Houston comparable with the best standards of the country."

Mr. Hungerford has served with Marsh Cinesound Studios in New York, and more recently, Film Service in Hollywood. He has been a research engineer for motion pictures with both Westinghouse Electric Corporation and Western Electric Company.

\* \* \*

### Robert L. Foster Appointed to Sarro's Chicago Sales Staff

♦ ROBERT L. FOSTER has been appointed to the sales and film planning staff of SARRO, INC., at the production company's Chicago studios.

Mr. Foster will work on all four phases of Sarro's photographic services—illustrative photography, motion pictures, slidefilms and filmed TV commercials.

Formerly with Kling Studios of Chicago, Mr. Foster has many years of experience in the fields of photography and commercial art.

\* \* \*

### Ted Lowry Joins Dekko Films as Creative Department Head

♦ DEKKO FILMS, INC., of Boston, has added TED LOWRY to the staff as creative department head. Mr. Lowry, whose background includes production design and screen writing, was brought to Boston from service with a Chicago studio and was previously at Richmond, Va.



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35mm neg. pos. color process and its subsequent

16mm reduction prints, the exacting demands of

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met, AND WITH EASE TOO—

Yes, 16mm reduction prints, with color of

such impressive fidelity that your produc-

tion will benefit by its outstanding

economy and remarkable quality.

Help yourself to a new concept

of color printing, call





## CLEAN WATERS:

(CONTINUED FROM PAGE 39)

derous images of sludge conversion up on a bright screen where Official and John Q. could easily see them.

The success of stream purification conferences in Vermont, held in the state's 12 river basin areas, convinced state officials who purchased a print of *Clean Waters* for the Chamber of Commerce. Soon two cities approved the construction of treatment plants and other communities started planning.

Six prints of *Clean Waters* were used by the state of Pennsylvania to enforce anti-pollution legislation. Doubtful Ohio Elders rubbed their chins after a showing and commenced blueprinting about \$9,000,000 worth of sewage works. In Spokane, Washington, *Clean Waters* splashed across local screens 17 times. The ensuing civic campaign referendum witnessed a 31,000 to 1,000-vote approval of a \$1,700,000 sewage plant bond issue. Three pre-*Clean Waters* referendums had been defeated.

### Film Casts Deciding Vote

Smart politicians who said it couldn't happen shook their heads when the *Clean Waters* tide rose in Santa Cruz, California. The local Chamber of Commerce reported that the film was largely responsible for the passage of a sewer bond issue by a 3½ to 1 majority.

*Clean Waters* irrigated a nine-day campaign conducted by the Junior Chamber of Commerce in Joplin, Missouri. A \$1,200,000 sewage disposal plant bond issue required a 2/3 majority vote for passage in a special election. All appropriations for municipal issue funds had been defeated in the general election, three weeks earlier. In the previous two months, most voters had been opening their tax statements. A total of 3,677 persons were exposed to *Clean Waters* during the Chamber's campaign. Approximately the same number of persons cast a fa-

vorable vote on the bond issue, passed 5 to 1.

These and other municipal sweeps won the attention and support of national organizations and major publicity organs. *Clean Waters* traveled in tributary prints for nine years forming the main current in this civic action, purging the sludge of indifference from tax payer minds. Finally the negative wore away and the prints showed toil.

### Today's Need Even Greater

But the need for the *Clean Waters* story was greater than ever: rising population rates were creating new problems. Development of public sewage disposal plants and gains made against industrial pollution since the appearance of *Clean Waters* were newer strength for the film's curative theme.

To freshen the story, G.E. returned *Clean Waters* to Raphael G. Wolff Studios for a remake. Preserving the power of the original script, the producer photographed the new version over a period of nine months in 22 states. For the 27-minute documentary, six location crews filmed more recent evidence at such places as the Owl's Head Sewage Disposal Plant in Brooklyn; the Hyperion Plant in Los Angeles; municipal plants in Schenectady and Rotterdam, N.Y., and G.E.'s Erie, Penn., industrial treatment plant. Private factory-housed plants in the Ohio River Valley are featured.

### Treatment Wins Audiences

Had *Clean Waters* been conceived simply as a surly and statistical trudge through sludge grinders, it probably never would have made its nine-year tour de force. The sponsor and producer saw the irresistible appeal of the subject in its full scenic view.

The waters as they were and should be visually bathe the civic audience-mind when the camera collects the Atlantic and Pacific Oceans, the Great Lakes, Ches-

(CONCLUDED ON PAGE 72)

## COLOR SLIDEFILMS FOR INDUSTRY COLOR FILMSTRIPS FOR EDUCATION

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Howard E. Thompson, Box 204, Mt. Airy.

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 16.

### • NEW JERSEY •

Slidecraft Co., 142 Morris Ave., Mountain Lakes, N. J.

Association Films, Inc., Broad at Elm, Ridgefield, N. J.

### • NEW YORK •

Association Films, Inc., 347 Madison, New York 19

Buchan Pictures, 122 W. Chipewa St., Buffalo.

Charles J. Giegerich, 42-20 Kissena Blvd., Flushing.

Comprehensive Service Co., 245 W. 55th St., New York 19.

Crawford & Immig & Landis, Inc., 265 W. 14th St., New York City 11.

The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pdts., 17 New York Ave., Westbury, N.Y.

Mogull, Film and Camera Company, 112-114 W. 48th St., New York 19.

S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Specialized Sound Products Co., 551 Fifth Ave., New York 17.

Training Films, Inc., 150 West 54th St., New York 19.

United World Films, Inc., 1445 Park Ave., New York 29.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

The Jam Handy Organization, Gateway Center, Pittsburgh 22.

J. P. Lilley & Son, 928 N. 3rd St., Harrisburg.

Lippincott Pictures, Inc., 4729 Ludlow St., Philadelphia 39.

### • WEST VIRGINIA •

Haley Audio-Visual Service, Box 703, Charleston 23.

Pavis, Inc., 427 W. Washington St., Phone 2-5311, Box 6095, Station A, Charleston 2.

B. S. Simpson, 818 Virginia St., W., Charleston 2. PH 6-6731.

## SOUTHERN STATES

### • ALABAMA •

Stevens Pictures, Inc., 217 - 22nd St., North, Birmingham.

Lewis M. Stone, Projector Service, "Specialized in Service," 1409 Ford Ave., Tarrant City 7, Ala.

### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville.

United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

### • GEORGIA •

Colonial Films, 71 Walton St., N.W., ATwood 7588, Atlanta.

Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3.

United World Films, Inc., 287 Techwood Drive, N. W. Atlanta.

### • LOUISIANA •

Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A. Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

### • OHIO •

Ralph V. Haile & Associates, 215 Walnut St., Cincinnati.

Academy Film Service Inc., 2112 Payne Ave., Cleveland 14.

Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

The Jam Handy Organization, 310 Talbott Building, Dayton 2.

Twyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

Donald J. Clausonthue Co., 1829 N. Craig Ave., Altadena

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

### • OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

### • TEXAS •

Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

Association Films, Inc., 1915 Live Oak St., Dallas 1.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

United World Films, Inc., 2227 Bryan Street, Dallas.

### • UTAH •

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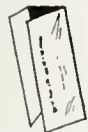
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## TEXACO'S SCREEN ADVERTISING:

(CONTINUED FROM PAGE SIXTY-SIX)

form of promotion for the first time in many  
years.

Texaco was frankly apprehensive about the  
effectiveness of local theatre advertising when ap-  
proached by Claude F. Lee, director of national  
sales of the Movie Advertising Bureau (Motion  
Picture Advertising Service Co., Inc. and United  
Film Service, Inc.), but was persuaded to give  
the medium a good try in 1951.

### Market Untouched by Other Media

The company felt that perhaps there was a  
certain market it could reach with theatre ad-  
vertising that might have been only lightly  
touched with other media. It had discovered  
that "not everyone looks at Milton Berle," and  
besides, theatre advertising as planned by Tex-  
aco, is local—and local advertising has a big  
appeal to many retailers.

Texas' sales promotion department says it  
would have been very happy to find 500 dealers  
willing to sponsor the theatre playlets on their  
local screens. What has happened is that some  
1200 dealers are using the films, and reporting  
they are delighted with the sales results they have  
obtained. J. M. Gregory, Texaco's manager of  
sales promotion, estimates that by the end of the  
year, the company's dealers will have ordered  
\$100,000 worth of screen time in their local  
theatres.

### Base Success on Quality Production

One reason why the Texaco playlets have been  
so successful is that they were produced on a  
very high quality basis. Audio Productions, Inc.,  
made the 26 films in the series—all on location  
and depicting fine scenery and the joys of motor-  
ing with climate-controlled gas. The 26 films cost  
Texaco \$12,000, more than usual for theatre  
playlets, yet the extra expense is considered well  
justified by the almost 10 times as much "re-  
turned" to the company by dealer purchases in  
theatre screen time.

Some of the reasons the films appealed to  
Texaco dealers, aside from the fact they were  
especially handsome films, were that 20 seconds  
of each film featured the name and address of  
the local dealer, and the sales points were always  
in season—selling spring and fall changeover.  
Anti-Freeze and other seasonal products and  
services.

### Theatre Ad Companies Handle Sales

Though Texas promoted the films in mailing  
pieces, and encouraged dealers to use them in  
other ways, the actual sales of the package were  
handled by the five theatre advertising com-  
panies in various sections of the country.

Texaco is so enthusiastic about the 1951 theatre  
advertising program that it expects to make the  
campaign an annual part of its sales help for  
dealers.

EDITOR'S NOTE: Other reports on local and na-  
tional utilization of the screen advertising  
medium will be carried in future issues of  
BUSINESS SCREEN. Analysis of techniques, costs  
and sales results will be included in this editorial  
series.



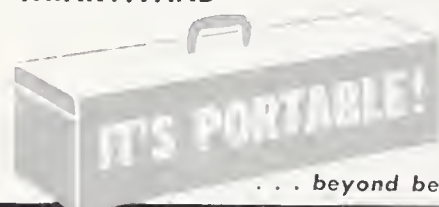
*To make your meeting  
more professional*

**RENT**

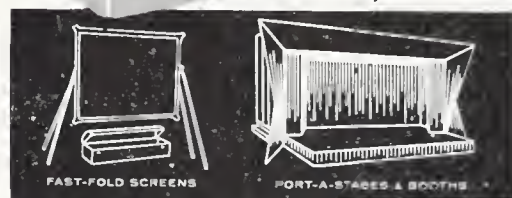
OR BUY A

*Port-a-Stage*

FOR LESS THAN YOU  
THINK... AND



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|---------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|------------------|
| FILMS IN BUSINESS AND INDUSTRY                                            | by Henry Clay Gipson<br>(How Motion Pictures and Slidefilms are made and used for Training, Education and Selling)                                                  | McGraw-Hill<br>285 Pages                    | \$4.50           |
| THE FILM BOOK                                                             | by Wilson and Haas<br>(Applications of sound motion pictures and slidefilms in school, business and industry, including chapters on projection, distribution, T.V.) | Prentice-Hall<br>251 Pages                  | \$4.65           |
| THE FILM IN INDUSTRIAL SAFETY TRAINING                                    | by Paul R. Ignatius<br>(Determining place of films in industrial safety training and problems involved in their use)                                                | Harvard University Press<br>119 Pages       | \$1.50           |
| THE USE OF TRAINING FILMS IN DEPARTMENT AND SPECIALTY STORES              | by Harry M. Hague (Extent to which films and other training aids are used in industry and obstacles to more effective and widespread use)                           | Harvard University Press<br>147 Pages       | \$1.50           |
| • Books on Production Techniques                                          |                                                                                                                                                                     |                                             |                  |
| AMERICAN CINEMATOGRAPHER HAND BOOK AND REFERENCE GUIDE                    | by Jackson J. Rose (Photographic materials, methods and equipment)                                                                                                  | American Cinematographer<br>331 Pages       | \$5.00           |
| PREPARATION AND USE OF AUDIO-VISUAL AIDS                                  | by Haas and Packer (for industrial, educational, religious, social and civic fields)                                                                                | Prentice-Hall<br>320 Pages                  | \$5.00           |
| FILM AND ITS TECHNIQUES                                                   | by Raymond Spottiswoode<br>(Essential, unwritten lore of documentary film making)                                                                                   | University of California Press<br>505 Pages | \$7.50           |
| FILM AND THE DIRECTOR                                                     | by Don Livingston<br>(How to write, produce or direct better movies economically)                                                                                   | Macmillan Co.<br>203 Pages                  | \$4.50           |
| THE TECHNIQUE OF FILM EDITING                                             | by Karel Reisz<br>(Basic Principles for T.V.)                                                                                                                       | Farrar, Straus and Young<br>282 Pages       | \$7.50           |
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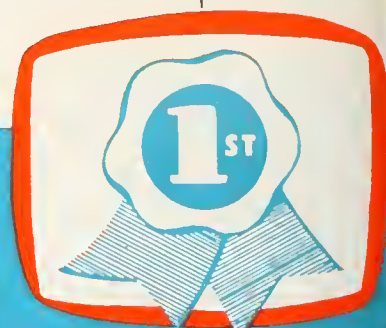


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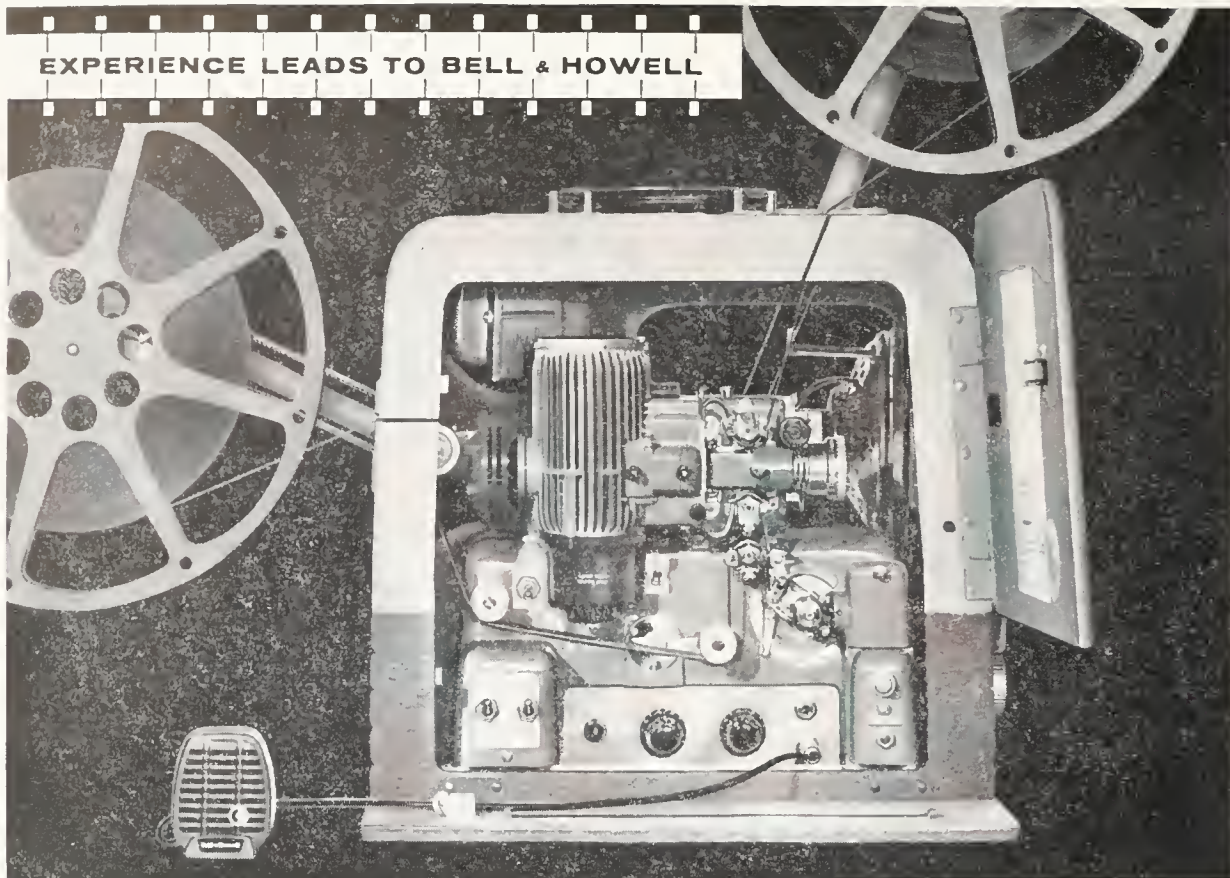
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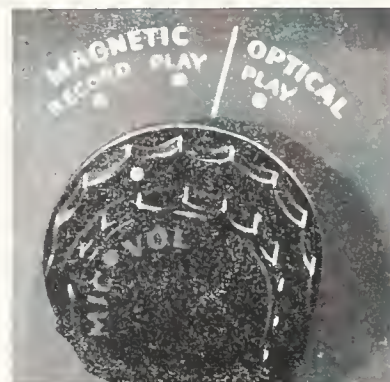
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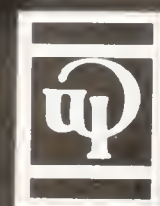
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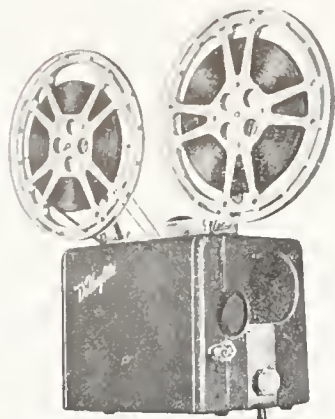


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## BUSINESS SCREEN M A G A Z I N E

(combined with See & Hear Magazine)

No. 8 • Volume 15 • 1954

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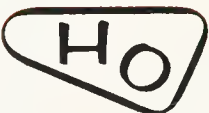
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Everyone will agree that the use of films for indoctrination and training by the Army and Navy during 1912 to '45 gave a tremendous impetus to the use of training motion pictures.

#### More Learning and at Less Cost

During the first World War, the Army had made some 60 odd information films and the Navy a half-dozen or so. Two years after Pearl Harbor, the Army had 1,250 reels of film in production. During the three and one-half years of the war, the Navy produced 1,100 motion pictures averaging two reels each. The Navy made more than 1,300,000 prints during the war—about ten per cent in Kodachrome. The armed services placed tremendous value on the motion picture as a communications tool, not only to the G.I.'s and sailors, but to the top brass as well.

The Joint New Weapons Committee of the Joint Chiefs of Staff decided shortly after Pearl Harbor that motion pictures were the most effective means of disclosing new weapons and equipment to the Joint Chiefs of Staff so that the Chiefs could quickly grasp the technical details of the operation of new equipment and weapons—see them in action and evaluate their tactical uses. Every secret weapon designed for the invasion of Normandy was filmed under simulated invasion conditions and several weeks before D-day every commander was well acquainted with the operation, fire power and hazards of such weapons as the Reddy-Fox, DD-tanks, Woofus and Porcupine (rocket boats), Apex radio controlled demolition boats and guided missiles. Unquestionably, the services proved to industry that training and motivation can be done by motion pictures generally more effectively and at less cost than any other way.

#### When Should Business Use Films?

This may make it understandable as to why the number of motion picture producers increased by the hundreds after the war. Many had been writing, directing or shooting these very Army and Navy films—knew their effectiveness and felt confident that business men would awaken to the value of films in industry.

But to the business executive who enters the field of motion pictures, many critical considerations await an answer. When should he think in terms of a motion picture? Whenever the idea he wants to communicate can be done by audio-visual means *more effectively* than any other way—and there will be sufficient time before the subject becomes obsolete for the film to reach the audience that will justify its cost. Some films may be useful for ten years or more—others, such as films introducing a new line of motor cars, may serve their purpose and be obsolete within a few weeks.

Management must think of a film as a *business* tool. If it can effectively do the job for which

## On More Effective Films for Business

by H. L. Vanderford

Film Production Manager

American Telephone & Telegraph Co.

it was made and do it at a reasonable cost per viewer, it is a sound investment regardless of its life span.

A film should only be considered when there is sufficient budget available to make it a good film. \$5,000 may do a good job in one instance, but \$100,000 may be needed to do a good job in another case.

#### Four Objectives for the Screen

Non-theatrical films have four objectives. One type of sponsored film is to entertain with a sponsor's objective—good will. The other three objectives are referred to in my company as the three I's. To *inform*, to *instruct* and to *inspire*. In other words, to *inform*—tell about new techniques, new services, new products—the history or future plans of the company. To *instruct*—to train employees in new job techniques—or instruct the public as well as employees in safe driving, health or telephone courtesy.

To *inspire*—to motivate employees to do a better job—have pride in their work and their company—to win public approval of a company's policies or to create the desire to buy a new product.

#### What Technique Should We Employ?

With an idea suitable for film treatment and a potential audience to justify cost, what technique should be employed?

The photoplay technique is expensive, for it calls for professional casts, live sound and dialogue. It may, however, be the best way to get audience interest and acceptance and communicate the idea.

Most common is the narrative technique. The film is shot silent and the off-screen narration and music is added later. It is one of the least expensive types of films. Travelogues and news reels frequently take this format.

Films may use stop motion, marionettes, cartoon animation or technical animation. High speed photography can reveal what happens to a bubble when it bursts—and time-lapse photography can show the growth of a seed into a beautiful flower within less than a minute. The choice of technique will become apparent after research and conferences with a script writer crystalize the idea to be communicated and the objectives of the film.

#### Get the Idea Into Their Minds

But these techniques are after all merely the physical symbols by which we gain interest, stir the imagination, convey the content to the eyes and ears of the audience. In themselves they

mean little. Our film depends for its success on the extent to which these techniques transmit the content to the mind of its audience. If it achieves this goal and is well made technically, it can claim to be a good picture.

The question of which comes first, the producer or the writer is really not a difficult one.

There are times when management may select a producer because of his demonstrated ability to make a good film similar to the one they have in mind. If that producer has a staff writer that is competent, they will use the producer's writer.

On other occasions, perhaps uncertainty as to the best film technique to use may make it desirable to employ a free-lance writer—get an acceptable script and then choose the producer that appears to be best equipped or skilled in the technique called for in the script.

If, for example, there is a considerable amount of technical animation needed, a producer with such a staff of animators might be preferable to one that would have to subcontract the animation.

#### Pretesting for Audience Effect

Pretesting the script in story board, slidefilm form with recorded sound is a useful technique. It is an attempt to measure the effectiveness of the script on test audiences before going into actual shooting. It may disclose sequences that are not clear or create unfavorable reactions toward the company—boomerang effects that may otherwise be undetected and mean costly revisions later.

The importance of the director is well known. His skill and careful planning can save production dollars. His interpretation of the script can add believability and distinction to the film. He must be able to work with a client as well as the cast and crew. In other words, he must be good.

And finally there is distribution. Most public relations films are viewed on request and the content may determine the type and size of the potential audience.

#### Factors Involved in Distribution

The cost of distribution varies greatly. If a specific type audience must be reached, the distribution cost may equal or exceed the production cost of the film. Non-theatrical distributors operate on a national scale. Their charges vary from about one-half a cent to ten cents per viewer.

I believe that the Department of Agriculture, which pioneered in the use of films, once expressed its faith in the motion picture medium like this:

"The most difficult undertaking is to recreate, in the mind of another, the idea that seems so clear and complete in your own mind.

"The spoken word is *impermanent* and *inexact*.

"The printed word is more permanent but *inexact*.

"The camera is clear, detailed but *static*.

"With the motion picture camera the audience can be shown motion, the whole or the part, the before, the now, the later on—all in a moment on the screen in their most enlightening juxtaposition.

"Add the opportunity to reproduce speech, and then combine with it the recreation of mood through music, lighting and sound effects and we have potentially the most *useful method* of education yet created."

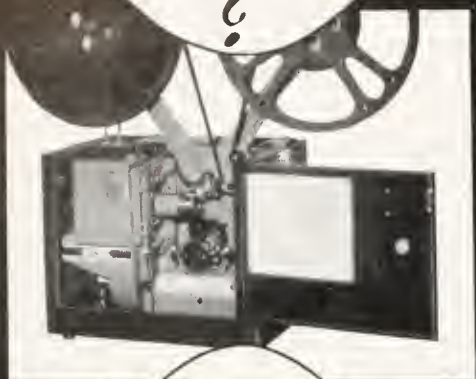
\*an abstract of Mr. Vanderford's introductory remarks as Moderator of the Motion Picture Workshop panel sponsored by National Visual Presentation Assn., Hotel Biltmore, New York City, Nov. 16, 1954.



# WHY BUY THE NEW VICTOR

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**VICTOR'S:**

**1**

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Superior Sound and Picture

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**VICTOR**

*Animatograph Corporation*

Dept. L-12 DAVENPORT, IOWA, U. S. A.

QUAL MOTION PICTURE EQUIPMENT SINCE 1910

## Standards for Effective Films

by Willis H. Pratt, Jr.

Film Manager, American Telephone & Telegraph Company\*

**T**HE 20th CENTURY has come to be known as the century of "ages." We refer to it as the iron age, the machine age, the atomic age. I think it must also be called the age of measurement for there is hardly a thing we do today that is not the result of measurement, often precise, exacting measurement.

### Auto Makers Look to Facts

The modern automobile manufacturer would not think of placing upon the market a car whose design and manufacture was not based on the most exacting measurements and tests. He knows what his car can do and the public would not accept nor would they purchase a car that was offered on any other basis.

Or look if you will at the field of medicine. A new drug is developed and placed upon the market. Is it put there on the basis of its physical appearance or its color or the fact that it makes the patient laugh or cry or feel good? Not at all! It is offered to the public only after it has been subjected to long and exacting tests, on guinea pigs if you will, to be sure that its effect is the one desired, to be sure that the physical manifestations are not purely surface deep and that the new drug is not at the same time causing an undesirable effect in some other area.

### Evaluations or Faith?

Let us return to the motion picture and hold it up against the measuring stick of the modern age and see just exactly what we know about its accomplishments. Do we make and distribute films knowing what they will do for us? Have we tested them, evaluated them or do we use them largely on faith?

Let's look at a few types of films. First the training film or "nuts and bolts" film. As a result of use by the Armed Forces in World War II rather startling claims were made regarding increased speed of learning and increased retention. Since then, a number of studies have been made by various universities to evaluate the worth of films in training.

Quite a bit has been done to determine the value of the training film. You can actually check pro-

duction—its quantity and quality and compare with results obtained by other training methods. The sales film might fall in this same category. We can measure effectiveness by means of increased sales and revenues.

And yet in both of these categories there are many by-products that the film may create that we know very little about. If the sales film sells more products, it is assumed to be successful but what does the public think of the company or the industry as a whole?

If the training film accomplishes an increase in learning, greater quantity, better quality and less cost, are we satisfied or should we also be very much interested in what the employee thinks of the company giving the information or its policies?

### How Are Attitudes Affected?

And then there's the huge area of attitudes. We call it public relations or customer relations. Hundreds of thousands of dollars are spent by industry each year to produce hundreds of films designed to change attitudes and opinions for the purpose of improving relations with the public. Are these films accomplishing their purpose and if we say "Yes," is it based on statistically reliable measurement or on comments and personal opinions? If it is opinion, whose opinion? If it is the opinion of the sponsor who paid for the film or the producer who made the film, is the judgement completely without bias? Has the audience for which the film was made been asked for its opinion? And if it was, was the opinion with reference to the primary objectives of the film? For example, if a motion picture is designed to show the company as a good citizen in the community, comments about how enjoyable the film was, how interesting or entertaining, would tell us nothing about the real value or effectiveness of the film.

### A Goal for Communicators

I like to refer to a statement by Ken Kendall appearing in the journal of the SMPTE for May, 1952 in which he says that in this present day of human engineering in which communications is so essential, we must do more than to be satisfied with merely bringing the message to the point of impact on man's

(CONTINUED ON PAGE TWELVE)

\*from Mr. Pratt's talk at the Motion Picture Workshop presented by the National Visual Presentation Association in New York City on Nov. 16. Also see pages 9 and 32.



## ... "STEADY, BOYS!"

Time was when shipping crates were heavy, awkward, and costly. Today they are being replaced by light, strong, corrugated containers . . . an important development presented in a new film, "Designed to Go Places," produced for International Paper Co.

In the picture, this great change is dramatized by showing the amusing shipping room antics of silent era comedians in flickering black and white . . . in sharp contrast to the smooth color sequences depicting how corrugated containers speed the flow of commerce in the modern world.



*Raphael B. Wolff*  
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## PEERLESS Reconditioning of Prints for Film Libraries

Can be done one at a time, ten at a time,  
any number at a time according to your  
needs and convenience.

Among the prints in your Film Library, there are undoubtedly some which, through hard, frequent usage have been damaged — with the result that the impact of your message on audiences may be seriously diminished.

Our many years of experience in the protection, preservation and reconditioning of film can profitably serve you in prolonging the useful life of your prints.

Peerless Re-Conditioning services include:

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165 WEST 46th STREET, NEW YORK 36, N. Y.  
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

## MEASURED FILMS:

(CONTINUED FROM PRECEDING PAGE)

senses. To achieve our objectives, we must insure that the message is absorbed so that it will result in some action by the recipient. The usual measuring sticks that have been used in evaluating theatrical productions for years are not enough in industrial films. "Box office" in theatrical releases depends on entertainment values. There is no need for recollection, in fact, as Mr. Kendall says, it would be better if the picture were forgotten for then the audience may go to see it again.

### What Is Its Aim?

The industrial motion picture has a special aim. It may be to instruct, to inform or to inspire. None of these purposes are worth anything unless the film causes some form of activity. Passive acceptance will never prove in the money spent. Unless we determine the extent to which industrial motion pictures are accomplishing these aims, we are operating, in my opinion, on a base that can never stand up where we have to prove in the value of our product against other media. We must make our films on the basis of scientific evaluation. I do not think it sound to continue on the basis of faith alone.

### Regional Organization of TV Film Directors Association Aim

♦ Another organizational meeting of the National Association of Television Film Directors was held at the Statler Hotel in Boston, Mass. on November 30th.

Since the membership drive was started over 80 TV stations in the United States have now become members. It was decided to break the United States down into 17 regions exactly as the NARTB has its districts since it was felt that this was an excellent breakdown for areas; it also would be possible in many cases for the film directors to meet along with their station managers at the same time as the NARTB district meet.

The selection of regional chairmen was accomplished by a careful study of the return of questionnaires along with the applications for membership that were received from all of the stations. Many signified their willingness to serve as chairmen and some sent accompanying letters to that effect.

With this as a start, geographical locations were also considered to expedite the formation, without regard to size or type of station. Those

who were asked to serve were informed it was only a temporary appointment as the New England group does not want to dictate policy for the whole country. As each region is formed up to strength it will select its own regional chairman by majority vote.

\* \* \*

### NAVA Western Conference Set for April 15-16 in Los Angeles

♦ The annual Western Conference of the National Audio-Visual Association will be held at the Biltmore Hotel in Los Angeles, California, on Friday and Saturday, April 15 and 16, 1955. It was announced by P. H. Jaffarian, NAVA western regional director and president of the Western Audio-Visual Dealers' Association, the NAVA affiliate group in the Western states.

The Western Conference is being held this year in conjunction with the annual convention of the Department of Audio-Visual Instruction, NEA, which begins in the Biltmore Hotel on April 13. Some 200 NAVA members from all Western states are expected to attend the NAVA meeting.

A local committee to complete arrangements for the NAVA meeting has been formed under the chairmanship of Howard K. Smith of Howard Smith Films, Los Angeles, president of the California Audio-Visual Education Dealers' Association. The CAVEDA group will serve as hosts for the conference.

Topics on the program include "How and What I Sell to Industry," "Direct Mail Advertising for the Audio-Visual Dealer," "Building Your Film Library Volume," "The Mutual Responsibilities of Management and Salesman," and others.

\* \* \*

### Fleetwood Corp. Set Up to Make and Supply Television Equipment

♦ Former key personnel of the Electronics Division of Willys Motors, Inc. have formed a new company, called The Fleetwood Corp., to manufacture and supply television equipment for studios, remote and closed circuit use. It will be located at 1037 Custer Drive, Toledo, Ohio.

Fleetwood will produce and sell a complete television package, including both camera and transmitter, using the Fleetwood Vidicon camera as its basic equipment. Among the units being offered are camera chains, a mobile and compact TV remote truck, and a low-cost closed circuit unit for educational institutions and industry. The company plans to start regional showings of its various products early in 1955.





# RESOURCEFULNESS

**S**ound Masters for 17 years has produced motion pictures in many fields of business and industry and for departments of the Government, in both peace and war.

During that time, on location and in studio from coast to coast and in the far-flung corners of the world,

we have faced and solved every conceivable problem of script and production.

This wide and varied experience has developed a resourcefulness which is invaluable when applied to the production of either a full length feature or a TV short.

LET US MAKE YOUR NEXT PICTURE  
WE HAVE A LOT OF GOOD IDEAS



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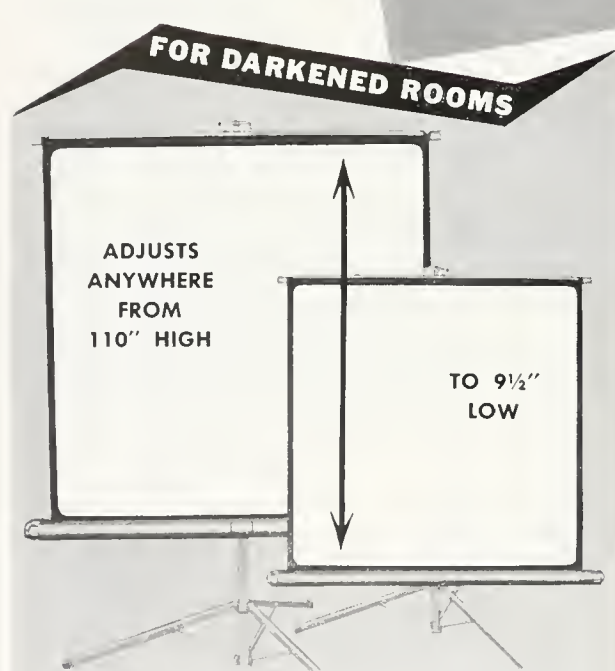
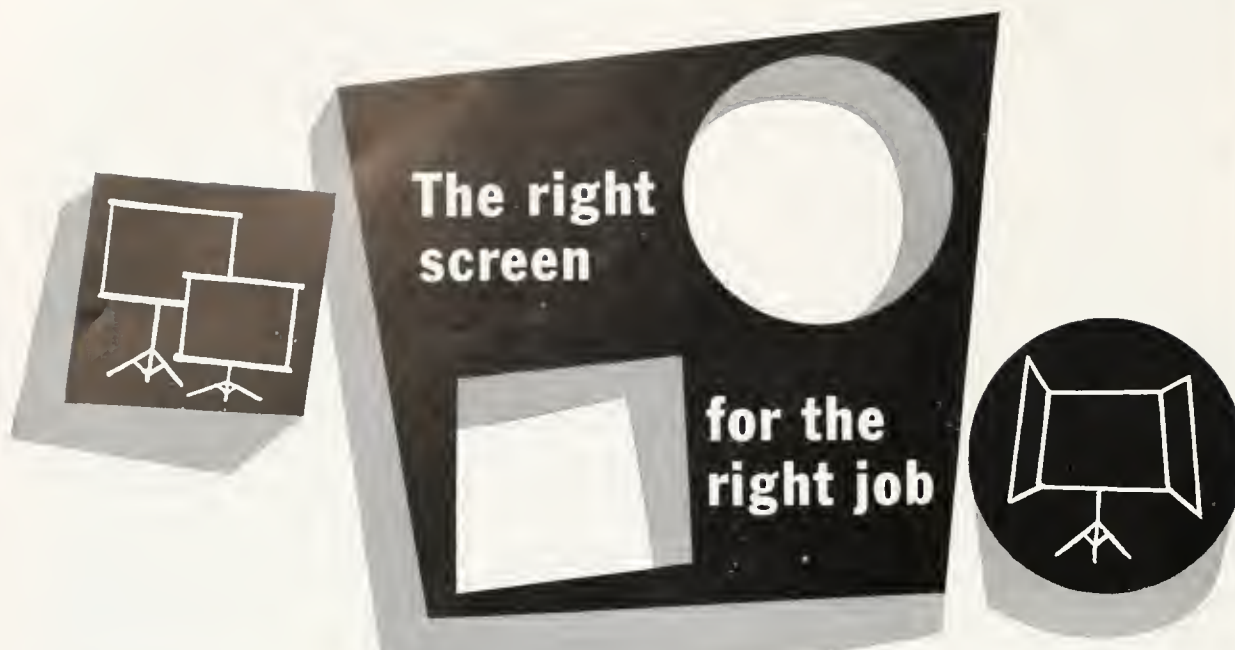
## SOUND MASTERS, INC.

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MOTION PICTURES  
SLIDE FILMS  
TV SHORTS  
COMMERCIALS

PLAZA 7-6600





#### New RADIANT "Educator" with full height adjustment

For classroom or auditorium . . . with or without platform or stage, the Radiant Educator can be quickly set up for perfect visibility. A touch of the toe and the extra sturdy tripod legs fly open. The 70" model adjusts from only 9½" from the floor to a height of 110" . . . and is easily adjustable to square sizes for slides, rectangular sizes for movies. Fully guaranteed for 10 years.

The "EDUCATOR" features Radiant's new, improved "perma-White" Processed Vyna-Flect glass beaded fabric to guarantee the most perfect picture projection possible. And this Vyna-Flect is mildew-proof, flame-proof and washable.



#### RADIANT Projection Screens

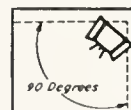
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#### New RADIANT "Classroom" with full 90° viewing angle

Projecting in lighted rooms is no longer a problem. The advanced design of the Radiant "Classroom" Screen has proven its ability to show bright, clear pictures under normal artificial or daytime lighting conditions. Doubles the efficiency of visual aid programs . . . eliminates the need for costly room darkening equipment in most classrooms. The screen surface is unbreakable.

Brilliant, clear pictures which can be seen throughout a full 90° viewing angle permits every student to see a sharp, clear picture from his own seat.

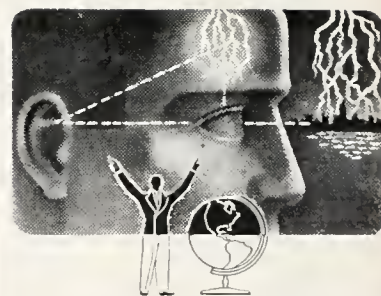
Ask for demonstration to determine whether Radiant "Classroom" can solve your lighted room problems.



RADIANT MFG. CORP.  
1225 S. Tolmon, Chicago 8, Ill.

Yes, I want to get full story of the two remarkable new developments—the Radiant "Educator" and "Classroom" Screens.

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My dealer's name is \_\_\_\_\_



#### Launch Film Series on Atomic Energy

★ The Atomic Industrial Forum, Inc., an association of more than 200 leading industries and other organizations in the atomic energy field, has begun preparation for a series of public service films for television and general distribution in 1955. The films will be produced by Sam Orleans and Associates, Inc., of Knoxville and Oak Ridge, Tennessee, veteran producers of atomic energy films.

#### First of Its Type

The first series of this type to be made—covering atomic energy from ore mine to nuclear reactor, the 28-minute films will be photographed in 35mm Eastman color, with 16mm b. w. prints made for distribution to TV outlets throughout the country by Sterling Television Co., Inc. 300 telecasts are anticipated in 125 markets.

The Orleans firm will open production headquarters in New York to film the series. The company has produced films for the Atomic Energy Commission, the U. S. Air Force, and various industrial organizations.

#### Also Available in 16mm

The Atomic Industrial Forum is presenting *Atomic Energy Today* as a means of telling the public of the work of competitive free enterprise in atomic energy development. Besides their TV distribution, the films will also be available for general motion picture distribution to universities, technical societies and film libraries.

#### PHOTOSTATS on ACETATE

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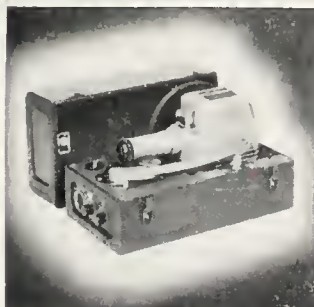
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## PROJECTOR IS . .

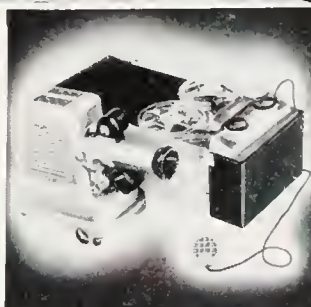
Many projectors LOOK somewhat alike, in appearance and price—but Viewlex has something extra! Rigidly controlled standards of **QUALITY** carried through every step of manufacturing assure projectors that are trouble free and a delight in operation. **VIEWLEX QUALITY CONTROL** is a precious property—it is the real reason why Viewlex guarantees every Viewlex projector for a lifetime!

*Guaranteed  
for a  
Lifetime*



### VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" —two permanent needles on twist arm. 33 $\frac{1}{3}$ , 45, or 78 r.p.m. Model WR—4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD—6" x 9" detachable speaker for 500-watt projector.



### VIEWTAPE

Hi-Fi sound and picture. Easy to record. Easy to edit. Fast wind and rewind. 1 full hour on every 5" reel. Perfect for schools, churches and industry. Accommodates any Viewlex Projector.

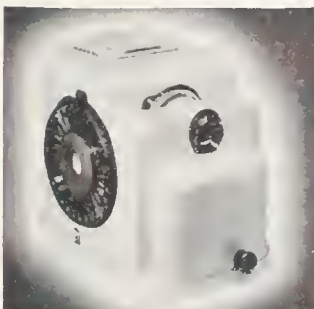
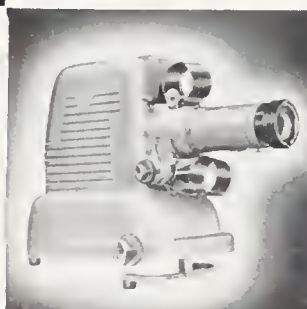
### V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2 x 2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V-2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled. 3.5-7.9-11 inch lenses.



### V-4S — V-44S

For single-frame filmstrip. The ideal budget-priced filmstrip projector. Clear, sharp projection; brilliant illumination; simple to operate. Cannot tear film. Model V-4S 150-watt convection cooled. Model V-44S 300-watt motor fan cooled. 2", 3", 5" and 7" focal-length lenses available.



### VIEWMATIC

Remotely controlled and automatic magazine fed slide projection of 2 x 2 slides. Holds 30 slides, changed by remote control push-button or automatic timer. Runs forward or backward at any speed. For teachers, lecturers, sales and advertising promotions.



### STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).

Write Dept. AB-8 for colorful illustrated literature.

"Change-O-Matic" Automatic slide changer accommodates paper, glass, metal, or tape slides intermixed.

*Viewlex* INC.

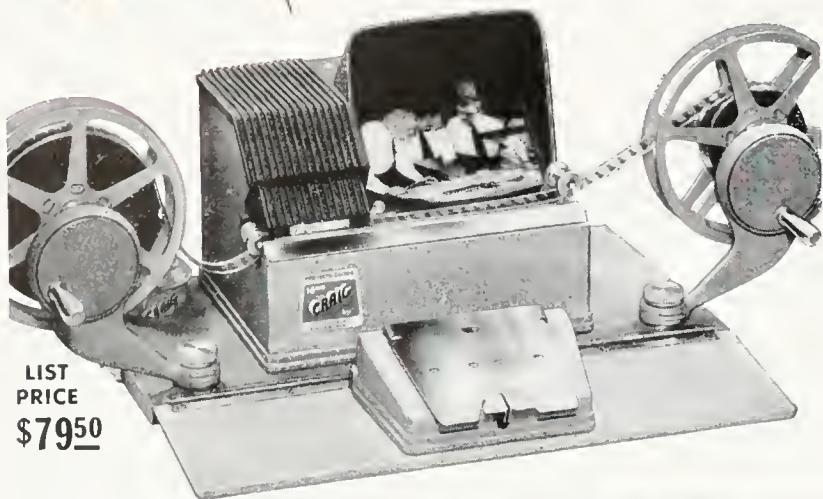
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# SHOW MOTION PICTURES THIS NEW TABLE-TOP WAY with New **CRAIG** Projecto-Editor



Table Viewer  
with large  
3¼" x 4¼" screen  
shows movies  
large enough for  
small groups



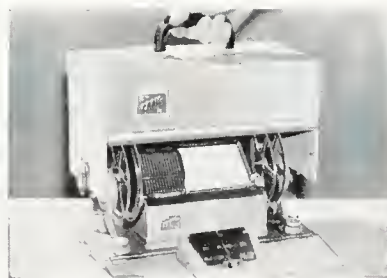
LIST  
PRICE  
**\$79.50**

**T**HE new Craig Projecto-Editor can be set up on a table top in 60 seconds to show movies in brilliant action—without darkening the room.

Educators use the Craig Projecto-Editor for previewing films before showing to larger groups. For editing films before showing to different groups. For film maintenance and repair.

Businessmen use it as a selling tool to present a sales story to key prospects. For analyzing time and motion study, job training and engineering films. For film editing and maintenance.

With a Craig Projecto-Editor you can show movies in any place—at any hour. Picture shows bright and clear on its 3¼" x 4¼" ground glass screen. You can create fast or slow motion effects, re-run certain scenes repeatedly without waiting until you get to the end of the reel. You can even stop the film for frame by frame examination without harm to film.



EASY TO CARRY

Complete unit folds into Carrying Case no larger than table model radio. Weighs only 10½ pounds. UL approved. Models for 8mm or 16mm (400' reel capacity) complete with Carrying Case—\$79.50.



Craig Professional Unit for reels to 2000' capacity. Price complete, as shown, \$79.50. Viewer only, \$49.50.

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## Sight & Sound

### Movielab Observes 25th Birthday; Signs Million Dollar N. Y. Lease

♦ Movielab Film Laboratories, Inc., celebrating its 25th anniversary in 1955, has signed a million dollar lease at its present location.

After an extensive modernization program that will include important structural changes, 619 West 51th St., New York will be known as the Movielab Building.

Saul Jeffee, Movielab president, said that upon completion of the alterations, Movielab will be one of the largest and most complete independent film laboratories in the country.

At the present time three floors are under major construction with one floor devoted exclusively to Eastman color processing.

Additional cutting rooms plus theatre projection facilities will be made available for the convenience of the motion picture and television industries.

\* \* \*

### du Pont Photo Opens in Dallas

♦ A new single-level office building and photographic warehouse will be opened in Dallas, Texas, Jan. 13, by the E. I. du Pont Company's Photo Products Department.

The completely air-conditioned building will house offices of Paul H. Smith, Dallas district manager; W. F. Lockwood, sales supervisor; C. S. Mowbray, office manager, and technical representatives.

\* \* \*

### NBC Film Exchange to House All Functions in New Building

♦ Ground was broken in Englewood Cliffs, N.J., recently for the construction of a new building to house the National Broadcasting Company Film Exchange which ships 3,500 prints a week to television stations throughout the world.

"The steady increase in sales of NBC Film Division programs has made this move possible," said Carl M. Stanton, division vice president. "The new building, tailored especially to our needs, will make NBC the first network to house all of its New York film exchange functions in one place." The combination of exchange and storage facilities under one roof will enhance efficiency by eliminating a big local transportation problem, he added.

The NBC Film Exchange services 360 stations in the United States, its territories and possessions and foreign countries. The 3,500 prints handled weekly by the exchange include tv film programs syndicated

by the NBC Film Division, NBC television network film programs and kinescopes of "live" network shows.

The new exchange building will be one-story, constructed of brick and Briar Hill cut stone. It will be air-conditioned and fire-proof although only safety film will be stored there.

\* \* \*

### New Magna-Stripe Department Announced at Byron, Inc.

♦ Byron Inc. of Washington, D. C., announces the addition of a Magna-Stripe unit to their laboratory.

The Reeves machine is the sixteen millimeter counterpart of the same system that is used on Cinemascope productions. The system allows magnetic sound track to be added to any sixteen millimeter film, even films which already have an optical track. Narration, music, or special sound effects can then be added by user as the film is projected.

Three types of track can be striped on the film: 100 mil track for regular sound stock, 25 mil track for a combination of magnetic and optical, and a 28 mil stripe is applied to the opposite edge of the films for balancing.

Byron Roudabush, President of Byron Inc., announces that the laboratory is prepared to offer one day striping service to the trade. The price for any width is one and three quarters cents per foot.

\* \* \*

### Goerz American Optical Co. Builds Factory in Long Island

♦ With its manufacturing volume expanded to an all-time high, the C. P. Goerz American Optical Company has announced the completion of a new scientifically equipped factory in Inwood, Long Island, New York.

The company was first formed in 1895 to act as a distribution agent for lenses manufactured by the parent organization, the C. P. Goerz Optical Works of Berlin, Germany. By 1899, the market for lenses was such that the firm began manufacturing in the United States.

Part of the company's reputation was made during the two world wars when it manufactured motion picture and still photography lenses for all types of military requirement.

Today, the company is operated under the presidency of Dr. C. P. Goerz, a son of the original founder.

\* \* \*

### Video Pictures' Mid-Town Office

♦ Video Pictures, Inc., long-time operator of the studio at 510 West 57th St., New York, has opened new midtown offices at 500 Fifth Avenue.



... the entire staff at Sutherland Studio to all our clients  
who have made this our merriest Christmas to date.

► John Sutherland  
PRODUCTIONS, INC

404 FOURTH AVE. NEW YORK 16, NEW YORK

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F&amp;B

Motion Picture &amp; TV Film Production

EQUIPMENT

F&amp;B

# NEW F&B Pro-Cine 14lb. TRIPOD

— for all cameras —

Auricon-Pro . . . Maurer . . .  
Cinevoice . . . Cine Special . . .  
Filmo . . . Bolex . . . Eyemo . . . with  
magazine & motor . . . Arriflex 16 . . .  
Arriflex 35 . . . all still cameras . . . view  
cameras.

A BRAND-NEW, MODERN TRIPOD . . . precision engineered and designed, ruggedly constructed for long and satisfactory service.

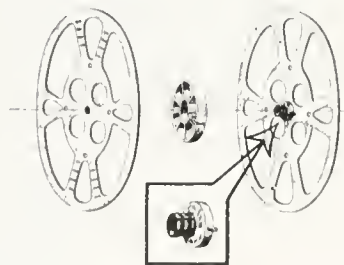
- ★ SUPER-SMOOTH, fluid friction pan and tilt head.
- ★ TELESCOPING, two position, offset panhandle, for adjustability to your length requirements, left or right hand use; offset for greatest comfort and convenience.
- ★ KNURLED camera tightening knob, externally operated by angle gears for fumble-free, maximum tightening.
- ★ PRECISION ENGINEERED positive pan & tilt locks for utmost in rigidity and safety.
- ★ SUPERB, SEASONED, solid hardwood legs, finished for smooth, non-sticking telescoping action.
- ★ REMOVABLE friction head for easy mounting on baby tripod or hi-hat.
- ★ SPRING-BALANCED HEAD, adjusted to your camera available at extra cost.

HEIGHT: 41" to 75" . . . 360° pan; 90° tilt.  
FINEST WORKMANSHIP AND MATERIALS  
5 YEAR UNCONDITIONAL GUARANTEE . . .

## F & B SPLIT REELS

SAVE { TIME - SPACE  
WEAR & TEAR  
ON 16mm PRINTS.

ELIMINATE COSTLY TITELANDS



NOW—You can Project, Edit, Inspect, Synchronize, Measure, Clean, and Store 16mm films on cores, without rewinding.

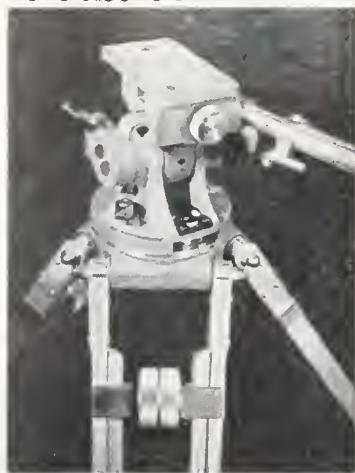
Simply open split reel, slip in film on core, and close reel.

400 ft. split reel—16mm . . . \$4.50  
800 ft. split reel—16mm . . . 6.00  
1200 ft. split reel—16mm . . . 7.50  
1600 ft. split reel—16mm . . . 9.00

(Professional & Educational Discounts)

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Always in stock . . . THOUSANDS OF ITEMS . . . cameras, projectors, lenses, accessories, rewinds, splicers, synchronizers, editing, lighting and laboratory equipment . . . ALL AT REASONABLE PRICES. We are always glad to quote lowest possible prices for specific items.



MADE IN U.S.A.

List Price . . . \$135.00

Fibre Carrying Case . . . \$20.00

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## CAMERA SLATE

with Clapsticks



CORRECTLY DESIGNED . . .

Endorsed by Leading Producers

- Easily erasable slate finish
- Sharp-sounding hardwood clapsticks
- Permanent silk-screened letters
- Supply of special, dustless chalk

Model 1—Medium 9x11" Size . . . \$5.00 (Illustrated)

Model 2—Large 11x14" Size . . . \$8.75

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- F&B CANNOT BE UNDERSOLD . . . F&B prices are always the lowest in the industry. Maximum discounts cheerfully granted whenever possible.
- F&B CARRIES A COMPLETE STOCK . . . Everything in new and used equipment for production, projection, processing, recording, editing, distribution, etc. F&B is agent for all major manufacturers.
- F&B OFFERS AN IRONCLAD GUARANTEE . . . Nothing sold "as is." Every item sold carries a 100% money back guarantee.
- F&B WANTS YOUR ACCOUNT . . . Your credit is good at F&B. You will receive top service, courtesy and reliability when you deal with F&B.

## 234 U.S. Television Stations Carry Manufacturers' Weekly Newsreels as Program Begins Fifth Year

★ *Industry on Parade*, the 15-minute weekly tv newsreel film series sponsored by the National Association of Manufacturers, began its fifth year on the air in October. The series is telecast by 234 stations in the United States and, through the U. S. Information Agency, is seen by viewers in 10 foreign countries.

Inaugurated by NAM's radio and television department, the first program was offered to stations in the top 50 tv markets. On October 15, 1950, 47 stations began telecasting the series. The series since has increased its station list by 400 per cent. In four years, *Industry on Parade* covered more than 900 companies and individuals. With an average of four sequences on each program, every type of business and industry has been depicted, ranging from corporations employing 500,000 to one-man shops.

### Majority on Sustaining Basis

While the newsreel is sponsored in eight cities, a majority of the stations carry it on a sustaining basis. The program received four consecutive annual Freedoms Foundation Awards; three honorable mentions from Ohio State University and a blue ribbon from the New Jersey State Fair.

Stations carrying *Industry on Parade* report high viewer response to the series. Mail and telephone calls request further information on stories depicted during the telecast. One program, featuring a newly

developed grass, prompted thousands of inquiries.

From overseas, the USIA receives many inquiries about American industrial methods and products from those who see the program in Europe and South America. The American embassy in London recently ordered a print of a film showing an American textile firm which a British manufacturer had seen telecast via BBC. The film was used for showing in British department stores.

### Large Audience Via 16mm

A large secondary audience for *Industry on Parade* is reached through schools, public libraries, civic organizations and industrial plants. The films are shown weekly in 130 New England schools as well as other school systems throughout the country.

*Industry on Parade* is produced by Arthur Lodge Productions, Inc., New York, under assignment from G. W. Johnstone, director of NAM's radio-tv department. Arthur J. Lodge, Jr., the producing firm's president, has been producer-writer of the series since its inception. Robert A. Young, Jr., former Paramount Newsreel writer, is NAM's tv newsreel editor.

\* \* \*

### Roberts Named Columbia Executive

♦ Calvin Roberts has been appointed account executive in Columbia Records Transcription Division. He was formerly with Fulton Recording Co.

Midwest photographic industry progress was reviewed on recent Chicago telecast via WBBM-TV. Sharing screen on "This Is the Midwest" were (l. to r.) Fahey Flynn, commentator; Charles H. Percy, president Bell & Howell Company; and Thomas H. Coulter, executive officer, Chicago Association of Commerce. Program is sponsored by Harris Trust and Savings Bank and seen throughout metropolitan area.



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NEW MERCHANDISING IDEA

IN PAINTS



This full color, 12 minute sound slide was produced by Sarra for Martin-Senour Paints as the latest of a continuing series. Its purpose is to present to paint and hardware dealers the many advantages they'll derive from Martin-Senour's new "Color Center" Display.

A clever cartoon opening immediately gets audience attention as it satirizes "old fashioned" paint display methods. Then the new "Color Center" is spotlighted in the most practical way possible. It's shown actually being used by customers in a store.

The greater number of colors available and the ease with which dealers can now meet customer's needs for various color shades is graphically demonstrated.

Once again Sarra's camera has told the story . . . and told it in the most powerful manner.

If you have a problem, come to Sarra. Remember . . . Sarra always shoots to sell!

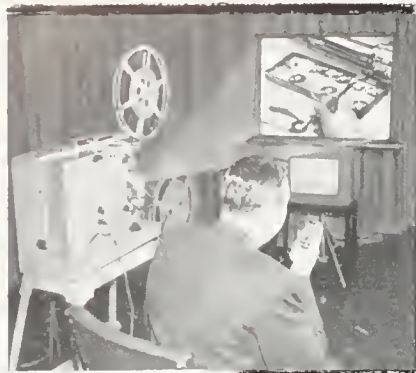


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# How to get better results from every film you show

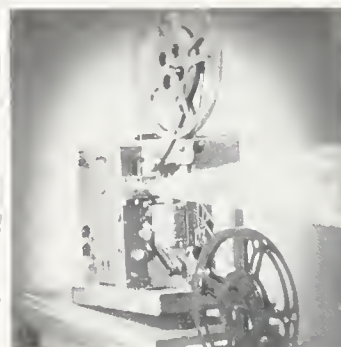


## ◀ Make your own sound track

With the RCA Magnetic Recorder-Projector, you make your own sound track in just a few minutes—and play it back instantly. It's the new way to cut the cost of sound films—the new way to make every film do double duty as a sales training, or public relations medium—the new way to convert your sound track to give you the advantage of an additional commentary in a foreign language—language or commentary changeable at will. Get more mileage from all your films with the RCA Magnetic Recorder-Projector.

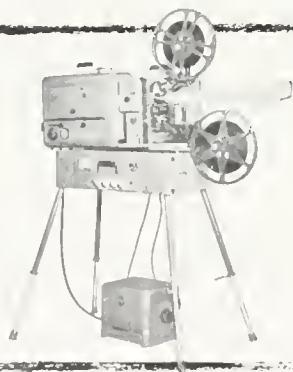
## The easy way to show films ▶

For perfect showings every time, use the RCA "400" Projector. Both Junior and Senior models feature the famous "Thread-Easy" film path—the film path that most people thread in less than 30 seconds. These dependable 16-mm sound projectors are favorites with audio-visual specialists who insist on a projector they can count on for clear, steady pictures and smooth, clean sound.



## ◀ New RCA Porto-Arc 16mm Projectors

For large-audience work, indoors or outdoors, RCA has combined the famous "Thread-Easy" features of the RCA "400" projectors and the extra driving power of arc lamps. Furthermore, these powerful, new projectors can be adapted to play back magnetic sound track. Ten- and 30-ampere models cover all requirements for medium and large audiences. These sturdy units are completely portable, easy to set up, and take down.



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RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.

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Displaying award of merit at recent PRSA Conference are Sound Masters' president, Harold E. Wondsel (left), and W. French Githens, board chairman, shown at company's booth.

## Business Film Exhibits Major Attraction at PR Conference

♦ Exhibitors at the Seventh Annual Conference of the Public Relations Society of America, Inc. at the Roosevelt Hotel in New York last month were the Eastman Kodak Co., The Jam Handy Organization, Inc., Modern Talking Picture Service, Inc., MPO Productions, RKO-Pathe, Scripts by Oveste Granducci, Sound Masters, Inc., Tele-Prom-ter Corp., Tele-Q Corp. and Wilding Picture Productions, Inc.

Whereas in the past, audio-visual communicators have been in a minority at PRSA exhibits, this year they apparently dominated the modest exhibition area allotted by PRSA.

A workshop session on visual presentation was held during the conference under chairmanship of T. A. Johnson of Sidney Edlund & Co. On the panel were Charles Behymer of Henning & Cheadle, Roy Demming of Charles E. Cooper, Inc., T. J. Dimford of Pelican Films, Inc., R. F. Unrath of the Port of New York Authority and H. A. Smith of Smith, Rose & Co.

Below: greeting visitors to United World's exhibit at PubRel Conference was William Laub, film company's executive in charge of sponsored film operations.





# FORD'S FIVE-YEAR PLAN

**Outstanding Pictures Circulated to Millions  
as Ford Achieves 1949 Public Relations Goal**

**T**HE phrase, "five year plan" may snap them to attention behind the Iron Curtain, but one of the world's greatest free enterprisers has given it a democratic twist and put it to work in films.

Ford Motor Company's "modern" motion picture program marks its fifth birthday this year. It's one industrial five-year program that has paid off.

## Production at Highest Rate

Today, five years after being reborn, in 1919 Ford's public relations motion picture production is at its highest rate in history, the audience for its pictures numbers among the top for industrial concerns throughout the world and its future film plans are bigger than ever.

And, in the words of BUSINESS SCREEN itself, "Ford Motor Company continues, year after year, to make the sort of movies that win awards."

It's all part of the package that marks the "new" Ford Motor Company, the world's biggest private industrial organization that went through a complete reorganization less than ten years ago.

## Program Born in 1913

In the beginning, Ford was no novice in films, any more than it was in making automobiles. Ford film history went as far back as the Model T.

A pioneer in industrial motion pictures, Ford's original film pro-

gram was born in 1913 and continued until its gradual demise during World War II. During 1916-20 alone, Ford released one film every week through the old Goldwyn Distributing Corporation to all commercial theaters throughout the United States. Known as the *Ford Educational Weekly*, the series drew the largest audiences ever pulled by an industrial concern.

But when Ford sales began to slump, so did its film program. Then Henry Ford II took charge, a revolution took place, and Ford set out to break every automotive record in its history—and did it.

Ford's five-year film plan was born.

In 1919, motion pictures was set up as one of the company's major public relations activities. All film efforts were planned to dovetail with Ford's overall public relations aims and objectives.

## Coordinated by Film Committee

This new and farsighted management initially supplied the budget to do the job—and then got the best people it could find to run it. A motion picture committee of top sales and PR officials was established to pool film resources and provide coordination in the production and distribution of films.

The new look began to show quickly. Old prewar films were replaced with new productions. Subject matter was broadened to create wider audience appeal. Production was stepped up—and at one time,



Scene in "The Human Bridge", first major film in new program, shows employees leaving work at Ford's Rouge plant. R. G. Wolff Studios produced.

12 productions were going at once in the first year of the new program. And each new film was characterized by another new look—low pressure commercialism. Ford sales messages were subtle and few.

Today, five years later, management continues to provide full support.

After an initial series of shorter manufacturing and travel films, Ford's first major production was

*The Human Bridge*, a 30-minute documentary picturing the birth of a car from drawing board through final product.

*Bridge* was produced to acquaint the public of the many and complex aspects of making an automobile, as well as to show the tremendous amount of planning and finance, the facilities and man power that must be coordinated and assembled. (CONTINUED ON NEXT PAGE)

On the background of a typical audience from among the 8,000 community leaders who saw special screenings of "The Human Bridge" is a statistical chart showing growth of Ford film audiences since 1949 while costs have remained constant. The audience total does not include television.



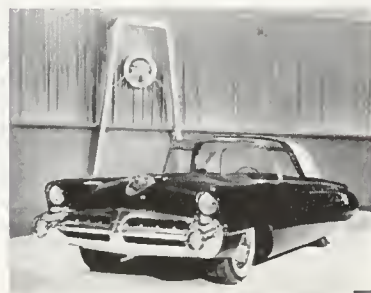
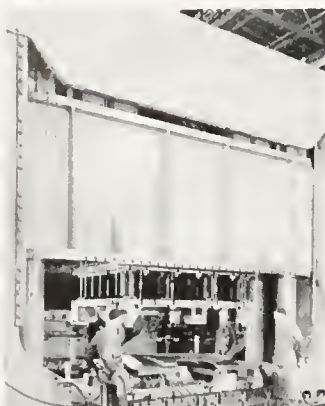




## Focus on the Story of Industry

"One Out of Seven" tells about careers available to young people in the automotive industry; shows them at work.

"Production Pioneering" is a film on mass production dramatizing streamlined methods that have reduced human burden and worker fatigue.



This creation appears in "Tomorrow Meets Today" a behind-the-scenes story at the Ford Engineering Research Center. (MPO)

Workman watches foundry operation in "Iron Ore to Motive Power" depicting process which converts ore into engines.



Prize documentary in Ford library is "The American Road" (MPO).



(CONTINUED FROM PRECEDING PAGE)  
It was hoped, of course, the film at the same time would generate a favorable feeling for Ford and the industry.

A well-planned promotional campaign launched *The Human Bridge* nationally. After top management showings, a series of luncheon or dinner premieres introduced the film to the press, company vendors, and community leaders in 35 Ford locations throughout the country.

### Employee and Family Showings

Next in line were employee and family showings in every company installation. Showings were held in auditoriums, meeting halls and commercial theatres, and followed a general format although each location tailored its program to fit local situations.

The film then was released to Ford's international locations and to general audiences.

*The Human Bridge* has been a successful motion picture for Ford. Forerunner of the company's present series of documentary films, it has been seen by millions and is still in great demand.

### "Americans at Home" Series

Ford's "Americans at Home" film series have rung the bell, too. *The American Cowboy*, *Pueblo Boy* and *Men of Gloucester*, dealing with a unique type of American, have been received enthusiastically by all audiences. Six in all, the series are among the finest public relations films extant.

Equally as popular are the "Vacation" series of seven films which takes the viewer, in color, to such places as Yellowstone, Niagara Falls, California, Sun Valley and the Grand Canyon.

Distribution, the heart of the film



"Ticket to Freedom" is non-partisan film on democratic role (Wilding).

program, got an even more drastic overhaul than production.

In the beginning, Ford film distribution was handled from Ford's 31 district sales offices throughout the nation. Shortly, however, responsibility was shifted from sales to public relations and film libraries were set up in each of Ford's six regional public relations field offices.

Finally, these were consolidated into the present set-up; three film libraries, one in Richmond, California; one in New York City and one in Dearborn, Michigan, the three of them servicing the entire country.

In addition, Ford's International Division sees to it that the U. S. State Department and company locations throughout the world are provided with Ford films, both in English and the necessary foreign language. Films have been translated into 15 different languages for showings in 29 countries where Ford has installations or distributors.

And even better, Ford handles its entire world distribution with only 11 people on the distribution payroll for its film library operations.

What's been the payoff for Ford? Circulation to schools, churches,



"Waves of Green" is a pictorial story of American agriculture, developed by combined skills of science and industry, the land grant college and county agent. Produced by The Jam Handy Organization.



clubs and similar organizations has soared. From 6½ million live viewers in 1950, attendance has swelled to this year's anticipated 21 million.

Ford and Lincoln-Mercury dealers have learned films open many doors. Consequently, dealers will not only use them extensively as part of their local sales and public relations programs, but set up their own local premieres of new films. Now that

with over-commercialism. The payoff to Ford: they get shown.

Many films are tailor-made for a definite educational need. Before such a film is made, however, guidance of top educational associations or groups—experts on the particular subject matter being filmed—is obtained to insure a successful movie. With this background, the film finds a ready acceptance in the classroom. For example, Ford's *Driver Education* series of six films were produced in cooperation with the National Education Association. *Pride of Workmanship*, based on the company's Industrial Arts Awards program and designed to increase and foster interest in industrial arts and vocational education, got the same treatment as did *One Out of Seven*, a vocational film on job opportunities in the automotive industry. Ford's automotive films, depicting all phases of auto manufacturing from design through steel making and the finished product, fill the teacher's need in illustrating a segment of American industry in action.

#### Promotion Is Continuous

Ford keeps the pot boiling in its film promotion program. A continuous stream of literature flows from each regional film library throughout the year. Spearheaded by a smart-looking, 65-page, two-color catalog mailed annually to 135,000 individuals, schools and adult organizations, a year-round publicity campaign produces several hundred thousand letters, brochures, press releases and similar mailing pieces announcing new motion pictures and stimulates new interest in earlier ones.

Films of a timely or topical nature receive special attention. Mailings on *Ticket To Freedom*, a non-partisan political film on voting, are made to TV stations and other film users several months prior to primary dates in each state. Similar mailings are made nationwide in August stimulating demand for the film prior to November's Election Day.

Groups such as the Illinois Citizen Committee keep prints busy each day for several months prior to Primary and Election Day. Chapters of the League of Women Voters throughout the country use the film continuously, too.

In Alabama last year, *Ticket* was shown extensively in the campaign to reduce the state poll tax—subsequently reduced considerably.

This is one of the hottest items in Ford's book. The film is booked solidly nearly all the time—and (CONCLUDED ON NEXT PAGE)

## Colorful Visits to "Americans at Home"

"Pueblo Boy" shows the family life, work and play of these early American people.



Hauling in catch, a scene from "Men of Gloucester" famed documentary of Massachusetts fishing community, also produced by Larry Madison.



A generation ago this ad publicized Ford's weekly newsreels.

the era of "hard sell" is here, films are more popular than ever.

Greater distribution means lower costs per viewer, too. It now costs Ford only one-sixth of its cost per viewer five years ago.

#### 5,000 TV Showings in '54

Television acceptance of Ford's films has been even more remarkable. Stations liked the films so much in 1953 they televised them more than 2,600 times on public service time. Totals for the first half of this year point to more than 5,000 showings when 1954 runs out. Although an accurate TV audience count is impossible, a conservative estimate of 250 million viewers in 1953 would be in line, about twice that for 1951.

Ford Radio and TV Relations Department also services television stations with a steady output of news clips, factory footage, and short public service featurettes, prepared and produced by the Motion Picture Section.

#### Reasons for Acceptance

There are several reasons for the acceptance of Ford films, particularly by schools and television. The films are good, and educational, as well. School administrators, teachers, TV program directors and film editors like them because they will do a specific job and not offend

This picturesque Martha-Mary Chapel is featured in "Dearborn Holiday" the newest of 27 films at Ford.

(Below) a group of modern-day cowboys as seen in Ford film, "The American Cowboy" filmed by MPO in Rocky Mountain area.







## CUTS CAN MEAN INFECTIONS

And supposed wrongs in the minds of your employees, based on misunderstandings and lack of facts, can mean trouble.

Stop it before it gets started . . . by developing supervisors who are alert to detect grievances . . . who have the know-how to handle them with an appreciation of human feelings.

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part of an outstanding sound slide program **SUPERVISOR TRAINING ON HUMAN RELATIONS**, which includes:

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- "INTERPRETING COMPANY POLICIES"
- "THE SUPERVISOR AS A REPRESENTATIVE OF MANAGEMENT"
- "INDUCTION AND JOB INSTRUCTION"
- "MAINTAINING DISCIPLINE"
- "PROMOTIONS, TRANSFERS AND TRAINING FOR RESPONSIBILITY"
- "PROMOTING COOPERATION"

You may obtain a preview without obligation.

Write Dept. S for details.

**Rocket Pictures**  
INC.

6108 SANTA MONICA BLVD.

HOLLYWOOD 38, CALIFORNIA

(CONTINUED FROM PRECEDING PAGE)

Ford gains stature as an industrial citizen.

More than 50,000 form press releases are mailed each year to adult film using organizations providing the local publicity chairman with a ready-made tool for local ballyhoo. Here's how it works: upon receipt of a film request, a form release describing the film is mailed with the confirmation to the user. Schools and youth groups are excluded. A brief transmittal note attached to the release suggests that local publicity probably is available both for the film showing and for the organization by filling in blanks in the release and passing the information on to the local newspaper. The single line identifying the movie as a Ford production usually makes the paper.

### There's No Summer Slump

The usual summer circulation slump is a thing of the past at Ford. Extensive mailings in late May flood libraries with business that keeps them hustling through the summer to fill orders from summer camps, national parks, resorts, etc. Television stations, of course, get the same treatment since film usage increases in the June-August period due to curtailment of network shows.

National promotions initiate in Dearborn, company headquarters. Each regional library, however, compiles and maintains its own mailing lists and is responsible for keeping users acquainted with company films, old and new.

### New Audiences Are Promoted

Potential new audience groups are constantly being reached through the mails, by personal visits from Ford's central office and field public relations personnel, and by convention exhibits and displays. Ford and Lincoln-Mercury dealers contribute by using films in their local

sales and public relations programs.

All promotions are aimed at adult audiences, except the annual catalog mailing to 35,000 school principals and several thousand summer camp directors. Since schools and youth groups have, in the past, provided more than 60% of total distribution, efforts to produce an even balance between youth and adult groups are stressed.

Ford's 20-man film section handles all distribution and the major production load. Each of the three film libraries handles its own operation independently and reports activities monthly to Dearborn headquarters. A four-man production crew keeps busy shooting feature films, news-reel and television footage.

Backstopping Ford's extensive film facilities is a film vault containing a priceless collection of more than 2 million feet of film shot over the past 40 years. A major part of Ford's prizewinning documentary, *The American Road*, consists of footage from this collection.

### Over 20 Awards Received

In the past five years, more than 20 awards have been garnered by Ford films like these:

**AMERICAN COWBOY** (MPO Productions) Edinburgh, Venice Festivals; Boston, Stamford, Scholastic Magazine awards.

**AMERICAN FARMER** (MPO) Golden Reel Award, Film Council of America.

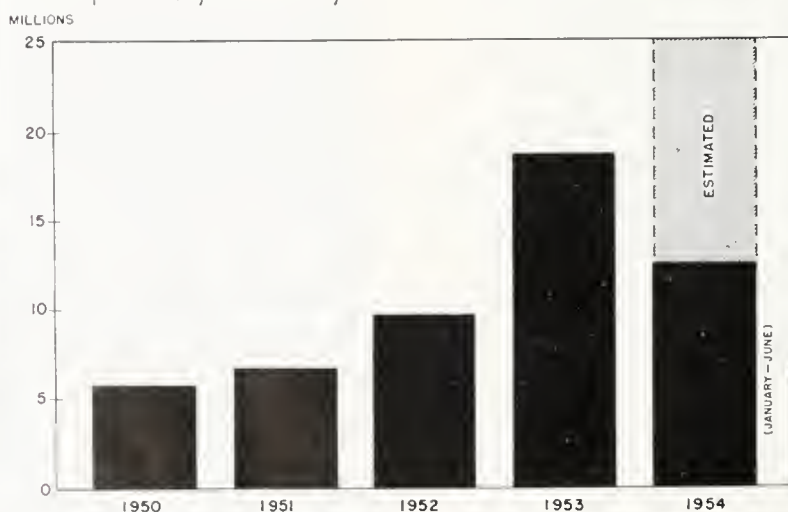
**AMERICAN ROAD** (MPO) Freedom Foundation honor medal; Edinburgh; Golden Reel Award; Scholastic Magazine.

**HIGHWAY BY THE SEA** (Dynamic Films) Certificate of honor, American Film Assembly.

**HUMAN BRIDGE** (Raphael G. Wolf) Cleveland Management Clinic.

**TICKET TO FREEDOM** (Wilding Picture Productions) Boston Film Festival; Freedom Foundation honor medal.

The steady upward climb of Ford's 16mm distribution is shown in this graph of the past five years' activity.



## WHAT DO YOU SELL?

Machinery, clothes, insurance, automobiles, services? Well . . . maybe,

BUT you REALLY sell what your product or service will do for your customer in terms of his needs, wants and desires.

You sell the benefits, advantages and values of your product or services in terms of gain to the customer.

Help your men develop the techniques of selling benefits and advantages by

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# Farm Pictures by Audio...

"FIRST IN THE HEARTS OF FARMERS" 22 mins.  
"ANOTHER 'FIRST' FOR  
MR. WASHINGTON" 10 mins.  
The story of plant foods and land management  
woven around some experiences of George Washington.

"STAR BOARDERS" 10 mins.  
A medical film on the breeding of cattle

"YOUR APPLE ORCHARD" 18 mins.  
From winter preparation through apple blossom  
time to harvesting and marketing. Contains sequence  
on pollination by bees.

"MASTERS OF THE SOIL" 20 mins.  
"AT YOUR COMMAND" 30 mins.  
"OLD MacDONALD HAD A FARM" 30 mins.  
"THIS IS OUR LAND" 30 mins.  
"MAGIC IN AGRICULTURE" 30 mins.  
"PATTERN FOR PROGRESS" 30 mins.

"PUREBREDS—EPIC OF DAIRYLAND" 30 mins.  
How a Wisconsin farm girl raises a Holstein calf  
and starts a herd of her own. Includes all breeds of  
dairy cattle.

"TEX—STORY OF A CHAMPION CALF" 30 mins.  
How a Texas farm boy wins a purebred calf and  
raises it according to best practices. Includes all  
breeds of beef cattle.

"JUST A FARMER" 25 mins.  
A dramatized account of the varied skills possessed  
by the American farmer.

... AND MANY OTHERS for such sponsors as American  
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Corp., National Cotton Council, The Texas Company  
AND MANY OTHERS. ...



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*Zvi Levi says:*

*"It was an immense relief for me—a stranger in this big city—to receive such wholehearted cooperation from your firm. . .*

*"The fine quality of your music, and the careful way it was put together contributed greatly to the success of my film. . .*

*"My sincerest admiration for your unusual competence."*

ZVI LEVI FILMS, TEL AVIV, ISRAEL



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**1955 PRODUCTION REVIEW**

★ The 5th Annual Production Review issue of BUSINESS SCREEN is in production. The most complete buyer's guide to established film production facilities! **BUSINESS SCREEN MAGAZINE** 7064 Sheridan Road, Chicago 26, Ill.

# TRENDS

## IN THE NEWS OF BUSINESS FILMS

### *100 New Television Stations Predicted:*

★ Another 100 television stations will be in operation by the end of 1955, with more than 265 stations equipped to transmit network color programs. That's the year-end prediction of Dr. W. R. G. Baker, General Electric Co. vice-president and general manager of the firm's electronics division. He also forecasts the sale of about 5,800,000 black and white t.v. receivers in '55 and 200,000 color sets. All predictions on larger color set sales are based on hoped-for economies in manufacture, derived from more less expensive tubes.

### *Rousing Finish to 1954 as Business Upturn Noted in Larger Sales; Lower Inventories*

★ The 400-point stock market wasn't alone in optimism as Detroit automakers, appliance sales executives and many other lines shared good sales returns in the closing weeks of 1954. Booming demand for the all-new motor cars was expected to carry sales to 5,800,000 units

in 1955. A surge of December buyers was echoed in the financial world as solid cash buying pushed many shares to new highs. Financial writers point to heavy investments of institutional share holders as a steadying factor.

1951 appeared to be another strong year among established business film companies as the Editors of BUSINESS SCREEN prepared to take annual inventory of films produced, personnel employed and other important data aimed to help give the industry an accurate picture of its annual progress. The 5th Annual Production Review issue, to be published next February, will again contain listings of all recognized film producers as a most thorough survey of these facilities is undertaken by mail, telephone and personal contacts through nationwide editorial bureaus.

### *New 16mm Processes; More Projector Owners Help Sponsors Get Better Film Results*

★ The wide-screen motion picture and its equivalent in pan-screen slidefilms delivered greater meeting impact for sponsors during 1954. But 3-D wasn't dead as General Motors prepared to show another Raphael G. Wolff production in color and 3-dimension motion pictures when its famed Motorama production opens in Manhattan after mid-January.

The *basic phenomenon* of the business, however, was the continued supply of 16mm optical sound projectors to group audiences in industry, schools, churches and groups of all kinds.

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MORE PRACTICAL KNOW-HOW ON NEWEST AUDIO-VISUAL TECHNIQUES AND TOOLS APPEARS 8 TIMES ANNUALLY IN THE BIGGER, BETTER PAGES OF BUSINESS SCREEN

## Westrex Subsidiary Executives Study Equipment at Conference

♦ New equipment, operational techniques and sales and servicing activities in the motion picture studio and theatre equipment fields were surveyed by an international group of Westrex Corporation executives at a November conference in New York.

Managers and heads of recording departments of some of Westrex's subsidiaries in Europe, Africa, Australasia and Latin America also studied recent developments in other electronic apparatus used in communications.

Featured displays at the conference included: the Westrex and Westrex Standard single and multi-channel sound systems for theatres, the firm's film editing machine, multi-channel magnetic recording systems, type RA1524 six-position mixer console, 35mm newsreel recording system, the new re-recorders electrical printing equipment, hot-stylus lateral feedback disc cutter, and the new Westrex black and white and color densitometers for studios.

Representatives attending the conference from abroad were C. Adlerstrahle, manager of the Westrex Scandinavia, AB, Sweden; P. Amourgis, manager of the Westrex Company, Egypt; William De Mello, manager of the Westrex Company, Caribbean, Cuba; O. J. Forest, manager of the Westrex Company, Caribbean, Trinidad; R. J. Hortis, manager of the Westrex Company, Argentina; W. E. Kollmyer, manager of Westrex Australia Pty., Ltd.; M. Storms H. manager of the West-

rex Company, Caribbean, Venezuela; J. Y. Abe, director and assistant manager, and K. Kagara, recording engineer of the Westrex Company, Orient, Japan; R. Senechal, head of recording department of the Westrex Company, France-Belgium, France; and J. A. Todd, recording manager of the Westrex Company Limited, England. ☐

\* \* \*

## Triad Corp Consolidates Four Photo Equipment Companies

♦ Triad Corporation has consolidated four companies under its own name. The four companies were Training Aids, Inc., J.E.S. Corporation, T.A., Inc., and Traindex Corporation, all of which were specializing in photographic instrumentation equipment. All personnel and products of the four companies have been retained.

Triad Corporation is the Bell and Howell Company special representative dealing particularly with high-speed and data-recording cameras (16mm and 35mm) and accessories for military and industrial application. The greatest use for these cameras has been in guided missile testing, manned aircraft flight testing, laboratory research, radarscope recording and photographic tracking.

Triad remains at the same address: 4515 Sepulveda Blvd., Sherman Oaks, California. The phone number has been changed to: STanley 7-5373.

Concurrent with the consolidation, Triad has released a new 36 page catalog of all its high-speed and data-recording cameras. ☐

Westrex' president E. S. Gregg (extreme right) describes new multi-channel amplifier system as overseas managers watch. L to r are: J. A. Todd, England; J. Cuevas, Brazil; J. Y. Abe, Japan; P. Amourgis, Egypt; R. Senechal, France-Belgium; M. Storms, H. Venezuela; R. J. Hortis, Argentina; W. E. Kollmyer, Australia; K. Kagara, Japan; O. J. Forest, Trinidad; W. DeMello, Cuba; Mr. Gregg; and C. Adlerstrahle, Sweden.







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NEW PICTURES IN THE NEWS

## Hawaiian Sugar Planters' Assn. Films Peaceful Use of Isotopes

★ Among the first industrial organizations to experiment with radioactive materials in peace time processes is the Hawaiian Sugar Planters' Association. In a new "annual report" film, the association shows its success with 11 isotopes in various phases of sugar production.

For 25 minutes the movie reports on the uses to which these isotopes are put, tracing the movement of sugar through the cane plant to the weighing of sugar and sugar by-products on one of Hawaii's plantations. The film had its premiere December 6, in Honolulu at the 74th annual meeting of the H.S.P.A. Supplementing the film is a printed report on the association's activities during 1954.

Radioactive carbon was released by the Atomic Energy Commission in 1946 for industrial purposes. The H.S.P.A. claims to be the first private agricultural organization to make use of radio active carbon, harnessing the material at its experiment station.

Now radioactive cobalt is used in weighing work. This technique operates on the principle that rays passing through a material will be partly absorbed. Those not absorbed are measured by a Geiger counter and subtracted from the original radioactivity, giving the material's weight. Two other isotopes, cesium and strontium are employed in this test.

To determine the uptake of fertilizer by the cane plant and the best placement of fertilizer, the association makes use of the isotope of phosphorous. The isotope of rubidium aids irrigation studies. The isotopes are purchased like any other research tools.

## Nat'l Dairy Council Tells Nutrition Story

♦ A new 13½-minute color film *It's All in Knowing How* is directed at teen-age audiences by the National Dairy Council, Chicago 6.

Relating good health habits and nutrition to success in work and play, the film stresses importance of good food, sleep and exercise. Association Films will distribute nationally.



Weighing bagasse (sugar cane fiber) by means of radioactive material and a Geiger counter. (see article left.)

## RCA Sponsoring a Picture on Color and Color Television

♦ Screen Gems, Inc. is preparing a 15-minute color film for RCA (through Kenyon & Eckhardt) for primary use on television. A longer version will be made for 16mm non-theatrical use.

The RCA film will cover three points. It will dramatize the importance of color and how it affects daily living. The second point will deal with how the almost impossible task of developing color television was overcome while the third phase of the film will look into the future of color TV.

\* \* \*

## Mahatma Gandhi Documentary Secured by Ideal Pictures, Inc.

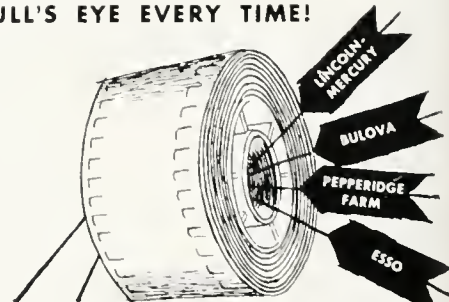
♦ Exclusive rights to the distribution of *Mahatma Gandhi, Twentieth Century Prophet*, have been acquired by Ideal Pictures, Inc.

The widely acclaimed documentary, created from newsreels filmed during 37 years of Gandhi's lifetime, depicts the rise, trials, and victory of the gnome-like leader of non-resistance. His peaceful deliverance of the British Lion's share of India to his own people, 20 per cent of the world's population, is a memorable paradox of the war-warped century.

Quentin Reynolds, editor and news commentator, narrates the 32-minute film. Ideal expects to first release the documentary to colleges, churches, and art theatres. It is available in 16mm and 35mm.

\* \* \*

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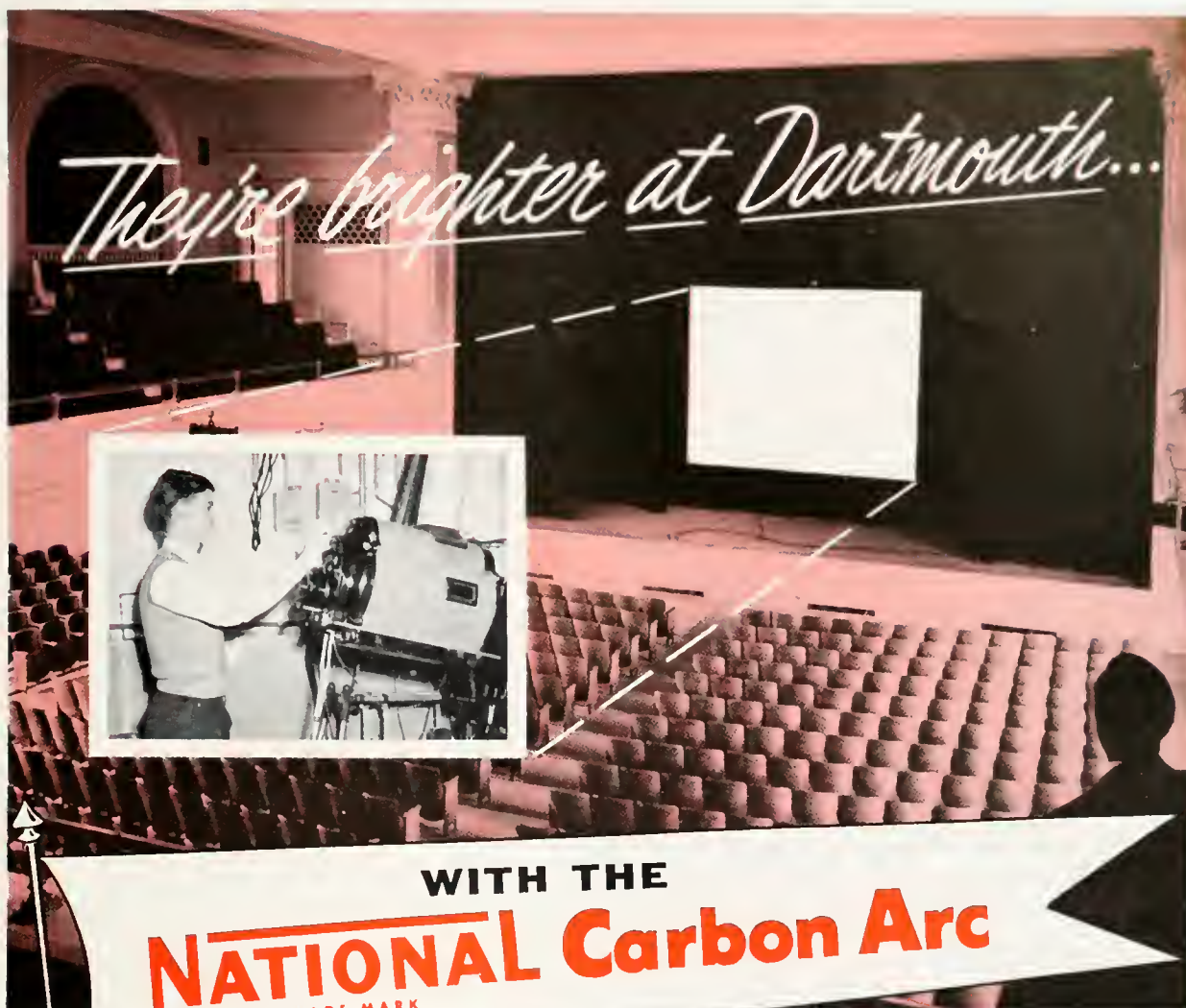
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## The Writer's Role in Business Films

by O. S. Granducci  
of Scripts by Oveste Granducci\*

**T**HE WORK OF THE WRITER of business films is closely akin to the work of the architect. Thus, the good business film writer has little in common with the Hollywood film writer.

The Hollywood film writer is selling *entertainment* . . . and the effectiveness of his work is measured only at the box office.

On the other hand, the business film writer is selling his client, or the *message* of his client.

That's not to say that business films should not be *interesting*. They *must* be in order to be effective. But *their* effectiveness is measured *only* in the volume of *sales* they make.

### Don't Get "Yaks" Instead of Sales

Thus, the problem of the writer of business films is to find the way to present his client's message in an *interesting* manner. He may even find an *entertaining* way to do it—but if he entertains at the expense of *convincing* . . . if he gets "yaks" at the expense of sales . . . he's got just as bad a "turkey" as the Hollywood writer whose film flops at the box office.

The simple fact is that the business film and the Hollywood film are entirely *different* birds.

The business film is a medium unto itself—a highly useful tool of American business.

The first problem of the business film writer, like that of the architect, is to find out precisely what his client wants. This involves what the client wants the film to *do* . . . or what he wants the *audience* to do after they see the film.

### Too Many Demands a Real Problem

One of the over-all problems most frequently faced by the business film writer arises from the multiplicity of the demands placed on him.

Too frequently, for example, the sponsor employs the writer to plan a film to accomplish Purpose A, and then says he'd also like the film

\*One of several papers presented at recent Motion Picture Workshop held in New York City last month by the National Visual Presentation Association. Also see pages 9 and 10 of this issue.

indirectly to accomplish Purposes B, C, D, and also E! The business film, like business architecture, is most effective when it's most functional. No businessman would think of telling his *architect* that he wants an office building with the homey feel of an ivy-covered cottage as starkly modern as a design by Frank Lloyd Wright. Yet he will—in dead seriousness—ask his film writer for the motion picture equivalent of such an impossibility.

### Aim the Picture At Its Audience

The next problem is to find out just what audience the film is to be aimed at.

The script for a business film that *won't* do the job it's supposed to do on the audience it's supposed to do it to, is just as useless to the client as the architectural plan for a filling station when it's an office building that's wanted.

However, the trouble is that to a great many film sponsors . . . the difference is not so readily apparent.

The next problem involves research—for scripts for good business films can't be written on the backs of old envelopes in the white heat of artistic creation.

They have to be sweat out . . . from facts the writer very carefully tracks down. Sometimes these facts are quite simple, and need only good organization for effective presentation.

### Organized Facts Based on Research

Sometimes they are bewilderingly complex, and need the skillfully logical organization that can come only from the thorough understanding that results from painstaking and time-consuming research.

After he gets his purpose, audience, and facts squared away, the business film writer usually comes up with a plan for the film in the form either of a relatively brief outline, or a more detailed treatment in narrative style. He needs time to do this, because it's the most creative stage of script writing. The experienced sponsor will be sure this is right before he will authorize the writing of the shooting script.

Translating the treatment or outline into a well designed and thoroughly detailed shooting script is also time-consuming. The shooting script should be detailed enough to be entirely clear to the director. It may or may not be accompanied

( CONTINUED ON PAGE THIRTY-FOUR )

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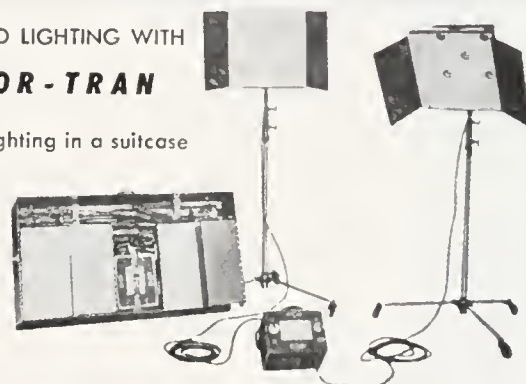
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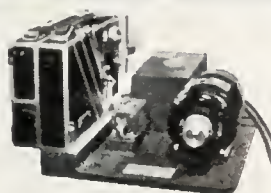


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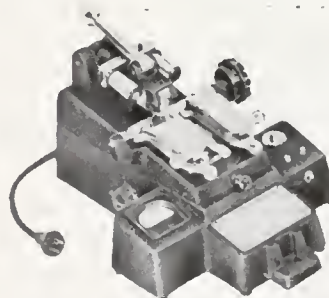
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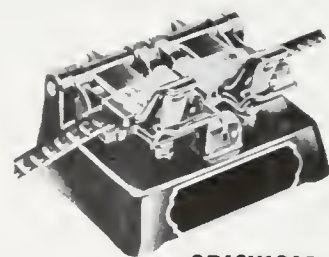
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## THE WRITER'S ROLE:

(CONTINUED FROM PAGE THIRTY-TWO)

by a storyboard—sketches of the scenes. A shooting script can be a somewhat Hureulean undertaking—a quite bulky tome.

### The Equivalent of a Good Blueprint

A good shooting script for a business film actually should be the equivalent of a good blueprint for a building. It should be possible to "build" a good business film by closely following such a script.

The plain truth is that inspired direction and inspired camerawork will *not* overcome the faults of a bad script.

This is *not* to say that the good business film doesn't *need* good direction and good camera work.

### Job Precedes Artistry of Picture

It is merely to say that the *job* of the business film must come ahead of purely artistic considerations in order to be a *good* business film.

And yet, the *best* business films *are* artistically good.

They *are* artistically good, as well as highly effective, when every member of the team represented on this panel today—the scriptwriter, the director, the animator, the cameraman, the cutter, editor, and soundman all bear in mind from start to finish that they are producing a film for a *practical* purpose.

## News-Briefs at Press Time

★ Nationwide, weekly visual promotion of photography via network television underscores the Eastman Kodak Company's new television comedy drama series *Norby*, starring David Wayne. Show premieres Wednesday, January 5 over NBC-TV. The series has been filmed and will be telecast in color also, utilizing Eastman color film.

★ Radiant Screen's president, Harry E. Eller, notes that 1954 shipments have exceeded by far any previous year since the company's founding. A 40% increase in plant capacity during the year is noted as the company girds for expected greater business in 1955.



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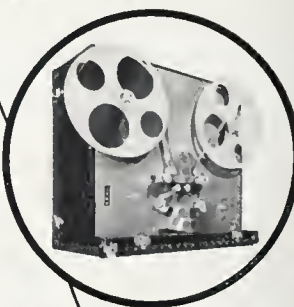
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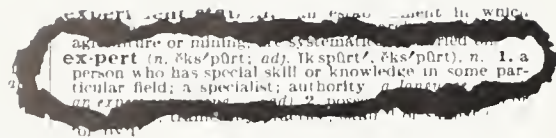
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**B**RIGHT IMAGES of another eventful year in passing light the horizon at the twilight of 1954. The factual film medium undoubtedly swept to new audience records as millions of 16mm showings were booked by groups of all kinds and sizes; most of the nation's 390 television stations carried sustaining programs of the most interesting of these films, adding untold millions to the viewer audience.

It was a year of technological alertness as new dimensions such as wide-screen and stereophonic sound were projected and heard by both motion picture and slidefilm audiences. Impending adoption of color television by the mass public and telecasters alike was slowed by tube costs and complexity but advertiser interest remains keen.

#### A Year of Interesting Pictures

As ever, both business and the viewer audience measured their participation in the medium by the *quality* and content of the pictures made and seen. There was scope and salesmanship in notable instances: beauty and dignity in some timeless pictures. Recognition of wide-spread interest was evident in a rash of "film festivals" dedicated to non-theatrical films all over the country.

But the solid substance of the film-maker's economy lay in the results the sponsor *got*, not in the enthusiast's applause or "votes." The business film buyer *got more audiences at lower cost and of better quality* than in any preceding year. He also *got better technical results on the screen*, achieved finer color when his film was handled by competent people.

#### These Events Make the Pattern

Evidence of the spreading gospel of the medium was best exemplified when user groups took the film in hand on their own behalf. *It counted more* that the U.S. Chamber of Commerce became a most active factual film spokesman during 1954; it was *significant* that the National Safety Council continued to render invaluable national service in that area of special interest, both public and industrial.

Actually the *big* events of the year, film-wise, were often least-publicized. The extremely low book-rate of postage on film shipments achieved by cooperative group action effected larger audiences, lowered distribution expense. Without fanfare such groups as the American and National Baseball Leagues reached nearly 10,000,000 persons with 16mm sound films of World Series games; Father Keller and his Christopher movement served other millions with non-sectarian films on human relations themes; major Protestant Church denominations such as the Methodists and Presbyterians joined the Lutherans as major film sponsors.

#### Rural America a Standing Challenge

Farm families and youth groups within the 4-H and Future Farmers' organizations and vo-ag classrooms were an important segment of the factual film audience. The National Project in Agricultural Communications came into the scene more actively in 1954 and promised to become a coordinating agency for film potentials in the field of agriculture.

An example of this was NPAC's project on behalf of the National Council of Farmer Cooperatives wherein some 265 information entries

# BUSINESS SCREEN

M A G A Z I N E

## An Eventful Year in Review

**The Largest Factual Film Audiences In History  
as Good Films, New Techniques Spurred Interest**

of printed matter, radio and tv scripts and motion pictures were evaluated.

Sponsors like Caterpillar, Deere and Harvester kept pace with good business citizens like the Texas Company whose outstanding annual farm pictures are unsung tributes of genuine educational value to farmers. Sinclair's *50,000 to One* was typical of useful new films like these.

#### What About Industry Organization?

The adoption of a fine Code of Ethics by studio members of the American Association of Film Producers (which the Editor of BUSINESS SCREEN helped organize) was a significant public relations step.

In New York City, the Film Producers Association of that area continued its cooperative efforts on behalf of the economy by holding an open workshop on color television film standards. Similar producer organizations were active in Southern California and a new group was formed at year's end in the San Francisco area, headed by H. B. (Dave) Butler.

Working together when common problems indicated its wisdom, these regional bodies could do much to expand their markets and to protect their long range economy.

#### We Need Converts, Not Dabblers

The paradox of enthusiasm shown by BUSINESS SCREEN for local film festivals vs. our strongly-voiced doubts about the ambitious American Film Assembly was a Question of the Year.

Actually, the film award becomes a very dubious thing when set up on a national scale.

Is there a "best" of *all* human relations films? Or is any one film on an "industrial process" better than others? Are locally available "16mm producers" the best *judges* of real values?

Needless to say we think the local "film council" idea is *tremendous*. Despite real lack of missionary aid, such organizations have prevailed whenever organized. Show-casing films they pick themselves for local business and community groups is an extremely valuable service. More power to Boston, Cleveland, Dayton, Denver, Louisville, San Francisco and Stamford, et al!

#### Year's "Best" Films Self-Evident

In February, 1955 the accumulated experience of producers, users and BUSINESS SCREEN editorial bureaus will review outstanding examples of the factual film in 1954. Who could fail to list *The Atom Goes to Sea, Clean Waters, In the Beginning, All I Need Is a Conference, Our Bible, How It Came to Us, ABC's of Jet Propulsion, Going Places, Catfishin' Is for Saturdays, The Perfect Crime, Future Farmers' Silver Anniversary, It's Everybody's Business, We Saw It Happen, Within Man's Power, So Small My Island, Operation Sunkist, They Need to Know*, etc.? There were numerous others.

You read about these "good" pictures in BUSINESS SCREEN. Actually, none of them were *better* than *anything else*. We'll take those *field sales results* reported by Comfy Manufacturing Co. in a recent issue as a "better" answer. The only "bad" films are those which were *good enough* but *not used* to their full capabilities. ☐







## N.A.M. Guides Aid Film Users

### Discussion Guides Now Accompany Six Pictures

**T**HE BEST METHOD for improving the conditions under which your motion picture is shown, the National Association of Manufacturers recently decided, is to provide a discussion guide for the program leader or teacher. The NAM has just issued a series of simple four-page guides, one for each of the six program type films it is now circulating.

The decision to issue the guides followed a study of the findings of Brookings Institution about film effectiveness. One general conclusion was that the conditions under which a film is shown have a powerful influence on the impression the viewer retains.

#### Audience Better Prepared

These factors may at times be more important than how well the film is produced.

The audience which anticipates being entertained, for example, will scarcely be in the mood for a didactic lecture on film, no matter how well done. On the other hand, a film with high entertainment value may drive home a message, if the discussion leader can bring out the application of film incidents to real life situations. In this, guides may help.

The best way to improve the conditions under which film is shown, the NAM concluded, is to help the teacher or program leader to understand in advance the nature of the film and the ways he can use it to advantage.

#### Content Varied as Needed

The NAM guides vary somewhat according to the type of film. The one yardstick in planning the contents was: what material will help the discussion leader or teacher using the film to make it more meaningful to the audience.

The guides generally fall into similar patterns with varying emphasis: mechanical details, description of the film story or contents with a suggestion of suitable audiences, a description of the sponsor and his reason for making the film and questions designed to stimulate thinking and discussion. The ques-

tions are often classified according to the types of audiences for which the film has been found useful.

In the case of a teaching film, most frequently asked questions at earlier film showings were given, along with answers to difficult questions in three cases. It was felt that in these instances discussion leaders might be unable to answer the questions and they should be spared such embarrassment.

#### New Guides Are Simplified

NAM's new guides are simple, the result of past experience. At one time, it provided with each print an elaborate guide, which included suggested introductions, discussion questions and concluding summary. Experience showed that such guides, although adapted to different group interests and, in one case, an exhaustive exploration of every conceivable use to which a teacher might employ the film, were not popular. They were overwhelming.

Teachers and program leaders reacted much as the little girl who remarked of an article: "It tells me more about turtles than I care to know."

The new guides are an attempt to be helpful, but at the same time, brief and to the point. 

IN FEBRUARY 1955

*The Editors of  
Business Screen Present*

### The All-New 5th Annual Production Review

The national standard of buyer data on established business film producers; plus many new features of unusual reader interest.

*For Details write*

**BUSINESS SCREEN**  
7061 Sheridan Road  
Chicago 26, Illinois

## The Rules and Etiquette of Golf

### United States Golf Association Sponsors First of New "Golf House" Film Library Presentations

Sponsor: United States Golf Association.

Title: *The Rules of Golf-Etiquette*. 17½ min. color, produced by National Educational Films, Inc.

★ This is the first "Golf House" Film Library presentation of the USGA. It is an authentic visualization of the rules of golf concerning etiquette, with an introduction by Bobby Jones and demonstrations by Ben Hogan.

The protagonist is an average golfer and as Bobby Jones says in the opening sequence: "The golfer must know the 'Rules of Golf' and call penalties on himself. He is his



Bobby Jones' opening statement set theme of "Rules of Golf."

own referee, just as in life. Golf is an unusual sport in this respect. Personal honor and consideration of the other golfers are basic. The first thing in the Rules Book is golf's code of courtesies or etiquette. By following the true spirit of the game, each golfer becomes a better citizen."

#### Premiered at PGA Meeting

The first public showing of the film was at the annual meeting of the Professional Golfer's Association of America, in St. Paul on November 29th. It was introduced by Joseph C. Dey, Jr., executive director of the USGA and W. French Githens, president of National Educational Films.

USGA recommends the film to its member clubs. Photography was done mainly at the Somerset Hills Country Club, Bernardsville, N.J., with some special effects made at Ridgewood Country Club, Ridgewood, N.J. Golfers seen in the film contributed their services—only Jones and Hogan are identified by name.

#### Wood Supervises Production

Francis Carter Wood, Jr., vice-president of National Educational Films, was in charge of production.

The film was written and directed by Frank Donovan.

The rental fee is \$15.00 including shipping cost. Inquires and booking requests should be sent to National Educational Films, Inc., 165 West 16th Street, New York City 36. 

Demonstrations by Ben Hogan are featured in the USGA film.



### "The Valiant Heart" Attacks Rheumatic Fever

Sponsor: American Heart Association, in association with E. R. Squibb and Sons.

Title: *The Valiant Heart*, 30 min. b.w., produced by MPO Productions, Inc.

★ This film shows how a community can attack the problem of rheumatic fever, a leading cause of disability and death in childhood, and which frequently leads to rheumatic heart disease. Photographed in Wolfeboro, N.H., with residents of the area playing all the roles, it was produced for the American Heart Association with funds contributed as a public service by E. R. Squibb and Sons, a division of Olin Mathieson Chemical Corp.

*The Valiant Heart* describes how a young boy, one of a family of five children, recovers from an attack of rheumatic fever. The film recounts how, after the child had been hospitalized, his parents and their neighbors, as well as local health, medical, hospital, nursing and educational services cooperate to make it possible for him to convalesce at home with his family.

The picture will be distributed nationally by the 55 affiliates and 350 chapters of the American Heart Association to illustrate dramatically the basic facts about rheumatic fever and to show how the disease must be treated to minimize its damaging effects on the heart and to give its victims the best chance for a productive life. 



"William Johnson" challenges the "draggin" of obsolete equipment.

## The Draggin' of Obsolescence

**A New Cincinnati Milling Machine Co. Film Gives Fresh Slant on Industry-Wide Problem**

"As far back as anyone can remember, people have wanted progress, and have wanted to get rid of anything that might be a drag on progress."

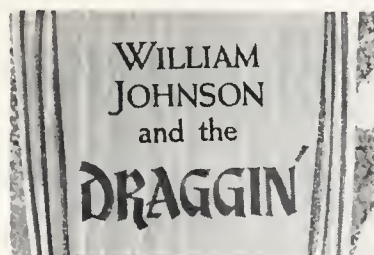
WITH that innocently agreeable remark for a starting point, The Cincinnati Milling Machine Co. has launched an entirely new approach to an old problem through the medium of a fourteen-and-a-half minute fully animated Technicolor cartoon entitled *'William Johnson and the Draggin'.* Produced in Hollywood by Wilding Picture Productions, Inc., written by Samuel Beall; animated by Norman Wright.

A deft combination of fantasy, reality, hilarity, and serious exposition in a timeless setting, the picture once more brings together the knights of old and the ideas of today with what should be a bombshell effect upon the nervously conventional field of industrial advertising.

### Points Up Critical Need

The story drives home a nationally serious point so entertainingly that it should certainly have its intended commercial effect, too, which is to make the buyers of capital goods equipment for industry more acutely aware of the nature and inherent villainy of obsolete equipment.

It is already being aggressively borrowed by top managements of some of our largest corporations to show not just to their buyers, but



to everyone in the their respective companies.

### Memo to Industrial Users

It's that universal. The gist of this essentially complex industrial-economic message is presented so simply and clearly that it is easily translatable, by any audience, into a personal message. *William Johnson* is seeable and enjoyable by anyone with access to a sixteen millimeter sound movie projector. If you have no projector, just get in touch with any of the real-life William Johnsons in Cincinnati Milling's field offices or agencies, all of whom have or can get you a projector and print.

It's impossible to say whether the story takes place today, in yesterday's setting, or yesterday, in today's setting, but the presence of *Draggin'.* today or yesterday, is sensed by King Customer The First, who is in a natural position to sense it. As any monarch worth his salt will do, he forthwith offers the hand of his daughter to any fortunate knight or commoner who can get rid of the *Draggin'.* That's what brings William Johnson into the courtroom, along with his *Drag-*

gin' Locator - a combination of Geiger counter, television set, and electronic computer that behaves like a dedicated bird dog.

In a ludicrous series of sequences which have a deadly accurate aim, William Johnson exposes the *Draggin'.* all right, and wins the King's daughter. But an odd twist to this story is that he doesn't get rid of the *Draggin'.* and for a very good reason.

If you *must* know why, the only thing you can do is take a look at the picture, surrounded by friends. Don't wait for it to show up on television; the color is something new in animation techniques and shouldn't be missed.

Prints are loaned free from any



King Customer I meets up with William Johnson's ingenious *Draggin' Locator* in this scene.

of The Mill's direct or agency outlets or from headquarters: The Cincinnati Milling Machine Co., Cincinnati 9, Ohio.

## Tribute to Progressive Farmers

**"Modern Soil Builders" Sponsored by Allied Chemical to Review 1954 Farm Progress Show**

Sponsor: Nitrogen Division, Allied Chemical and Dye Corp.

Title: *Modern Soil Builders.* 12 1/2 min. color, produced by Americana Productions, Inc., planned and supervised by the Tom Boggs Organization.

★ A year ago, in the Fall of 1953, an area was selected for this year's Farm Progress Show, the second show of this type to be held. The site chosen was the Miles T. Martin farm, just outside Camden, Indiana.

Portions of this farm were divided into 15-acre test plots and offered to universities and to organizations supplying farmers with seed, fertilizer, irrigation equipment, etc. who desired to participate in the Farm Progress Show. These plots were to become farm industry exhibits of the latest methods of increasing crop production. For example: crops raised on soil enriched with nitrogen as against soils without added plant foods; crops raised with and without supplemental irrigation, tests of the latest strains of hybrid seeds, etc.

Approximately 170 manufacturers of farm machinery and supplies also were invited to participate in the Show.

Allied Chemical and Dye Corp., one of the participants, originally thought to have newsreel coverage of the one-day show, which was attended by 35,000 farmers from seven corn belt states. What finally evolved was a newsreel feature introduced and concluded by original ballads and highlights of the show which included on-the-spot lip-synchronization of an important sequence on modern soil culture. Two camera crews worked from 8:00 A.M. to 4:30 P.M. to cover the features of the show. Original ballads were written and sung by Oscar Brand, an accomplished balladeer, and the narration was by Joe Julian.

*Modern Soil Builders* is being offered first-run to television stations across the country to be followed by other distribution. It is available from the Tom Boggs Organization, 595 Madison Ave., New York 22.

Demonstration of latest harvesting methods at Farm Progress Show.







Workshop visitors see tour of Paris reenacted during demonstration of rear projection technique.

## 300 at Canada's First Motion Picture and Television Workshop

**Associated Screen News, Ltd. Is Host at Montreal**

**C**ANADIAN INTEREST in business, educational and TV aspects of the film medium was confirmed December 6, 7, and 8 as an estimated 300 persons met at Canada's first Motion Picture and Television Workshop, sponsored by Associated Screen News Limited, Montreal.

A short mutual-education course for film production companies, the Workshop brought together producers, laboratory engineers, television station personnel, distributors, government officials and advertising men in clinical sessions led by authorities from Canada and the United States. These experts spoke and gave demonstrations on many phases of film making, from

idea-inception to finished production.

Legal aspects, music clearance, artists releases, pre-planning, script preparation, sound recording, set designing and translation were among topics covered. Other talks and exhibits stimulated consideration of new techniques, processes, and equipment.

### Theme Is Self-Reliance

Present general motion picture trends in Canada—trends moving closer to Dominion self-reliance—were characterized in speeches by Dr. A. W. Trueman, commissioner of the National Film Board of Canada, and A. Davidson Dunton,

chairman of the Canadian Broadcasting Corporation.

Dr. Trueman announced the Film Board expects to complete a move from Ottawa to Montreal in the spring of 1956. A new \$5,200,000 building will improve facilities and bring the Film Board near to the large metropolitan talent pool, he said. The board will retain a staff in Ottawa to function with the government.

The rapid growth in the number



Jack J. Chisholm, sales manager of Associated, served as chairman of three-day Workshop.

of television sets in Canada during the past few years—from 130,000 in 1952 to 1,100,000 sets in 1954, has created an entirely new Canadian audience. Dunton told one session. The new audience presents unlimited possibilities for independent film producers in the Dominion, he declared.

Neal Keehn, vice-president of the Calvin Company, Kansas City, Mo., was a featured Workshop speaker, addressing three sessions and serving as panel chairman at another session. Keehn discussed animation and titling techniques and pre-planning for industrial motion pictures and television films.

George Oakley, of Bell & Howell Company, gave the first public demonstration in Canada of 16mm Cinemascope. He also presented a practical demonstration on the use of the 16mm anamorphic lens. Jack Chisholm, Associated Screen News' sales manager and chairman of the Workshop, pointed out that this wide-screen development now is available to Dominion film users. Chisholm later spoke on set designing, construction costs, properties, client-producer relations.

Gentry Veal, of the Eastman Kodak Research Laboratory, Rochester, N.Y., stressed the importance of lighting for contrast for films produced in color and the lighting needs for black and white films.

B. F. Perry, sound engineer of



A. Davidson Dunton, chairman of Canadian Broadcasting Corp., addressed morning session.

Westrex Corporation, New York, spoke on the fundamentals of magnetic recording and recording techniques. Arthur J. Miller, vice-president of Consolidated Film Industries, New Jersey, explained new Eastman Color and laboratory developments. Charles W. Seager, Eastern regional sales manager for Anseo, New York, talked on films for color television. Don N. Spring, manager of motion picture sales,



Arthur J. Miller, v.p. of Consolidated Film Industries, Fort Lee, N.J.

Canadian Kodak Sales Limited, Toronto, demonstrated new film developments.

Associated Screen Studios' personnel also spoke at several other sessions: Gordon Sparling, director of production demonstrated rear screen projection; Walter Darling, chief sound engineer, demonstrated optical recording; Lucio Agostini, director of music, spoke on music.

### Singleton Talks on Color

Other Associated Screen staff session leaders were: Ray Cunningham, scenario chief, who spoke on scripts and research; T. O. Bailey, chief engineer, who clarified processing and lab procedures and W. J. Singleton, general manager, who discussed the future of color in feature motion pictures and newsreel production.

Neal Keehn, v.p., Calvin Company, was Workshop guest of honor.



**General view** of one of the afternoon Workshop conferences held in spacious studios of Associated Screen News, Ltd.





# Plan and Pictorial Preview of a Model Conference Room

AT THE STANDARD OIL COMPANY (INDIANA) HEADQUARTERS



**T**HE STANDARD OIL COMPANY (Indiana) has maintained a broad-range philosophy toward the audio-visual media and a sharply-focussed program of actual materials in the field and at the company's "home office" in its Chicago building at 910 South Michigan Avenue. The Sales Department is a notable audio-visual user as is Public Relations with an ever-expanding and effective motion picture program.

Well-remembered examples of Standard of Indiana's enlightened approach in the a-v field are its emphasis upon "integration" i.e. *the co-ordinated use* of motion pictures, slidefilms, tapes, charts, manuals, etc., as part of an inter-related "package" for training; there is also the bright record of an intensive a-v and public relations training program for its regional public relations representatives.

## New Conference Room Sets Example

And today, within its own headquarters structure, the company serves its manifold operating needs with a recently-completed conference room that puts into practical working use a great number of the latest audio and visual techniques. This model facility carries the unglamorous but descriptive title of "Conference Room for Standing Committees."

The precedent for such facilities and proof of their value dates a long way back. Seventeen

years ago a similar conference room was a modest "experiment" and space approximating 22' x 56' was allotted to it. A projection booth at one end and a stage at the other were its principal assets.

## Records Show 87% Capacity Use

Fortunately, careful records were kept on the use of this room and it soon became apparent that the "experimental" quarters were an extremely valuable asset to "standing committees" (representing all phases of company operations) and other groups. This room was in use approximately 87% of its available time and its role as a "working tool" became an accepted fact throughout the company.

A couple of years ago, Standard realized that it had outgrown these facilities and a long-range planning program was begun with O. H. Peterson, long-experienced specialist and audio-visual executive in the Sales Department, directing the study.

Similar facilities within companies and organizations throughout the U.S. were reviewed whenever conditions permitted; ideas were checked and re-checked for practicality.

While "research" was something that had to be done while a thousand and one daily duties were carried on, ideas flowed in a steady stream as actual final planning, drawings and construc-

tion work was accomplished by personnel similarly involved in their duties.

The company's Construction Engineering Department did a great deal of the technical planning and drawings, working with representatives of the Sales Department.

The result, in a fine new area of gleaming woods, glass, and textiles is a very efficient working space that is truly a combination of "something borrowed, something new" but all in all, a mid-20th Century application of *proven, working techniques*.

## All Departments Reserve Through Sales

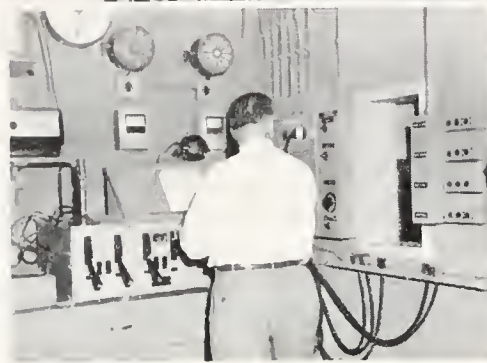
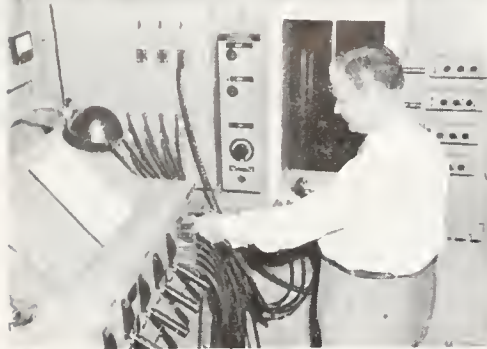
Any department of the company which schedules a conference, training session or meeting of any kind requiring such quarters, simply "books" its reservation in advance with the Sales Department. Trained personnel, familiar with every trick and technique, will advise, prepare and, if necessary, assist in actual meeting operation.

Visuals within these pages, including a fine  
(CONTINUED ON THE FOLLOWING PAGE)

Six basic arrangements of room show (top, left to right) arrangement in "theatre style" to seat 100 or more; then with tables set for large conference; finally, as "school room." (Below) tables set for small group at front; large group "round table" setup; and last, for groups requiring maximum table area for spreading out material.







Light control equipment pictured above shows (top) power unit in booth with operator working dimmers; (center) another view of power unit and patch panel; (bottom) operator at control unit is synchronizing his light plot with cue script on board.

## DESIGNED FOR BUSINESS

(CONTINUED FROM THE PRECEDING PAGE)  
isometric drawing of the conference room, provide a clear interpretation of these facilities. But many of its special features warrant additional text and detail for the prospective builder. For example, here are some of the "highlights" of technical equipment:

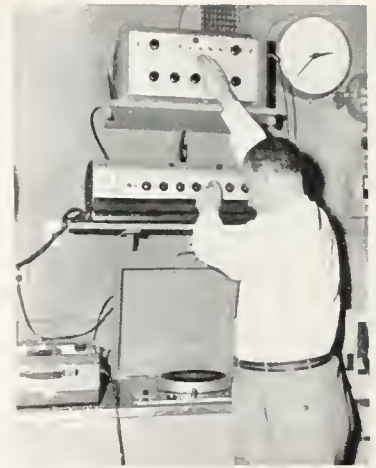
### Lighting An Important Advantage

**Lighting:** there are six important lighting setups, all worked from a master panel and power unit. Each of these six "elements" of the lighting installation can be dimmed for proper "staging" effect, including a new technique for dimmer control on the room's basic fluorescent "house lights." Here are lighting setups:

- (a) well-designed and glare-free overhead fluorescent house lights.
- (b) spotlights on speakers' podiums.
- (c) border lights for stage, with color variations.
- (d) spotlighted display boards along sides of room.
- (e) spotlighted display facility at any point on the stage.
- (f) any additional utility lights needed for any particular meeting situation.

**Audio-Visual Equipment:** the conference room is equipped for brilliant projection or reproduction of motion pictures, slidefilms, slides, transparencies, opaques, overheads, tape or disc recordings. Motion picture projection (16mm sound) is handled by the "Commercial JAN" with its theatre-bright images and high-fidelity sound.

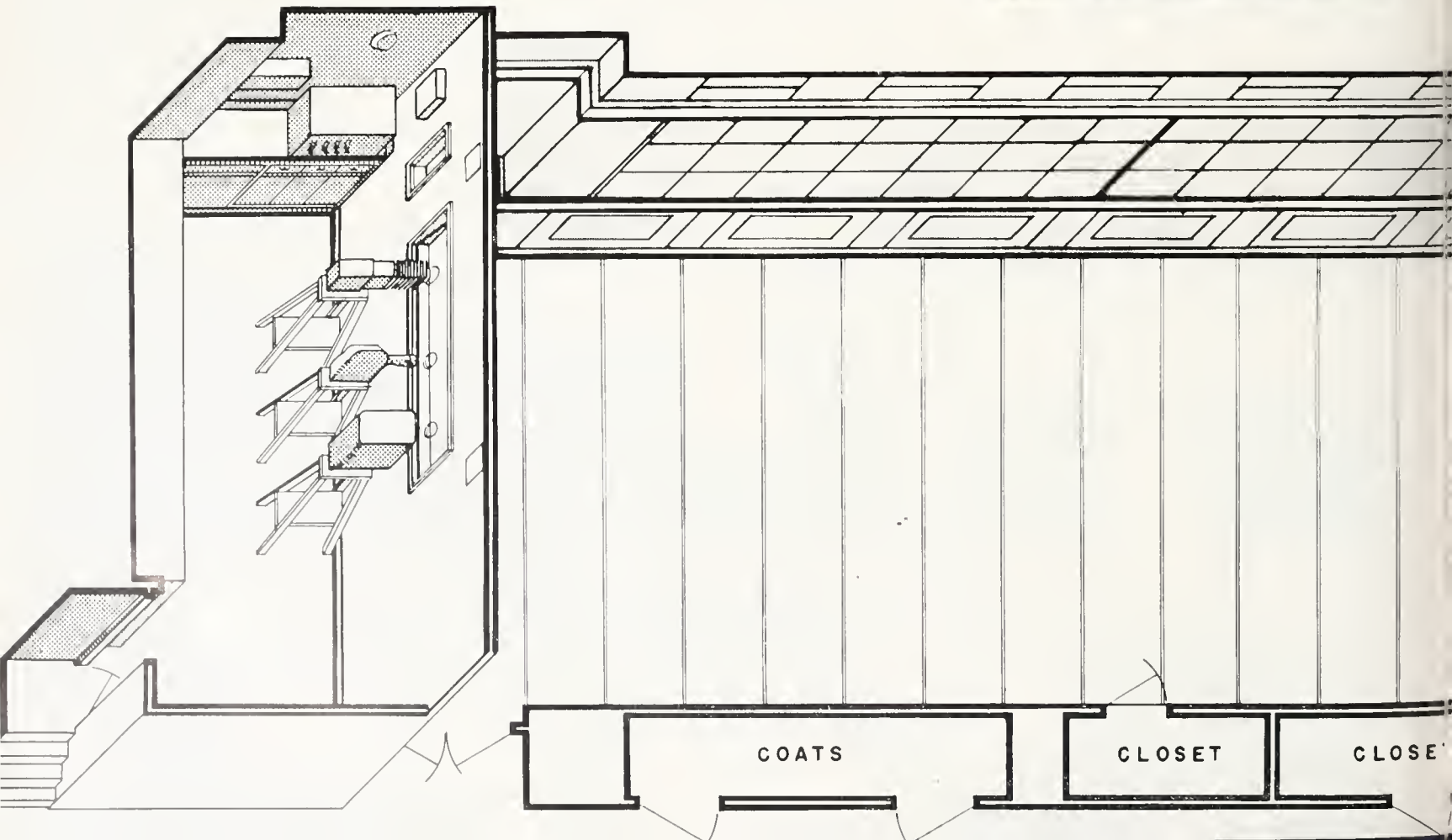
Speakers are distributed in concealed positions in the ceiling from stage to the rear of the room so that anyone seated in any position in the room can hear clearly every word spoken from the



Sound system control setup; a flick of switch throws in stand-by system in case of breakdown. Dual sound amplification provided.

☆ ☆ ☆

Both tape and disc reproduction are provided as well as facilities for recording all sounds coming from conference room.





stage or from any microphone in the room. Sound is so near-perfect that a whisper on the stage can be heard in the most remote corner of the room.

A glass-beaded "wide-screen" is revealed when needed by an up-stage traveler made of dark blue velour which can be opened or closed by remote control in the booth. If a standard-size picture is to be shown, it is framed accordingly. If parallel comparisons (two images side by side) are projected, the traveler is opened to the proper width, etc.

Completely air-conditioned (including the booth area), the room's interior walls are finished in solid bleached mahogany, practical for minimum redecorating expense and cleaning. A strip of mirror glass all along the upper wall area aids light reflection and gives the room an added degree of spaciousness.

Flexibility is a key word in describing these facilities. Although the room is large enough for a 74' throw from the booth, relatively small groups may use it for conferences without feeling "lost" in space; yet it expands to theatre-like proportions for 100 persons without crowding. With downtown Chicago office space at a premium, such quarters have to earn every cent of their keep and this one has been paying dividends since its completion.

Efficiency requires the potential use of many specialized audio and/or visual tools for specific meeting purposes. Meetings may have to be recorded; there is both disc and tape equipment

for this purpose to pick up all sounds in the room, including projected sound films. Playbacks feed recorded material into the sound system when needed.

**Seating and Storage:** large upholstered (plastic) chairs are the permanent seating for up to 50 persons; an additional 65 stainless steel folding chairs are added to bring the room up to its maximum capacity of 115 persons. Storage of these folding chairs is handled in a special steel drawer-cart which moves into a storage area at the rear of the room.

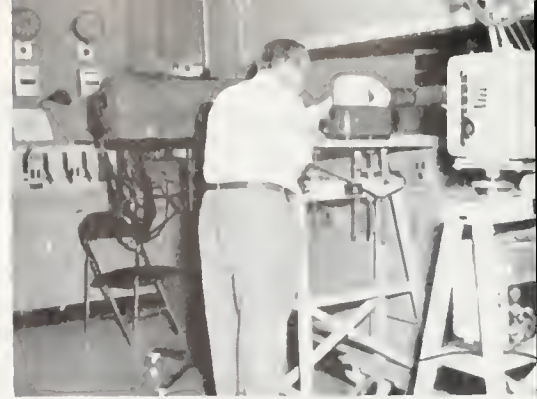


Booth control on stage curtains.

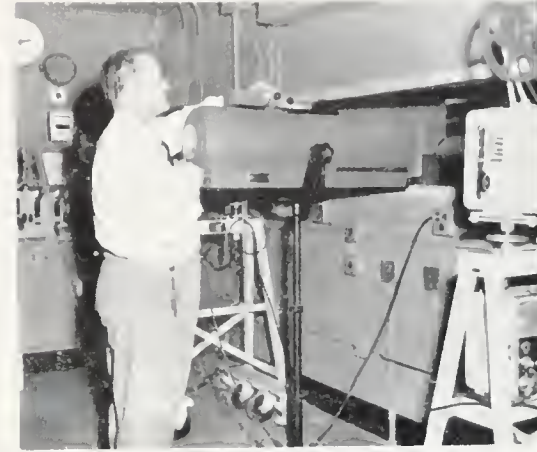
Every consideration has been given worker efficiency and comfort. The air-conditioned booth is spacious enough for several operators to work simultaneously in real comfort, even when most active. Easy-moving steel carts quickly store excess tables, chairs and props in the convenient storage area beneath the booth at rear of main room.

Facilities like these make otherwise trying meetings and long conferences more effective through maximum use of "sharp" audio-visual tools, personal comfort and an atmosphere of real interest. As

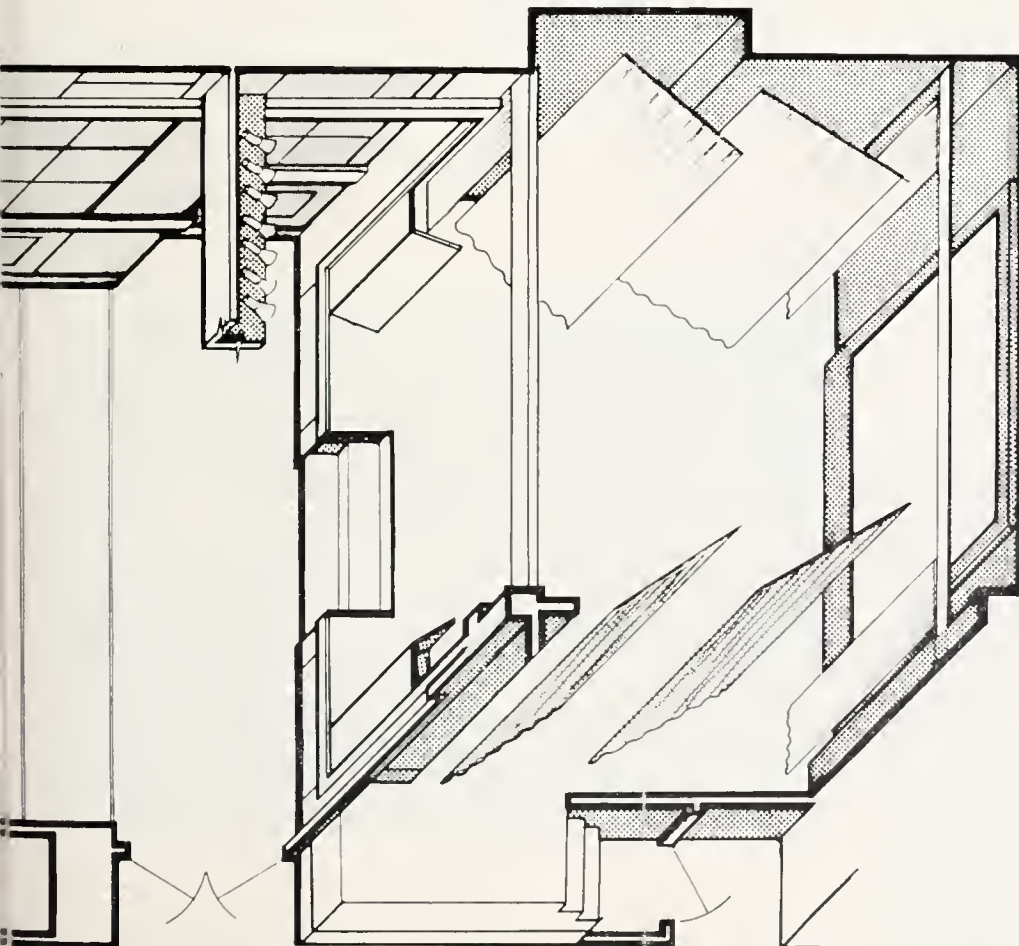
business prepares to enter another important year, few at Standard will deny the direct importance of this modern facility and its able crew to the company's nationally-respected operations and sales leadership. An appointment can be made to visit these facilities on written request to the company.



Projection equipment in booth include JUAN 16mm sound motion picture projector in foreground, small and large slide and slidefilm projectors are also available.



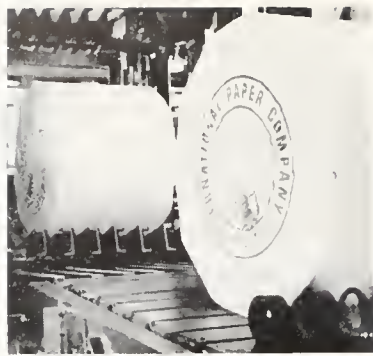
1500-watt adjustable spotlight can be focussed to pin-point spot, is also equipped with all types of colored gels for various effects.



Two views of workbench area (above and below) and film handling equipment in booth. Area is large enough for several operators working simultaneously when meetings require and is completely air-conditioned for working comfort during most active periods of use.







## Footnote to an Industry's Story

**New Production Picture Sequel to Conservation Theme Success Achieved by International Paper**

Sponsor: International Paper Company.

Title: *Paper In The Making*, 27 min., color, produced by Raphael G. Wolff Studios.

★ Behind the busy, confident visage of this manufacturing film lodges a public relations success story with significance for all industry.

The story really begins in the days when the North American continent was yielding its seemingly endless bounty of natural resources to early, eager enterprise. In those years the country's riches were such that they often stood in the way of the feverish expansion. No resource was more obtrusive than the magnificent mantles of forest which waved across the discovered land.

### This Was Pioneer's Day

Whatever else the lines of timber meant to those who chopped them as raw material, to axe-men and other men alike the trees then were something to be "cleared" — for farms and roads, towns and cities. Only poets bemoaned what must have appeared inevitable: that a nation being built with wood where wood had stood was not a nation to spare trees.

The determination and optimism

400 pounds of paper per person is today's index of consumption progress in the paper industry.



of the time, aggravated by commercial ruthlessness, finally proved that there was an end to forests and that end was painfully in sight. This fact was recognized by government and industrial conservationists who set about closing the scars of over-exploitation. But this healing did not take place without the assistance of a variety of highly vocal and long-winded publicists.

### Answer to the Critics

After a while, the International Paper Company, like other major paper manufacturers, grew weary of a species of this assistance — the kind that kept working the robber-baron bit for all it was worth, pecking the dirge that big paper companies were destroying the forests. In 1951, International felt it was high time to tell these editorial critics — and the people their one-sided moralizing reached — that a large paper company is dependent on a continuing harvest of trees: that except for smaller and wildcat operations working the woods for a quick buck, industry's habit is not what it was 75 years ago; that all large, long investment paper companies (operating mills which cost about \$20,000,000 to build and equip) maintain a conservation program calculated to supply their industry with wood for up to 100 years.

### Film Produced by Wolff

This important public relations rejoinder was delivered in the form of a motion picture produced for International by Raphael G. Wolff Studios of Hollywood. The film walked the woods from Northern Canada to Louisiana, showing how trees are grown as well as cut in the company's conservation-for-production program. Distributed by Modern Talking Picture Service, Inc., the conservation film proved "very

(CONTINUED ON PAGE 57)

## "The Perfect Crime" Hard-Hitting Safety Film Shows Bad Highways' Role in Accidents

★ Caterpillar Tractor Company's long-time interest in road improvement has resulted in the production of a new-emphasis hard-hitting highway safety film. Instead of simply repeating driver do's and don'ts, *The Perfect Crime*, a 20½-minute documentary in color, goes after that obvious but ignored accomplice to motor-murder, the bum road.

### Premiere at Safety Congress

Presented by Caterpillar with the cooperation of the National Safety Council's Construction Section and members of the Associated General Contractors of America, *The Perfect Crime* had its premiere at the recent NSC Congress in Chicago. Ned H. Dearborn, NSC president commented, "The National Safety Council recognizes fully the nation's requirements for better highways as a means of helping reduce the auto death toll. *The Perfect Crime* presents this need dramatically and with unusual effectiveness."

*The Perfect Crime* opens its case against bad roads by enacting a comparison with an imperfect crime — a double-murder during a \$14 robbery. Against the public indignation at this direct kind of homicide, the film reflects on the public apathy toward a menace which hurls auto-loads to their death.

### The Bloodstained Evidence

Although the picture does not wag a finger at the viewer, it does pile up ample flaming and bloodstained evidence to show that there is more to highway safety than "driver responsibility." There is, it says, the responsibility of every voter to demand legislation and official action

which provides modern, safe highways.

*The Perfect Crime* follows *The Gamblers*, a Caterpillar film stressing the value of safety rules in the operation of construction equipment. The sponsor reports that the



Or sudden death . . . is the answer to irresponsible drivers on our highways. ("The Perfect Crime")

earlier film has been well received by the construction industry and other industries interested in the safety problem it depicts. Both films were produced for the Caterpillar Company by the Calvin Company of Kansas City, Mo.

### How to Obtain the Film

Showings of *The Perfect Crime* may be arranged with the nearest Caterpillar dealer or by writing the Sales Promotion Department, Caterpillar Tractor Co., Peoria 8, Ill. The film is cleared for television.

The cooperative role of sponsors who helped make this film possible has now given the highway safety field two of its most effective educational weapons against the nation's rising accident toll. They will be widely useful.

This tragic scene from "The Perfect Crime" shows penalty of highway carelessness plus unsafe roads in the hard-hitting new Caterpillar film.







Keeping track of milk operations in H. P. Hood & Sons' film.

### H. P. Hood Film Shows "Milk for the City"

Sponsor: H. P. Hood & Sons.

Title: *Milk for the City*, 21 min., b/w, produced by MPO Productions, Inc.

★ The New England dairy farmer used to make a pretty good living on 16 cows. In today's market even the "break-even" point is about 32 cows. Prices are down, costs are up, and the dairy farmer is hard beset to stay in business. Yet, retail milk prices have never been higher.

Looking for an answer to this perplexing problem, the finger usually points to the milk company. Why is the price spread between farmer and consumer so high?

H. P. Hood & Sons, a large milk company serving much of New England, doesn't pose this question in its new film, but it does provide part of the answer.

It costs a lot to bring milk to the city. And the route from barn to customer's doorstep is a complicated one. The film shows the way points in some detail—the gathering station, the trains and trucks hauling the milk to the city plant, and the processing and bottling of milk. One interesting sequence shows how the pasteurizing, separating and bottling machinery must be completely torn down and sterilized every night.

*Milk for the City* has several exceptionally good night photography sequences—pre-dawn street scenes in Boston, railroad yards, etc. It's interesting to see a few b/w films once in awhile, shows that the monochrome medium is far from dead.

By truck and rail, vast supply moves to metropolitan markets.



### Your Future In the Organized Reserve

Sponsor: U. S. Army Reserve.

Title: *Ernest Jones, Double Duty American*, 12 min., color, produced by Pelican Films, Inc.

★ *Ernest Jones*, the typical young man coming out of his Army service, represents a sizeable government investment. After the Army has trained him for two years to top efficiency in his military job, back he goes to civilian life perhaps to forget all he has learned.

Although every discharged soldier has an eight-year obligation of service in the Reserve, the Army would like to encourage inactive Reservists to join an organized unit in their communities, thus maintaining a Ready Reserve of organized and trained men.

As a part of its program of fostering the Organized Reserve units, the Army Reserve Corps, through ad agency Dancer-Fitzgerald-Sample,



Nancy and Ernest Jones discuss advantages of Reserve as "Junior" listens in to the story.

Inc., is now using this animated cartoon lining the post-service life of Ernest Jones. No one could be happier to get out of the Army and enjoy the delights of civilian life than Jones. At first he wants no part of the Army in his future, until he becomes convinced that (1) his country still needs him; (2) it will still pay him well for his part-time service; and (3) by joining an Organized Reserve unit he can "belong" to the Army in his own home town, and train with his own neighbors.

*Ernest Jones, Double Duty American* gets a lot of mileage out of its limited animation. An original score is played to good effectiveness by piano and drum.

The U. S. Army Reserve will distribute the film through its own units.

## "The Great Adventure" of Rotary

On the Eve of Its Golden Anniversary, Rotary  
International Tells Story of Founding, Growth

NEWLY COME to the bustling, preoccupied city of Chicago, a young man from Vermont leaned meditatively on a bench in Lincoln Park. The grass and trees and brook were, like himself, another slice of Vermont. But the people passing silently and the people hidden in the growing skyline were not so familiar. Nor were the people in other towns he'd traveled through. The world was getting bigger and busier and people seemed to have less time to greet strangers, to lend a helping hand, to serve one another.

Down deep, people still were willing to do these things, the young man figured, but there seemed less time and opportunity. He began thinking of a way to help people meet and serve one another. He would organize a club. It would be a large club, large enough for America—maybe larger.

### Founded 50 Years Ago

The young man, sitting in Lincoln Park 50 years ago, was Paul Harris. The club which he founded was Rotary International, preparing to celebrate its Golden Anniversary between February 23-June 2, 1955.

Representatives of some 3,300 Rotary Clubs in 39 countries are being called to Chicago, the city of Rotary's birth, by Herbert J. Taylor, the International's president. In the pages of *The Rotarian*, official publication, the president urges the membership to attend the "inspiring program . . . which promises to be the largest in Rotary's history."

Those present at the convention and the globe-dispersed membership not present will join in the anniversary celebration through the medium of a 16mm motion picture sponsored especially for the occa-

sion, *The Great Adventure*. Three-hundred prints of the 29-minute film, in English, Spanish, and French versions, will be shipped to Rotary district governors who will circulate them to local Rotary Clubs, thence to schools, women's groups, other civic organizations and tv stations. An estimated audience of 30 million persons will view *The Great Adventure*.

### 187 New Clubs Worldwide

The continued vigor of Rotary activity is tabbed by the all-time record for new clubs established in 1953-54: 187 organizations sprouted in places as far apart as Sweden and Argentina, bringing the total membership to about 391,000. *The Great Adventure* reviews for members—and exemplifies for others—the service formula which makes Rotary whirl with social effectiveness in Chicago and Surinam:

"The development of acquaintance as an opportunity for service. High ethical standards in business and professions, the recognition of the worthiness of all useful occupations, and the dignifying by each Rotarian of his occupation as an opportunity to serve society. The application of the ideal of service by every Rotarian to his personal, business, and community life. The advancement of international understanding, goodwill, and peace through a world fellowship of business and professional men united in a ideal of service."

### Based on Year's Study

Weaving his scenario out of a year's study of files in the Rotary central office in Chicago, Leo Rosenkrans, writer for Jerry Fairbanks (CONTINUED ON NEXT PAGE)

A highly-competent cast, including (2nd left) Edward Arnold as Rotarian Grayson, is featured in this recent Fairbanks production.







Actor Lyle Talbot (right) depicts a key role in "The Great Adventure" (see story below).

### Rotary Anniversary:

(CONTINUED FROM PRECEDING PAGE)

Productions of California, producer of *The Great Adventure*, created a documentary pattern which should make the film "at home" wherever it goes.

A cast of 32 actors from Hollywood, Scandinavia, Japan, India, Australia and Brazil were utilized by director Harold Schuster to authentically reflect the international body of Rotary. While most of the filming was done at the Fairbanks studios, location shots and sequences of the 1954 International Assembly were incorporated to emphasize the breadth of Rotary projects. Hollywoodians dressing the cast are real life Rotarian Edward Arnold, Jim Backus and Lyle Talbot. Sujata, a dancer from India, portrays a Rotary Foundation Fellow from her own country.

### Its Content Is Timeless

Although this is an anniversary film, a unique production discipline was effected to keep the film itself undated: persons and places were used as personalized symbols rather than journalistic names; a back-of-head shot of an official makes him typical and timeless; locales are varied but not too specific. This arch-typical delineation mirrors a key Rotary concept—that persons and places, times and problems have an essential similarity.

Relishing and reminiscing during a terrace barbecue, some fellow Rotarians conversationally cue flashbacks to the colossal fraternity's great adventure. Founder Paul Harris' philosophical adventure in Lincoln Park is imagined and the camera gossips around time and the world to: India, where a squalid village is made pleasant by Rotary "adoption"; an occupied country, where even Rotarians are catacombed the club camouflaging its meetings as a singing society; a man reading his way out of a displaced persons camp; a Rotarian article on forestry starts a contact with a Tennessean that brings the DP to Canada; to a Brazilian blanket factory, the Far East, and other regions where Rotary's practical exercise of the Golden Rule flourishes.

*The Great Adventure* will be released simultaneously in Rotary's 39 countries on February 23, 1955. 11

## Armour and Company Film Makes Convincing Case for Frosted Meats to Food Service Industry

Sponsor: Armour and Company.

Title: *Fresh Frosted Meats for the Food Service Industry*, 25 min. Color. Produced by Olympus Film Productions.

★ In an age of more and more mouths to feed, the quantity food service industry wrestles with difficult and cost-consuming problems in meat logistics. Meal "cheftains" in hotels, restaurants, hospitals and other institutions with long dinner tables must be sure they have enough meat but no more than they can keep safe or conveniently count and cook. A new motion picture sponsored by Armour and Company especially for internal use in the food service field supplies an answer to these stewardship difficulties—fresh frosted meats in ready-to-cook packaged form.

### Useful Data on Preparation

*Fresh Frosted Meats for the Food Service Industry* is a 25-minute, 16mm sound and color film on the cost-time-labor saving advantages and growing acceptance of portion-cut frozen meats. Besides piling up points in favor of frozen meats on the food service industry's economic scales, the film adds several informational slices on proper care and handling of these meats, cooking and serving techniques. Other sequences show how frozen meats are processed and chilled in Armour plants.

Food managers, dieticians, chefs and others engaged in food service are shown cold meat facts on portion uniformity, custom cutting, inventory control, minimal storage, quality and flavor protection, speed of preparation and serving, flexibil-

ity of supply for business peaks and lulls.

*Fresh Frosted . . .* was produced for Armour's Frosted Meats Division by Olympus Film Productions, Inc., of Cincinnati, under the technical supervision of "Marie Gifford" (Esther Latzke), director of the sponsor's consumer service department and Charles N. Shaw, Armour's audio-visual director. Processing, handling and serving scenes were shot at Armour's Kansas City plant, Cincinnati, and Dayton, Ohio.

### Literature Backs Up Film

Serving as a kind of prefabricated notebook for the film's specialized audiences is a menu-like handout folder reiterating frozen food advantages and giving directions for the handling of various portions.

The film is for purely institutional, not for consumer use. Free loan prints for showings within the quantity food service industry must be obtained from the National Restaurant Association Film Library, 8 South Michigan Ave., Chicago 3, Ill. or the Hotel and Institution Dept., Armour and Company, Chicago 9, Ill.

### Good Premiere Promotion

A shining example of good promotion for a new film was Armour's recent Chicago premiere before a blue-ribbon audience of food and financial writers at the Conrad Hilton Hotel. The company's president, Mr. Frederick Specht, gave time to the occasion; Armour executives and home economist Marie Gifford also spoke briefly.

A good *fresh frosted* steak luncheon followed the well received premiere showing. And excellent publicity followed as deserved.

A Dayton, Ohio kitchen was the production "set" as Armour's home economist Marie Gifford (second left), film chief Charles Shaw (holding script) and producer James Hill supervised scene.



## "The Schaeffer Story" Artistically Told

Sponsor: The F. & M. Schaeffer Brewing Co.

Title: *The Schaeffer Story*, 18 min., color, produced by Peter Elgar Productions, Inc.

★ This handsomely mounted film on how beer is made is also a good story about the sights and scenes of old New York. Schaeffer, "America's Oldest Lager Beer," was founded in New York in 1812, and, as the film shows, its progress has matched that of the big city.

Using old etchings to show 19th Century Manhattan, the camera zooms in and about the drawings, which seem to have an almost three dimensional quality, to pick up New York harbor in the 1840's, the big reservoir where Bryant Park now stands, Barnum's museum, the Brooklyn Bridge, and other fascinating memorabilia.

Moving on to beer, *The Schaeffer Story* finds that brewing has some photogenic aspects—the big, clean copper vats, the fermentation of the yeast and the added "march" of thousands of cans and bottles through the bottling plant.

Schaeffer loans this, and 33 other films now in its film library, free, to any interested groups. Address the Film Division, 430 Kent Ave., Brooklyn 11, N. Y. 11

## "Waltzing Mice" Join Sandoz Film Library

Sponsor: Sandoz Pharmaceuticals.

Title: *Waltzing Mice*, 15 min, color, produced by Blair Tinkess.

★ This is the newest in a series of medical films produced and distributed by the Sandoz Medical Film Library. It marks the first anniversary of the company's film program and release of the 19th film in the Library. The picture demonstrates pharmacological experiments with a unique breed of mice which congenitally dance or "waltz" because of a disturbance in the coordinating function of the brain.

Sandoz's medical film library covers a variety of medical subjects. There are eight films dealing with cardiac problems, four concerned with migraine headache, three concerned with obstetrics, one with epilepsy, one with the problems of aging, and two with animal experiments.

Medical, nursing, pharmaceutical associations and allied groups may secure the films on loan from Sandoz Pharmaceuticals, Hanover, N. J. 11



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Composer-conductor Richard Shores leads orchestra during scoring of "Cheechako" new Mercury Motors picture shot on location in Alaska.

## Music for the Business Film

### A Vital Ingredient That's Best When Least Noticed

ASK THE AVERAGE VIEWER his impression of the music score for any particular film, and you'll quite likely draw a blank. Usually he will have only a hazy impression at best.

Nevertheless, background music performs an important function in motion pictures, and is finding an increasingly important role in business films. And as a matter of fact, the music that is least noticed often serves its purpose best, according to Richard Shores, composer for Cavalcade Film Services. Cavalcade is a Chicago organization set up to provide original scores for 16mm films. Services include both industrial and religious pictures.

#### Special Kind of Music

In discussing the function of music for films, Shores explains: "We feel that a film score represents a very special kind of music. Here the music does not exist for its own sake, but serves to carry out the creative ideas of the film. It never should call attention to itself, therefore, but should unobtrusively set the mood for a sequence. Music should reinforce the audience reactions produced by the other elements that go to make up a film."

An example of the careful preparation necessary in creating an effective original score is the award-winning Mercury Motors picture, *Cheechako*, for which Cavalcade provided the music. An hour-long color production devoted to fishing in Alaska, *Cheechako* carries about 10 minutes of music background.

The first step in scoring usually comes after the final edit of the workprint. Of course, several weeks prior to this, the composer should have had a chance to mull over a shooting script. This gives him a running start on the actual compos-

ing job, which usually must be pushed through promptly in order to meet production deadlines.

#### Conference Begins Labors

But the real work begins when the composer, film director, and editor sit down to screen the workprint and make final decisions on music. Usually Dale McCulley, production manager for Cavalcade, also sits in on this conference. In the case of *Cheechako*, Jack Camp represented Mercury Motors, and Bob Luce sat in on behalf of the George W. Colburn Laboratory, which provided recording and other production services.

Many factors must be taken into account when roughing out the music background, and final decisions sometimes come slowly.

Once the group has decided exactly where music will appear; what mood it is to convey or what purpose it is to serve; the next step is to prepare precisely timed cue sheets. These give the composer cues—timed to a third of a second—every few seconds within each music section. Cues are both audio and visual. In this way the music writer knows exactly where narration or dialog comes in or goes out. He knows what sound effects are on the track. And, of course, he knows exactly where music must synchronize with picture.

#### Creative Within the Rules

This means that music scoring requires a highly disciplined type of composing. He must write music that is meaningful and creative, and yet conform to rigid mechanical specifications.

Altogether, the *Cheechako* score contains 20 separate sections of music, ranging from one to three minutes in length. Composition

work was greatly aided by the fact that Shores keeps a projector ready on the top of his grand piano while working on a score. Whenever he wants to check a particular music section, he projects the corresponding workprint section to see if he is correctly interpreting the film.

The first music appears in the form of rough sketches, which Shores checks with the director or editor, as the case may be. This phase of the operation hits a high in comedy, according to McCulley, as Shores tries to convey the effect of an entire orchestra, using only a piano and his own voice.

#### Musicians Chosen Carefully

Next, comes final orchestration and copying, which usually winds up just before the scoring session itself. Selection of musicians for the session is highly important. Shores believes, in getting a good score with only limited time for rehearsal. Cavalcade scores the average industrial film in one session.



Critical attention to sound controls during scoring at Colburn labs.

but the 10 minutes of music in *Cheechako* required two four-hour stints. Most of the orchestra, which numbered 28, were recruited from the Chicago Symphony.

While the session is in progress, the picture workprint is synchronously projected from the control room to a translucent screen in the studio. This enables Shores, who conducts his own sessions, to check critical cues against the workprint, while affording whomever is producing the session from the control room the same opportunity.

Proper orchestral balance is just as important on a film score as anywhere else, and while the orchestra is rehearsing, studio technicians are experimenting with mike positions. Several different microphones were spotted throughout the studio for the *Cheechako* scoring session. Recording was done on synchronous tape.

#### Job Requires a Month

Once a session is completed Shores can draw a deep breath and relax for the first time in several weeks. In order to finish a scoring

job in a month, which is the average elapsed time, the composer must work on an intensive schedule. By the time the session is over, he is quite likely to be ready to let down a bit.

In addition to *Cheechako*, another recent Cavalcade scoring credit is *Farm Petroleum Safety*, which won the 1951 Golden Reel Award for safety films. Produced for the American Petroleum Institute by Colburn Film Services, *Farm Petroleum Safety* is memorable for an exciting fire sequence carried almost entirely by music.



Larry Madison of MPO receives award for Hereford film.

### "The Hereford Heritage" Wins Breeder Acclaim

Sponsor: American Hereford Association.

Title: *The Hereford Heritage*, 27 min., color, produced by MPO Productions, Inc.

★ Hereford cattle are one of the two principal types raised in the United States today, the other being the Shorthorn. Herefords, hardy, and able to withstand climate conditions under which other breeds suffer, are almost a standard on the western ranges and big mid-west feed lots.

*The Hereford Heritage*, shows that the Hereford breed has not been developed as a matter of chance. For over 200 years, the Hereford has been bred with constant improvements in its qualities. In this country, the American Hereford Association has kept tabs on the breed since 1881 and since then has registered eight million Hereford cattle—550,000 in one recent year.

Thus, the preservation of records and improvement of the breed have become a big business, as this film shows. The picture travels the cattle country from the mountain ranges to lower range land, shows the care of stock and the progress of the commercial herds from range to market via feed lots and stockyards.

Larry Madison directed and photographed *The Hereford Heritage*, and enough said. Joseph M. March wrote the script. The film is available from the A.H.A., 300 W. 11th Street, Kansas City 6, Mo.

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# "At the Drop of a Coin" Tells Growth of Automatic Vending

★ Herb Shriner, Dennis James, Polly Bergen, Charles Farrell and Gale Storm are smiling stars of the show-case cast which calls attention to the vending machine industry in a new color motion picture. *At the Drop of a Coin*, produced by Sarra, Inc., Chicago. The film had its premiere at the national convention of its sponsoring organization, the National Automatic Merchandising Association, held in Washington D.C., recently.

Narrated by Westbrook Van Voorhis, the 25-minute public relations documentary tells the automatic merchandising industrial story and its role in modern living.

Today, vending machines are more numerous than the legendary street merchants of ancient Egypt where indeed vending machines made their appearance thousands of years ago. The new film ranges from this early locale to a typical American community where a great portion of the citizenry activate a substantial part of small-purchase commerce by inserting coins in slots. Under the direction of Marvin Bailey, the camera route goes to airports, zoos, ball parks, beauty parlors, covering scores of locations where products of almost every kind are sold by automatic devices.

Other stop-offs are the manufacturing plants where over-the-shoulder shots of vending machine construction give close-ups of the industry's personnel and methods. Having mirrored the present status of the robot-sell, the film probes the more complete retail automation of the future.

*At the Drop of a Coin* is being distributed on a nation-wide basis through the Chicago headquarters of the National Automatic Merchandising Association. Audiences planned for the film include television viewers, womens clubs, PTA's and other civic organizations.

The film was written by Helen A. Krupka of Sarra's creative staff and produced under the supervision of Harry W. Lange, production manager. Serving as coordinator for the 75 manufacturing and supplier members of the sponsoring Association was O. G. Leach, NAMA director of public relations.

♦ Warner Brothers have made a 20-minute featurette in cooperation with the Girl Scouts of the U. S. A. Now playing nationally in theatres, *Mariners Ahoy* shows the activities of Senior Girl Scouts aboard the brigantine *Yankee* sailing along the New England coast.

# What's New in Business Pictures

PROMOTION • SALES TRAINING • EDUCATION

## Upholstery Leather Group Gives Viewers Break in "Purple Cow"

★ *The Purple Cow* which the poet, Gelett Burgess, never saw will soon be available for anyone to see. She has the title role in a new color film being presented by The Upholstery Leather Group for release during the January furniture markets and the Chicago Auto Show.

Selling without stupefying is the idea behind the film which has been written and produced to be as lively as its name to both consumers and salesmen.

"We believe that sales people are consumers, too, and have a right to expect entertainment along with information about a product," Edward S. Fitzgibbons, president of the leather association said.

Instead of slanting the movie to special interest audiences, the Group is offering two-minute sales training trailers applicable to salesmen in various industries.

Stores participating in the 1955 Leather In Decoration Show may use the film both as a consumer attraction and as a sales training aid. In addition, each member of The Upholstery Leather Group will receive a print for use with customers and sales forces.

Dramatic uses of leather in the transportation industry, including the new atomic-powered submarine, Nautilus, and in home furnishings are featured. Many of the nation's

outstanding designers and manufacturers have contributed scenes for the film.

*The Purple Cow* is being produced by Dynamic Films, Inc., under the direction of Henry Morley. A slidefilm, produced in connection with the movie, will be presented in cooperation with the National Retail Furniture Association during the January furniture markets.

\* \* \*

## Pennzoil Completes Series of 16 Slidefilms for Dealer Training Use

♦ A series of 16 sales training and product information slide films have been prepared by The Pennzoil Company of Oil City, Pennsylvania, for dealer and distributor use. These films cover a variety of subjects, such as a way to cut auto dealership overhead, service station selling, the requirements of modern automobile engines, the use of signs, merchandising, sales techniques, and product information complete to an explanation of the advantages of a revolutionary new product, Pennzoil with Z-7.

Some are silent versions, but most are color sound slide films employing unusual techniques to maintain interest and aid in the retention of the information presented.

Scripts were prepared by Fuller & Smith & Ross Inc., Cleveland, through close co-operation with Pennzoil's engineering, sales and field personnel. Cinecraft Productions, of Cleveland, produced the films.



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## A Progress Report v.s. Heart Disease

Sponsor: Institute of Life Insurance.

Title: *A Matter of Time*, 15 min., color, produced by Unifilms, Inc.

★ *A Matter of Time* is an informative film devoted to the progress that medical science is making in its fight against heart disease. It shows such research developments as the "jiggle bed," oscillograph and the mechanical heart, and explains the causes and effects of the four types of heart disease—arteriosclerosis, hypertension, rheumatic fever, and congenital malformations. Also shown are the simple way in which average people can help to avoid heart disease and thus live longer, healthier and happier lives.

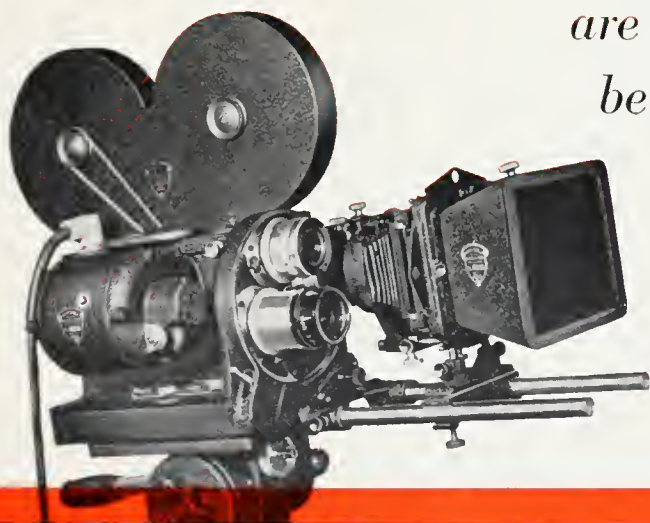
The film is available in b w for television use and in color for general showings from Association Films, Inc., 317 Madison Ave., New York 17.

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re: the *Mitchell*  
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**Pepsi-Cola's "Perils of Lurine"**  
Scores on 700 Theatre Screens

♦ *The Perils of Lurine*, Pepsi Cola's new two-minute theatre trailer designed to promote the sale of refreshments during intermissions, has now played some 700 theatres with such success that exhibitors are hollering for more.

Based on the *Hairbreadth Harry* type of thriller of 30 years ago, *The Perils of Lurine, Episode 13* has audiences yelling with laughter and in good humor to dash for the popcorn and Pepsi stand when the lights go on. Pepsi supplies the film free, and the commercial is restrained. It was produced for Pepsi by Pelican Films, Inc., through Brandt Enos Associates.



Fresh, colorful cartoon style enlivens Pepsi-Cola's refreshment promotion trailer on the "Perils of Lurine."

**Technical Story of  
Packard's New Engine**

Sponsor: Packard Motor Car Division, Studebaker-Packard Corp.

Title: *A New Concept of Power*, 20 min., color, produced by Transfilm Incorporated.

★ This new film is a technical exposition on Packard's recently announced Free Breathing-High Torque V-8 engine to be unveiled with the new Packard line on January 11th.

A highlight of the film, which traces the development of the new engine, is the 25,000 mile durability run photographed at the 2½ mile track of Packard's Proving Grounds in Utica, Mich. The new Packard ran for nine consecutive days averaging 101.7 mph. In the first 10,000 miles of the run, it established a new world's speed record for the distance, averaging 105.36 mph. The previous record, set by a Jaguar, was 100.65 mph.

In the film, the free breathing qualities of the new engine are likened to the big lung capacity of an athlete. Large cylinders, valve and valve ports, coupled with other technical advancements, has resulted in a remarkably efficient engine.

*A New Concept of Power* is being exhibited at Packard dealer meetings and will be shown to customers as well.

**Eastman and Ansco Order Color  
TV Commercials for Early Use**

♦ Both Eastman Kodak and Ansco have recently ordered color TV commercials from Screen Gems, and the company is producing a Dorothy Collins color spot for Lucky Strike. American Tobacco Co. has also ordered a 30-minute public relations film on the growth and culture of tobacco.

**"Career: Medical Technologist"**  
Aims to Cure Lab-Aide Shortage

★ Medicine's modest right-hand men, the medical technologists, are in serious demand: the new testing processes being developed to beat major diseases are not being put to fullest use because there are not enough technologists to perform these clinical laboratory tests. To bring more young men and women into this vital field, a new 16mm motion picture in color now is being made available by the National Committee for Careers in Medical Technology.

**Blue Ribbon Sponsor List**

The 24-minute film, *Career: Medical Technologist*, was sponsored by the American Society of Medical Technologists, American Society of Clinical Pathologists and the College of American Pathologists for the National Committee for Careers in Medical Technology under grants from the American Cancer Society and the National Cancer Institute. It was produced by Churchill-Wexler Productions, Los Angeles.

Identifying itself with its high school audience, *Career* . . . chums with a teen-ager and her three classmates who decide to become medical technologists. Observing their motivations and the facts they learn as their interest grows, the film shows what it takes to be a technologist in terms of personality, education and special training.

**Takes Viewer Behind Scenes**

The purposes of key laboratory techniques and routines are photo-explained. The social value of medical research is dramatized in such scenes as that of a sensitivity test that indicates which antibiotic will effectively stop the growth of bacteria in a sick child and the preparation of tissue sections for diagnosis of cancer in a patient on the operating table.

**How to Obtain the Film**

*Career: Medical Technologist* may be obtained from the National Committee for Careers in Medical Technology, 1735 Massachusetts Ave., N. W., Washington, D.C. The film sells for \$135.00 and prints are available for loan.

**Edo Aircraft Floats Featured  
in Film Story of Arctic Family**

♦ A family of modern-day Vikings help to call attention to the performance of aircraft floats in *Arctic Flying*, a new 13-minute film sponsored by the Edo Corporation of College Point, L. I.

Bud and Connie Helmericks and Jeannie, their two-year-old daughter, have made the Arctic their home.

They live on an isolated lake hundreds of miles from their closest neighbors. Their transportation is an airplane equipped with Edo floats.

The color camera traverses the north as the Helmericks live their wilderness life with peculiar facility. In summer, bathing-suited Connie perches on a float to sun and fish. In winter the float plane lands on the snow-covered lake.

Other glimpses of this strange way of life are those of polar bear hunting, seining for fish under ice, felling trees for a house, flights over mountain ranges, of huskies half-buried in a howling blizzard, of little Jeannie crossing an ice pack on pint-sized snowshoes.

*Arctic Flying* may be booked for \$3.00 per showing. Contact Mrs. Stella Rathjen, Edo Corporation, College Point, L. I., New York.

**"Lifeline," Story of Rope,  
Scheduled by 36 TV Stations**

♦ Television's eagerness for educational films continues to bring larger audiences to sponsored documentaries. Thirty-six of the first 50 stations contacted have scheduled showings of *Lifeline*, sponsored by the Plymouth Cordage Company.

*Lifeline* is a portrayal of the uses of rope in industry, commerce and everyday living. Stage and screen actor Thomas Mitchell "follows the line" for 30 minutes as the film shows rope at work in North Atlantic whaling scenes, in farming, the oil industry, mountain climbing, the circus, aboard navy battleships in action at sea, in tree topping of pines in northern forests, harbor efforts in the Port of New York.

The film's availability for tv was announced by John F. Ward Associate Productions, 26 Cliff St., New York 33, which is handling distribution.

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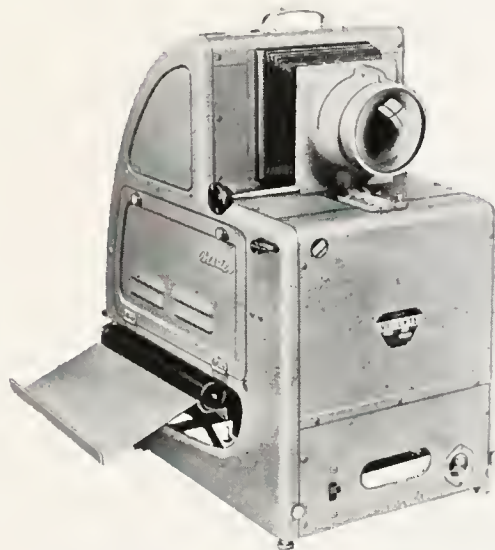
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EDUCATIONAL DIVISION

CHARLES *Beseler* COMPANY  
EST. 1928

60 Badger Avenue, Newark 8, N. J.



### Color Slidefilm Calls Citizens to Action on Hoover Report

♦ Timed with the newly released Hoover Commission report on economy in government is *Your Stake in Better Government*, a 39-frame color slidefilm sponsored by the Citizen's Committee for the Hoover Report. The slidefilm has been planned to give information about the report itself and to remind each American citizen of his responsibility in the achievement of "better government at a better price."

Semi-cartoon drawings illustrating a 12-minute narration (sound optional) serve to introduce the Hoover report and to highlight the role a citizen can play in eliminating the federal government's waste and inefficiency. The narration is by Charles B. Coates, executive vice-chairman of the committee. An accompanying program kit gives guidance to the program chairman.

The first Hoover Commission's success paved the way for the present report. Seventy-three per cent of the previous report's recommendations have been adopted to date. Despite this recognition, the committee is campaigning to create "counterpressure" to work for the further enactment of the commission's recommendations.

#### Where to Buy Prints

Prints of *Your Stake in Better Government* are obtained from the Citizens Committee for the Hoover Report, 444 Lexington Ave., New York 17, N.Y. The slidefilm with sound is \$3.50; silent, \$2.50. Checks should be made payable to the committee or to N. Baxter Jackson, treasurer.

\* \* \*

### Source of Burner Flame Is Shown in American Gas Subject

♦ *Natural Gas—Science Behind Your Burner*, a 42-frame black/white slidefilm visually tells the story of how "that quiet, blue flame" is brought to the gas burners of homes served by natural gas. The non-technical pictorial is a recent release of the Educational Service Bureau of the American Gas Association.

*Natural Gas . . .* was prepared with the assistance of science teachers for classroom presentation in junior and senior high schools. It is accompanied by a presentation kit which includes bulletin board charts, teachers' materials and instructional material for individual students.

The slidefilm is available on free loan from gas companies in local communities or from the association, 120 Lexington Ave., New York

# SOUND SLIDEFILMS

## Wide-Screen Slides Tell Outboard Boating Story

★ Synchronized three-screen slide projection was added to the variety of increasingly popular "expanded screens for expanded markets" techniques during a presentation at the recent annual meeting of the Outboard Boating Club of America in the St. Clair Hotel, Chicago.

The Outboard Boating Club of America is the trade association of the Outboard Motor Manufacturers Association and the Outboard Boat Manufacturers Association. OBC's membership also includes other suppliers and manufacturers of equipment used in outboard boating and some 20,000 outboard enthusiasts.

The prevailing business of this meeting was to review the club's

past year accomplishments and to report on its present program, thus generating confidence in OBC's usefulness and encouraging greater participation on the part of its membership. The club's story was keynoted by Guy W. Hughes, executive director, who told the assembly that projected outboard motor sales for 1954 will mark the industry's third successive boom year since Korean war materials allocations restricted 1951 outboard production to its post-war low. Present indications, he said, are for unit sales "upwards of 480,000," approximately 7% ahead of last year's sales. Dollar volume, he added, will be around \$120 million.

In an afternoon session devoted

to explaining how to keep this expansion going, points made during a tear-off chart lecture were magnified in color on three 5 x 7-foot screen panels joined to provide a span of 5 x 21 feet. This visual expanse was filled by three synchronized 2 x 2-inch slide projectors. The single switch-operated projectors were fitted with magazines that could hold 150 slides. Big balloon type captions printed the advice across the room: "Get him interested;" "Sell him outboard equipment;" "Help him get on to the water and enjoy his equipment;" "Protect his use of the waterways."

The wide screen gave viewers a pictorial breakdown of the response to the industry's annual boat show, photo evidence of ramp projects around the country. A three dimensional color movie of the Lake Villa Safety Conference and *Outboard Handling*, a slidefilm, supplemented the slide presentation. A good shot in the safety film was a struggle to capsize an outboard motor boat which spoke visual volumes for the boat's buoyancy.

The visual section of the program was produced and presented by Bernard Howard, president of Academy Film Productions, Inc., in association with Guy Hughes and Robert S. Green, OBC director of promotion. Academy's Bill Fisher narrated the motion picture over a public address system.

Although the program was agreeably received, one planning snag was noted: the showing room was rather too short for the tri-screen set up and the cigar-smoking membership, the first rows of whom appeared to have their noses pressed against the screen.

\* \* \*

### 12-inch Recordings Simplify Showing of Music Slidefilms

♦ Reproduction of sound accompaniment for three 15-minute color slidefilms on school music is expected to increase the use of these already popular audio-visual materials. Originally, only 16-inch discs were available with the films. With the new one-side recordings, sound will be available with the use of any 33 $\frac{1}{3}$  rpm phonograph.

The three films, *Music in Our School*, *Moving Ahead with Music*, and *You Can Make Music* are designed to interest school children in music as fun and a challenge. Each film is accompanied by a guide for the teacher or leader and by literature for audience distribution. The first of the films was prepared in 1949, the second in 1950, the third in 1951. More than 3,500 groups have viewed the three films.

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Producers of Fine  
Motion Pictures

35 MM • 16 MM • COLOR • BLACK & WHITE

SOUND  SYSTEM

## Missouri Pacific's Slidefilm Keeps 'Em Rolling

★ "Hot-box!"—the old lament of railroadmen—is seen for what it is in *The Journal Jinx*, a new 32-minute sound slidefilm now being shown by the Missouri Pacific Lines, St. Louis, to workers on its system railroad lines.

Something of a slidefilm epic in its field, the color subject runs down its indoctrination track for 1-13 detailed frames, traveling through the causes, effects and prevention of "hot-boxes."

When the employee audiences, apprentice and experienced carmen, view the film they will see mechanical operation and mishap already known to them—but they will see their job problem in a sharper, personal light.

Even the newest apprentice probably will know that a "journal box"

photos illustrate routine service procedure. Sequences of the careful manufacture and testing of axles and bearings further remind carmen of the importance of on-job servicing.

In an 11-frame sequence, the jinx is personified by an animated werewolfish character who dramatizes



Here's "journal jinx" at work as excessive impact develops hot-box.

the vicious potential of lazy or thoughtless workers.

The script of *The Journal Jinx* was prepared by F. O. Garrett, rules instructor for the railroad with technical assistance from experts in the car department division of the road's chief mechanical officer. Live shots were made by the railroad's staff photographer. Transparencies and art were copied onto 35mm Eastman color negative by Color Illustrations, Inc., New York, with release prints by Tri-Art Color Corporation, New York.

Showings of the film are scheduled by division superintendents and mechanical instructors equipped with 20 automatic sound slidefilm projectors in division offices throughout the system.

\* \* \*

### Circle Lab, N. Y. Doubles Space

♦ Circle Film Laboratories, Inc. is doubling its present space at 33 West 60th Street, New York. Film cutting rooms will be added, and the lab will place increased emphasis on color film processing, using Eastman negative-positive in 35mm and 16mm throughout.



Carman applies coolant to journal box discovered running hot . . .

is a metal housing for the ends of railroad car axles and bearings; that it holds oily waste packing which provides lubrication for the axle journal turning on its bearing; that if the axle journal or bearing become overheated, the resultant hot-box may burn off the axle and derail the car.

What the veteran carman may have forgotten is that many hot-boxes are co-caused by human indifference.

Equipment closeups, cross-section drawings and cutaway model journal boxes clarify rules and demonstrate maintenance techniques: live

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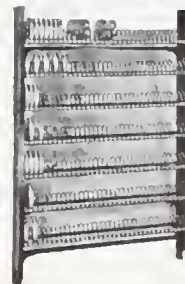
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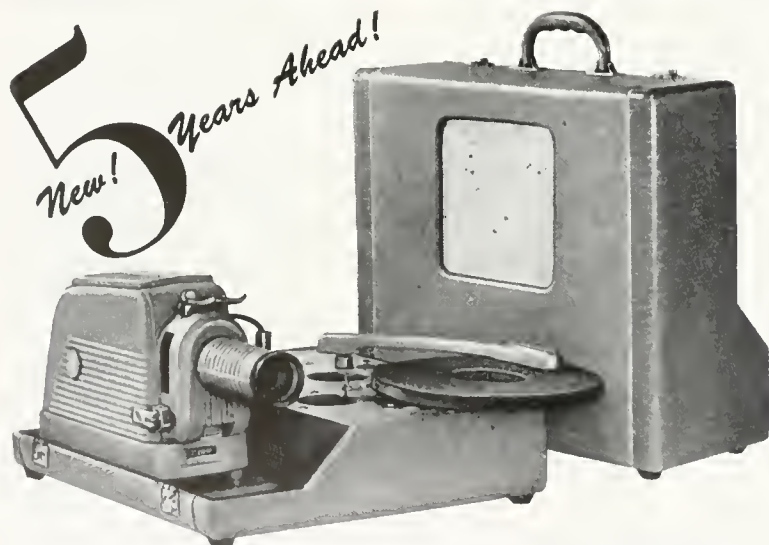
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#### Commercial TV Films Win Recognition for Sarra, Inc.

♦ One metal award and two merit awards for excellent TV films were added to the advertising honors being collected by Sarra, Inc., Chicago film producers. They were received during the recent Awards Dinner of the Art Directors Club of Chicago in that city's Sheraton Hotel.

In connection with the Club's 22nd Annual Exhibition of Advertising and Editorial Art, the awards were given in recognition of work produced between September 15, 1953 and September 15, 1954.

Sarra's medal award was received for a 75-second commercial produced for Jules Montenier, Inc. through its advertising agency, Earle Ludgin & Company. It stars Dorothy Jarnac in a ballet version of *Miss Average Gal* searching for a perfect deodorant.

Winning one merit award was *Pin Up Girl*, a 60-second commercial dramatizing the importance of Pet Milk, produced for the Pet Milk Company through Gardner Advertising Service.

The other merit award was received for a 60-second film starring Duncan Hines extending his recipe for cake. This was produced for Nebraska Consolidated Mills Company—also through the Gardner agency.

\* \* \*

#### Brochure on Film and Tape Available from Van Praag, N. Y.

♦ Van Praag Productions has issued a new brochure showing samples of various kinds of film and recording tape.

Similar in format to a booklet issued last year on lenses, the new brochure uses drawings and tables to illustrate various film sizes and types, and includes actual clips of thirteen different kinds of film used in motion picture production.

Both the film and the lens booklets are a most useful guide for business men interested in film production techniques. Write for them to Van Praag Productions, 1600 Broadway, New York 19.

\* \* \*

#### "Movies for Meetings" Booklet

♦ "Movies for Meetings," a booklet describing 13 free-loan 16mm sound motion pictures suitable for clubs, industrial plants, church societies and other adult community organizations, is available free from Association Films, 317 Madison Ave., New York 17.

Listed are films relating to travel, good grooming, health and safety, sports, "do-it-yourself" skills, and a series of dramatic documentaries.



This portable prompter, the Speech Q, is available from Tele Q Corporation.

#### Speech Q, Portable Prompter, Runs at Speaker's Own Speed

♦ The latest aid to public speaking is Speech Q, a portable prompter measuring only 8" x 10". The electrically operated unit can be placed on a lectern and used without the audience being aware that the speaker is reading his text, according to the manufacturer, Tele Q Corporation of New York.

Speech Q rolls a copy of the speech line by line before the speaker's eyes at whatever speed he needs for easy reading. The speaker regulates the speed with a hand held control. If he wishes to skip a paragraph, he hurries the mechanism to the advance pickup point in his lines. To make extemporaneous remarks or to meet interruptions, the orator can start, stop or reverse the machine.

For best results, a standard bulletin typewriter with a 14" type face is recommended for preparing copy for Speech Q. Regular teletype paper fits the machine. The large type and comparatively narrow paper limit the word density per line so that it can be taken in at a glance.

The unit operates on AC current. It is equipped with a transformer to cut down voltage and a converter to power a specially designed DC motor used to ensure optimum torque at low speeds. The complete unit includes a supply of paper, editing kit and carrying case. Speech Q retails for \$195.00. Tele Q Corporation's address is 1227 Sixth Ave., New York.

\* \* \*

COMING EVENT: The 5th Annual Production Review; next Feb., 1955!

Printers of Distinctive Hot-press

## TYPE TITLES

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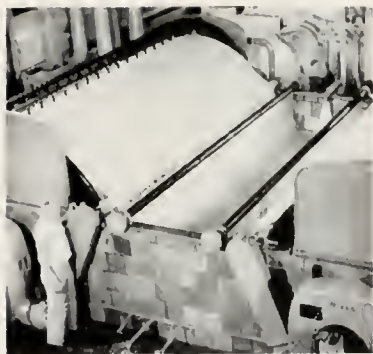
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International Paper's latest film shows manufacturing operations all along its vast production lines. (see below)

## Paper in the Making:

(CONTINUED FROM PAGE 11) popular everywhere"—and exceptionally popular in schools.

That the film had hit home was indicated by increasing requests for International to sponsor another film—one on their on capital objective paper making. These requests, coming from the public and the school teachers who had seen the conservation film, offered a good will translation: "We do not regard you as robber-barons. We would like to see what you do with the trees you grow and chop down."

Last fall, International summoned Raphael G. Wolff Studios to fill the public order. *Paper In The Making*, now completed, is the film which will do the job.

The new film roves out from a montage of paper's many product performances to tell a story of forest management and paper manufacture. Echoing the previous conservation film, it shows how International grows and encourages others to grow trees like a crop. The two basic phases of paper making

are visualized—the grinding up of wood to pulp used for newsprint and other types of crude paper and the chemical process which turns out higher grade paper.

### The Details of Production

Scenes at the mill show the pulp logs being moved from mountains of timber to the debarking processes; the logs become chips, the chips are pressure-cooked in digesters, which reduce the mass to dark pulp; the pulp is washed, bleached white, processed on some of the largest machines in industry. The camera angles and turns as huge sheets of white paper form on an endless belt of fine copper screening fed by pulp and water; as the tons of paper rush whiter and drier through a gauntlet of rollers; as the paper rolls out to be shipped, cut or uncut, to the manufacturers of paper products—to become containers, packages or (unbleached) corrugated items.

An animated chart exclaims that at the turn of the century each person used 60 pounds of paper annually, that today it's almost 400 pounds per person. Animation also simplifies the process story with classroom precision. International's constant standards checking, and the continuing hunt for new uses for paper and new kinds of paper are noted in lab sequences.

### Ready-Made Audience Awaiting

A popular demand sequel to the sponsor's first bid for understanding, *Paper In The Making* has a ready-made audience. Beyond the service it can do in further cementing International's friendship with the public in community groups and schools, it is expected to be a positive aid to the sponsor's salesmen. With it they can accompany the prospective client on a trip through the mill. Wherever the sales interview occurs, the salesmen can personally upvolume the commercial pitch which was purposely sotto-voiced in the film.

\* \* \*

### Ac'cent International Names Brubaker European Sales Mgr.

♦ Robert E. Brubaker has been appointed sales manager in Europe for Ac'cent International, it was announced recently by J. R. T. Bishop, vice president of Amino Products Division, International Minerals & Chemicals Corporation.

Mr. Brubaker's headquarters for Ac'cent International will be in Zurich, Switzerland. He comes to the company from Encyclopædia Britannica Films, Wilmette, Illinois, where he had been director of overseas relations since 1916.



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Why not join the scores of Business Screen readers\* who regularly send us their precious originals, negatives and prints secure in the knowledge that they will receive our prompt, meticulous treatment and expert care—for only pennies per foot.

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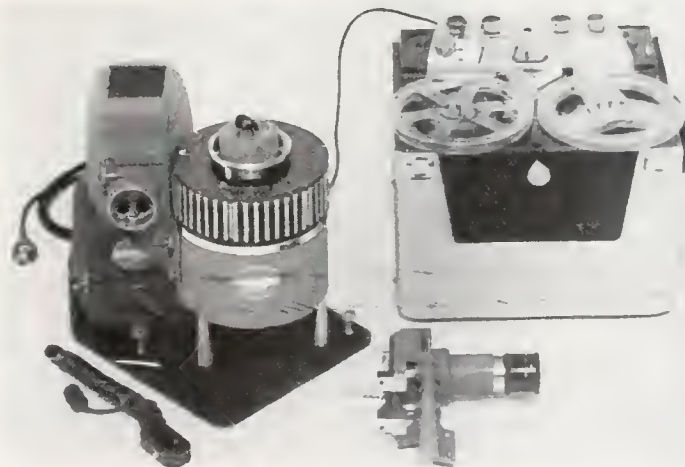
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# People who make Pictures

## News of Staff Appointments Among the Producers

### MANHATTAN NOTES

♦ RKO Pathe, Inc. has moved its offices to 1170 Avenue of the Americas in New York. The company, formerly at 625 Madison Ave., will occupy space adjacent to the home offices of RKO Radio Pictures. Production operations will continue at the RKO Pathe Studios at 105 East 106th Street.

♦ George A. Ottine has been appointed manager of Transfilm Incorporated's animation department. He was formerly supervisor of TV spots at Transfilm.

♦ Doris Reichbart has joined

Robert Lawrence Productions, Inc. as a production coordinator. She was formerly with MPO Productions as an editor.

♦ Herbert Dudley Hale, an executive and writer for RKO Pathe, Inc., died suddenly last month. Mr. Hale was producer of the documentary film series, *This Is America*, and at his death was working on a film, *Cruise Control for Jet Aircraft*, for the U. S. Air Force.

♦ To better serve clients in the North Jersey area, John F. Ward Associate Productions, 26 Cliff St., New York, has taken additional office and production space at 7-11 Broad St., Newark, N.J.



HANS TIESLER

film vet becomes a veep

### Loucks & Norling Studios Names Tiesler a Vice President

♦ Hans Tiesler has been elected vice president and a director of Loucks & Norling Studios, Inc., of New York. He replaces Will Marcus who has resigned his executive position but retains his connection with the company on a consulting basis.

For the past three years Tiesler has been associate producer at the studio which produces industrial motion pictures and films for television. In his new job, he will concentrate on production planning and the preparation of story treatments.

Film writer, editor and producer assignments have been handled by Tiesler since he entered the motion picture industry in 1926. Before coming to Loucks & Norling, he was associated with Audio Pictures, Ltd., of Toronto, Canada.

\* \* \*

### Cooper Named Vice President By Directors of Florez, Inc.

♦ The choice of J. R. Cooper as vice president of Florez, Incorporated, by the firm's board of directors was announced by Genaro A. Florez, president.

Cooper has served the Detroit firm of specialists in audio-visual training and merchandising for nine years as photographer, photographic director and production manager. In his new capacity he will continue as the company's general production manager.

Cooper was associated with Briggs Manufacturing Company and General Motors Photographic before joining Florez, Inc.

\* \* \*

### Sable Joins Kling in Chicago

♦ Robert Sable, a veteran cameraman, has joined the staff of Kling Film Productions in Chicago. He is a member of the American Society of Cinematographers and a member of the Society of Motion Picture and Television Engineers.



W. ROBERT WOODBURN

new Detroit sales executive

### Van Praag Expands Operations; Opens Detroit Branch Office

♦ To keep abreast of its widening production requirements in television, industrial and program films, Van Praag Productions of New York City has opened a branch office in Detroit at 2301 Dime Bldg. Additional offices are being planned for Chicago and Los Angeles within the next six months.

William Van Praag, president, has appointed W. Robert Woodburn vice-president in charge of the Detroit office. Mr. Woodburn has been producer, director and writer for over 200 industrial motion pictures and film strips for some of the country's leading industrial film producers.

In line with this general program of expansion, the staff of the New York office has been reorganized. Marc S. Asch has been elevated to executive vice president from head of production. Gilbert Williams, formerly New York production manager, has been upped to director of production, and Sidney John Kupfershmid has been promoted to head of the creative department.

\* \* \*

### Ruth Ratny Joins the Creative Staff of Kling Film Productions

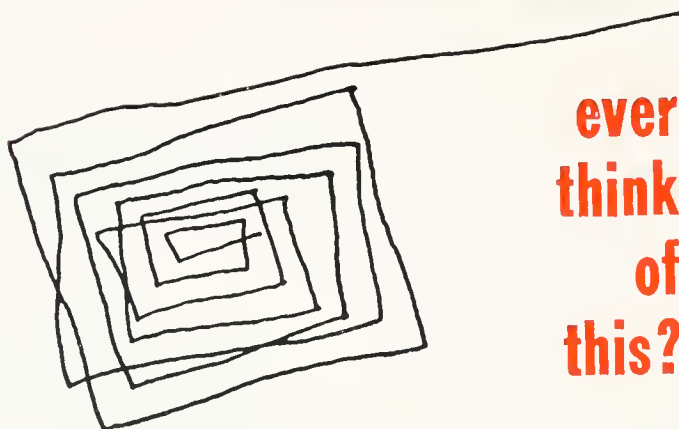
♦ RUTH RATNY, former Chicago advertising copywriter, has been assigned to the creative division of KLING FILM PRODUCTIONS, Chicago.

\* \* \*

### Dutch Producers to Crawley, Ltd.

♦ Two Dutch producers have been added to the staff of Crawley Films Limited, Ottawa, Canada.

Ted de Witt and Gerald Raucamp, both formerly with Carillon Films of Holland, have produced public relations films for KLM, Phillips Industries and the Dutch government. Their motion picture production assignments have taken them to more than 20 countries on seven continents.



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## EXECUTIVE NOTES

### William B. Hughes Appointed Anco's Los Angeles Sales Mgr.

♦ William B. Hughes has been appointed manager of Anco's Los Angeles sales district, according to William Balch, general sales manager of the film and camera company. In his new position, Hughes will be responsible for the operation of the company's Los Angeles district offices and warehouses and for sales of Anco films, cameras, photographic papers and chemicals in parts of California, Nevada and Arizona.

Hughes joined the Anco organization in 1940 and was employed in various sales positions in Detroit, Cleveland, and Chicago. He was promoted to sales supervisor for the company's New York district in 1949.

\* \* \*

### Stewart, Summerfield, Marken Promoted in TDC Sales Division

♦ Robert G. Smith, vice president of sales and advertising of Three Dimension Company division of Bell & Howell, has announced three new executive appointments in the TDC sales division:

John F. Stewart—appointed national manager of filmstrip projector sales; Wes Summerfield—now manager for tape recorder sales; John C. Marken—named assistant to the vice president of sales and advertising.

Stewart's responsibilities for film-

strip sales will be in addition to his present activities as Eastern sales representative, a job he has held since 1951.

Summerfield previously performed administrative functions as assistant to the vice president of sales and advertising. Prior to joining TDC, he was associated with Stemar Technical Manuals, Inc. and Press Wireless Mfg. Corp.

Marken started in Bell & Howell's order control department in 1946. He was made assistant manager in 1949. In 1951, he was appointed sales representative for Chicago and northern Indiana. Marken now transfers to TDC to succeed Summerfield.

\* \* \*

### Sterling Television Names Two as Operations, Production V.P.'s

♦ Sterling Television Co., Inc., has elevated two men to vice presidencies. They are Richard Carlton, as vice president in charge of operations, and Hal Tulchin, vice president in charge of production.

Mr. Carlton has been associated with Sterling since 1952 when he was made agency sales manager. He assumed the post of operations manager earlier this year.

Mr. Tulchin joined Sterling in 1951. He served in various capacities with the company and in 1953 was appointed general manager.

\* \* \*

♦ Richard H. Rogers has been appointed to the sales staff of Sterling Television Co., Inc. His territory will consist of the southeastern states. Mr. Rogers has previously been associated with United World Films, Robert Monroe Productions, Ziv-TV and Flamingo Films.

\* \* \*

### Fairchild Recording Announces Two Executive Appointments

♦ Two appointments have been announced by Ray F. Crews, executive vice president of Fairchild Recording Equipment Company of Whitestone, New York.

Frank G. Mullins, Jr., has joined the company as manager of engineering and special counsel. Robert J. Marshall has been promoted from chief engineer to head the recently established new products development group.

Mullins formerly was with the Electronics Division of Westinghouse Electric Corporation in Baltimore, Maryland. His extensive background in the development and design of commercial and military equipment coupled with past administrative direction of major projects in these fields will aid in the firm's expansion.



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### Three Dimension Co. Offers Cases for Stereo Slides

♦ A new line of cases designed for more orderly storing and carrying of stereo slides and stereo viewers has been announced by The Three Dimension Company division of Bell & Howell Company, Chicago.

Capable of holding 25 stereo slides and a TDC Stereo Vivid DeLuxe Viewer, the TDC CV2 case stores all standard ASA stereo slides whether glass or cardboard mounted. The TDC CV3 holds 100 slides, a TDC Stereo Vivid DeLuxe Viewer, and two spare batteries. Both cases are of plywood construction covered with brown simulated pigskin and tweed. The TDC CV2 is \$5.75; the CV3 lists for \$10.00.

Two new cases for carrying TDC Stereo Selectrays also are available—the TDC CST1, carrying three Selectrays, each holding 30 stereo slides, and a TDC Stereo Vivid Viewer; and Model CST3—holding up to eight Selectrays with 240 slides.

For further information write the manufacturer at 3512 N. Kostner Avenue, Chicago 41, Illinois.

### Berthiot 15mm Wide Angle Lens Available for 16mm Cameras

♦ A new Berthiot Wide Angle Lens is now available for all 16mm cameras, the Camera Specialty Co., Inc., of Bronxville, N. Y., has announced.

The Berthiot 15mm lens is factory coated and has an f2.8 speed. It was designed for all 16mm cameras with standard "C" mount Bell & Howell, Revere, De Jur, Keystone, Bolex and others.

This new wide angle lens with a click-stop diaphragm, stops from f2.8 to f22. It is said to have high definition, edge-to-edge sharpness and excellent light transmission. It is corrected for spherical and chromatic aberrations of astigmatism.

The Berthiot 15mm Wide Angle Lens has a chrome mount. It sells for \$33.50. For further information, write to Camera Specialty Co., Inc., Bronxville 3, N. Y.

### New 16mm Recording Camera for Scientific and Industrial Use

♦ Ereona Camera Corp. is distributing a new recording camera made in West Germany and designed for science and industry use. Called the Siemens Recording Camera, it consecutively numbers each frame and takes from five pictures a second up to one picture an hour on standard 16mm film. 1600 individual exposures may be made, with shutter speeds from 1/30 to 1/150 of a second.

Other features include a spark plug on the 24 volt electrical

## NEW AUDIO VISUAL PRODUCTS

### The Latest in Projection, Production & Recording Equipment

operation so the camera may be used in the presence of explosive gases: interchangeable lenses up to 10 inches focal length; focusing from 5 1/2 inches to infinity.

### Ferro-Sheen Process As Applied to Recording Tapes Described

♦ Ferro-Sheen is a process which spells improvement in magnetic tape according to ORRadio Industries, Inc., Opelika, Alabama, manufacturers of "Irish" brand sound recording tapes.

The Ferro-Sheen process combines a new oxide and binder treatment, a new magnetic surface and the new du Pont Mylar plastic base together in a hot-melt lamination process. This process results in strong bond,

high uniformity of oxide particles and a smoother surface, the manufacturer says.

Other advantages claimed for the process are that it extends frequency range because of improved head contact, that it reduces head wear from 10% to 100% and reduces "drop-out" by eliminating nodules and agglomerates.

The first in a series of new tapes made by the process is Irish Sound Plate Mylar #220. It is recommended for applications requiring the safeguarding of recorded material such as tape masters and program storage. It may be used for broadcast remotes and other adverse-condition tasks.



Above: the Diafix 35mm strip printer

### Strip Printer, Diafix 35, Takes Paper Prints, Film Positives

♦ A new 35mm strip printer, the Diafix 35, has been announced by Burke and James, Inc., Chicago manufacturers and distributors of photographic apparatus and supplies.

The Diafix may be used for both perforated 35mm paper prints and 35mm film positives. The photo lab tool features a manually operated tooth geared arrangement for the advancement of the film and paper in a smooth metal channel. Exposure is made in the dark room under an enlarger light. The sensitive paper is fed from a closed metal cassette and onto the metal channel. A covering mask for pictures other than the 24 x 36mm size is included. The printer is listed at \$21.00.

Burke and James, Inc., is located at 321 S. Wabash Ave., Chicago 4, Ill.

\* \* \*

### Pocket Camera, Recorder Make On-the-Spot Evidence Easy

♦ Inconspicuously armed with new undersized photo and recording equipment, today's salesman or market researcher can function as a one-man audio-visual department.

The most recent of the pocketable products is Minox, a gold plate miniature camera developed originally for espionage. The camera, which may be tucked away like a cigarette lighter, measures 1 x 3 x 5/8 inches. It features an f/3.5 15mm focal length lens and has a focusing of range from 8 inches to infinity. It has automatic parallax correction at all distances and 11 shutter speeds from 1/2 second to 1/1000 of a second. The unit also features built-in green and orange filters.

Traveling with the Minox camera and the recently introduced Minifon, a pocket-size recorder, the salesman can collect on-the-spot sight and sound testimony from customers to be used in promotion or company sales training. Minifon listens unseen inside the carrier's pocket, recording interviews for as long as 2 1/2 hours. The recordings are fully controllable, easy to edit, erase. The candid ear works on battery or AC and plays back through its own headphones or any radio speaker.

The Minox camera is protected by a leather case and has a gold-plate measuring-safety chain.

- 35mm color release prints
- Kodachrome printing
- 16mm Kodachrome enlarged to 35mm color
- 35mm filmstrips

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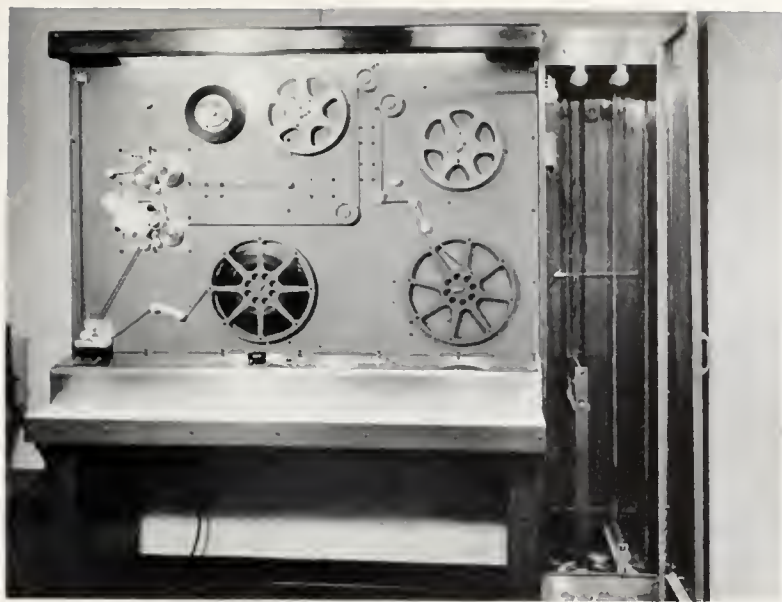
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New "Scotchtrack" laminating equipment now at Capital Film Labs.

#### Capital Film Labs Installs "Scotchtrack" Laminating Unit

★ Magnetic sound now rides in ease thanks to "Scotchtrack," a new process which laminates a magnetic sound track to motion picture film. That was the sonic good news being confirmed during the first few months of Scotchtrack's commercial use which began late last summer when the first two machines used in this process were supplied to two laboratories by Minnesota Mining and Manufacturing Company.

Capital Film Laboratories, Inc., of Washington, D.C., which received its machine in August, reported the striping of between 150,000 and 200,000 feet for each of the four months the machine was in action.

Scotchtrack is said to differ from conventional coating processes in three respects:

(1.) The magnetic sound track is

exceptionally smooth and free from surface irregularities since the laminating tape can be precision coated in wide widths.

(2.) The oxide used in the process is a "high output" formulation giving 5 to 12 db more output than conventional coated tracks with no increase in distortion. In magnetic projectors where hum fields exist from the close proximity of the drive motor and power transformer, this increase in output aids in obtaining satisfactory recording signal to noise ratios.

(3.) The laminating machine is relatively simple, safe and easy to operate. It requires no high temperature drying ovens, no ventilating systems, no pumps or filters, no critical coating orifices.

The laminating tape consists of a thin disposable cellophane backing on which is coated a layer of "Scotch" Brand "High Output" oxide covered with an additional layer of pressure and the temperature-sensitive adhesive. The oxide is not permanently bonded to the base.

Applied under heat and pressure to either the base or emulsion side of motion picture film, the tape is used in any width from 30 mils to 100 mils. After a "setting" of 8 to 12 hours, the laminating tape base (weed) is stripped from the motion picture film and discarded, leaving a magnetic track permanently bonded to the motion picture film. Where a balance stripe is desired on the film to assure even winding, both a 100 mil track and a 30 mil track are applied.

The laminating machine consists of the pre-coater; the slitter, the heater and pressure roller assembly, and the humidity cabinet and "stripper." Two separate drive systems are employed.

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"Boston: City of Yesterday and Tomorrow"  
1954 Boston Film Festival  
1954 Cleveland Film Festival

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HISTORY!**

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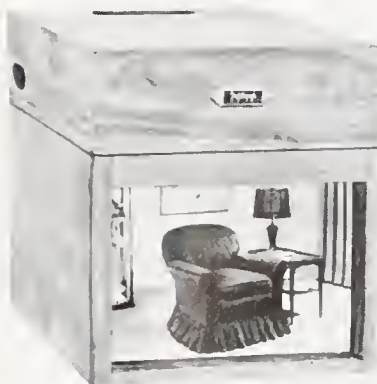
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Fully automatic Audio-visual models, with synchronized sound on tape, priced from \$395.

*Projectograph\**

...the automatic slide projector that  
stops traffic...holds interest...  
tells and sells.



Fully automatic Visual Models, priced from \$169.50.

Over 300% increase in product sales—another case history of Projectograph's selling impact!

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**PROJECTOGRAPH CORPORATION**  
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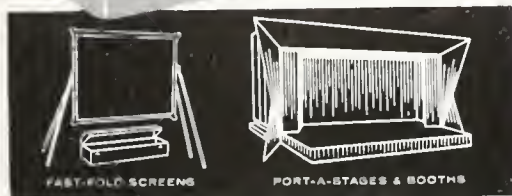




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# Guidance for Buyers of Audio-Visual Tools

A FOREWORD TO THE  
1955 EQUIPMENT REVIEW

THE INDUSTRIAL OR INSTITUTIONAL buyer of audio-visual equipment is offered a fine selection of nationally-known brands of projectors, tape recorders, screens and useful accessories in the 21 pages of detailed information compiled by the Editors of BUSINESS SCREEN and present with no additional cost to subscribers in this 1955 Annual Review of Audio-Visual Equipment.

Several important points must be noted. No attempt has been made to list every make of projector or manufacturing source. Most omitted simply do not have nationwide service facilities: some are too new to the business.

### Tape Recorders for Field Use Only

22 additional tape recorder makers could have been listed in that section but some of these specialize in studio recording equipment; others serve the amateur enthusiast. A few make highly-specialized tape recorders and in the space available we limited coverage to semi-professional, all-purpose field equipment. The salesman, the teacher and trainer were our primary readers.

In such an effort, even after intensive editorial research and frequent manufacturer contact, catalog verification, etc., errors of omission and commission are bound to crop up. All these will be promptly corrected in the following issues of BUSINESS SCREEN as they are brought to our attention. The important point to the maker is that, without cost or obligation, important buying information has been delivered to nearly 9,000 directly-interested business, government and institutional users.

Service on new equipment is a vital consideration. But, not for discount considerations, but for known quality, durability and for available service nearest the point of use. Most of these companies have dealers who are members of the National Audio-Visual Association, an organization of specializing audio-visual equipment dealers fully equipped to maintain such equipment or to get it serviced correctly and swiftly when the need arises.

### Here Are Other Specific Points

If you want to set up some standards for your equipment purchases, consider these facts about their "end-use"—

1. If the equipment is to be hand-carried appreciable distances, weight becomes an important

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The range of audio-visual tools is indicated in this Allis-Chalmers' photo.

factor. Most listings carry weight data for your information.

2. If films are to be shown with little time for preparation or with no choice as to conditions of projection, self-contained rear projection equipment such as appears on pages 5A and 6A may be your answer.

3. Where conditions of projection are controllable and extreme portability is not a factor, several projectors of the permanent installation type recommend themselves. In this case durability, light output and amplifier power capacity become of major importance. A hi-fidelity speaker system may be indicated for such installations.

### When Operating Comparisons Are Required

Comparative tests are sometimes required by rule or law. For this purpose identical prints (such as the SMPTE test films) are used and comparisons as to picture brightness and sound are made by energizing alternately the projectors being compared.

Look for (A) *Projected picture quality*: does it have picture steadiness; sharpness of focus over the entire screen; uniformity of light over the entire screen?

(B) *When checking sound quality*, does the voice have intelligibility? The feeling of the speaker or music being present is technically called "presence." Does music have a pleasing quality, range and freedom from distortion?

### We Renew Pioneer Effort of 1940

BUSINESS SCREEN originated the first Equipment Review section of this kind in the entire audio-visual field way back in 1940. 15 years later we return with the same message: *the manufacturer's integrity and willingness to stand behind his product are important in all cases.*

## FOR SPLICES THAT STICK USE CRAIG



Formula #7  
Film Cement

1 OZ. BOTTLE 40c  
AT PHOTO STORES

## A CONVENIENT INDEX TO THE BUYER'S GUIDE

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# The Editors of BUSINESS SCREEN present a selection of 1955 Audio-Visual Projection, Tape Recording and Related Equipment including Projection Screens and Film Handling Accessories





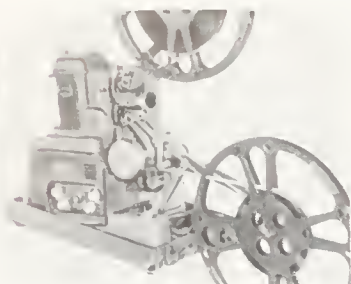
# 16MM MOTION PICTURE EQUIPMENT

## OPTICAL SOUND PROJECTORS

Also see: Optical-Magnetic Projectors; 16mm  
Silent Projectors and Repetitive 16mm Projectors

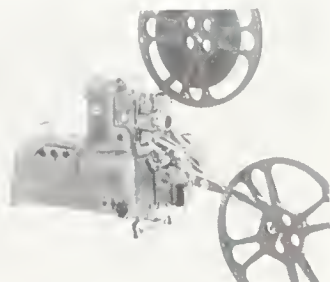
### Ampro Corporation

2835 North Western Avenue, Chicago 18, Illinois



#### Super-Stylist 10 (One Case)

Sound/silent projection; variable silent speed; automatic rewind; 2,000 ft. reel capacity; **Lens:** 2" f:1.6 coated; **Lamp:** 750, 1000-watt pre-focused; **Amplifier:** 10-watt AC/DC; **Speaker:** 10" Alnico mounted in base-reflex baffling chamber; **Weight:** 32 lbs.; **Price:** \$479.50. **Accessories:** cleaning brush; box of fuses; 40 ft. speaker cable; 400 ft. reel.



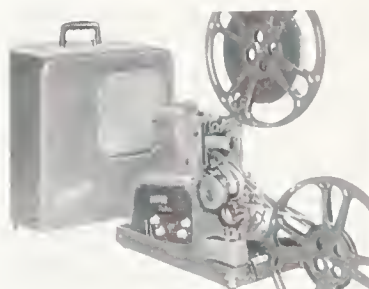
#### Ampro-Arc 20

Sound/silent projection; 2,000 ft. reel capacity; direct scanning; central oiling; 1/2 AC/DC motor; forced air cooling; **Lens:** 2" f:2.0 1/3 16" data; **Lamp:** (arc) 30 watt at 28 volts DC (rectifier: 15 amps 60 cycle AC); **Amplifier:** 55-watt output inputs for 2 page fiers or 2 mikes (phonetic); **Speaker:** two 12" 1/2; **Weight:** 88 lbs.; **Price:** \$1,095.00; packaged in 6 units for portability.

**Other Models:** Super Stylist 12; has 12" speaker; **Price:** \$499.00 **Accessories:** optional projector stands, slip covers for all models. **Other Optional Equipment:** slide attachment for Premier 40; turntables See magnetic recorders projectors.

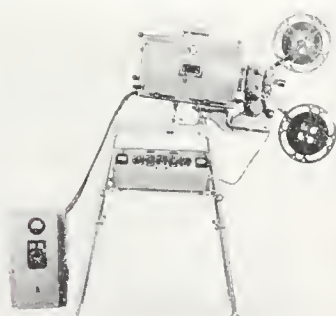
#### Stylist DeLuxe (One Case)

Sound/silent projection; variable silent speed; automatic rewind; 2,000 ft. reel capacity; **Lens:** 2" f:1.6 coated; **Lamp:** 750, 1000-watt pre-focused; **Amplifier:** 4 watt universal AC/DC; **Speaker:** 8" Alnico in detachable case cover; **Weight:** 29 lbs.; **Price:** \$419.85; **Optional Equipment:** 15-watt 12" power speaker (24 lbs.).



#### Premier 40 (Two Case)

Sound/silent projection; automatic rewind; 2,000 ft. reel capacity; **Lens:** 2" f:1.6 coated; **Lamp:** 750/1000-watt pre-focused; **Amplifier:** wide range 15-watt AC (100-watt converter for DC); **Speaker:** 12" Alnico in separate case; **Weight:** 71 lbs.; **Price:** \$579.00



#### Filmosound 285-CR Specialist (One Case)

Sound/silent projection; auto. rewind; 2,000 ft. reel capacity; 1,000 ft. reel capacity; internal parts protected against wear by special jewels bonded to teeth; **Lens:** B & H f:1.6 coated; **Lamp:** 1,000 watt; **Amplifier:** 10-watt AC; **Speaker:** 6" built-in; **Weight:** 47 lbs.; **Price:** \$449.95; **Optional Equipment:** bases; auxiliary speakers; turntables; monitor speaker; padded cover; 14 watt amplifier; 40 ft. speaker cable.

#### Other B&H Specialists:

**Other Models:** Two-Case Standard Specialist; 12" speaker; 10-watt amplifier; 1600-ft take-up reel; 50 ft. spk. cable—\$544.95; Standard Specialist with 25-watt

power speaker; 10-watt amplifier; 12" speaker; two portable cases; 1600-ft take-up reel—\$614.95; Standard Specialist with 15-inch portable orchestral speaker; 50 to 15,000 cycles frequency; 25-watt max. input—\$641.95.

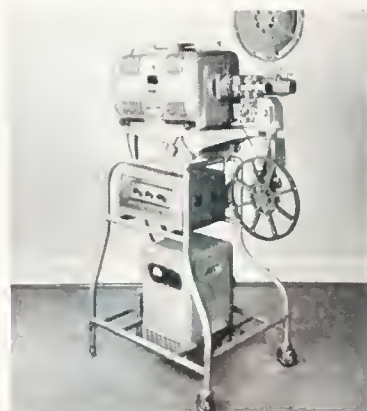
#### Commercial "Jan" (One Case)

Heavy-duty sound/silent projection; each component self-contained; 2,000 ft. film capacity; **Lens:** 2" f:1.6; **Lamp:** 1000-watt, 500 lumens output; **Amplifier:** 8-watt; **Speaker:** 5" built-in; **Weight:** 48 lbs.; **Price:** \$1,095.00; **Optional Equipment:** 2" f:1.6, 3" f:1.6, 4" f:1.6 coated lenses; 8" auxiliary speaker; power speakers; optical magnetic unit; steel projection stand.



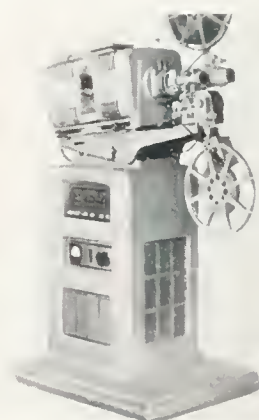
#### Filmoarc 140-T

Sound/silent projection; governor-controlled operating speeds; motor-driven carbon feed; intermittent mechanism — 9-1 ratio; projector tilt thru 30 degrees; rollaway stand; **Lens:** B&H 3" f:2 Filmo-coted; **Lamp:** 30 ampere arc, 1300 lumens light output; **Amplifier:** 50-watt AC; **Speaker:** twin 12" system, 50 to 7000 cycles frequency; **Weight:** 480 lbs.; **Price:** \$2,080.00; seven cases.



#### Filmoarc 140-U (Cabinet Base)

Sound/silent projection; governor-controlled operating speeds; motor-driven carbon feed; intermittent mechanism — 9-1 ratio; projector tilts thru 40-degree range; cabinet base travels on one swivel and two fixed wheels concealed in base; **Lens:** 3" f:2. Filmo-coted; **Lamp:** 30 ampere arc; **Amplifier:** 50-watt AC; **Speaker:** twin 12"; **Weight:** 520 lbs.; **Price:** \$2,375.00; seven cases.



**Other Models:** 140-S; adjustable platform stand; **Price:** \$2,025.00; **Optional Equipment:** 2" f:1.6, 3 1/2" f:2.3 and 4" f:2.5 lenses.

### Eastman Kodak Company

343 State Street, Rochester 4, New York

#### Pageant AV-7K2 (One Case)

Sound/silent projection; variable speeds; 2,000 ft. reel capacity; **Lens:** 2" f:1.6; **Lamp:** 750 1000 watt; **Amplifier:** 7-watt output AC; **Speaker:** 8" built into case; AC/DC operation; **Weight:** 32 1/2 lbs. complete; **Price:** \$425.00 **Other Models:** AV 072 (One case); same as AV-7K2, except is sound only and has Plus-40 shutter; **Weight:** 32 1/2 lbs. complete; **Price:** \$450.00.



**Special Note:** list prices only are supplied in these pages and are subject to change; consult dealers and mfrs. for latest data on orders.

### Bell & Howell Company

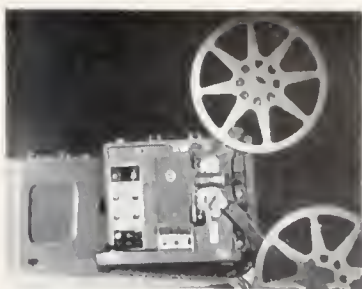
7108 McCormick Road, Chicago 45, Illinois





### Pageant AV-152-S (One Case)

Sound/silent projection; variable silent speeds; 2,000 ft. reel capacity; **Lens:** 2" f:1.6; **Lamp:** 750/1000-watt; **Amplifier:** 15-watt output, AC; **Speaker:** 8" built into case; **Weight:** 32½ lbs.; **Price:** \$455.00. **Other Models:** AV 152-SE: (one case); same as AV-152-S, except is sound only and has Plus-40 shutter; **Weight:** 32½ lbs. complete; **Price:** \$455.00.



### Pageant AV-152 (Two Case)

Sound/silent projection; variable silent speeds; 2,000 ft. reel capacity; **Lens:** 2" f:1.6; **Lamp:** 750/1000-watt; **Amplifier:** 15-watt output, AC; **Speaker:** 12" Kodak Deluxe separate case; **Weight:** 56 lbs. complete; **Price:** \$530.00. **Other Models:** AV-152-E (two case); same as AV 152, except is sound only and has Plus-40 shutter; **Weight:** 56 lbs. complete; **Price:** \$530.00.



### Pageant Accessories

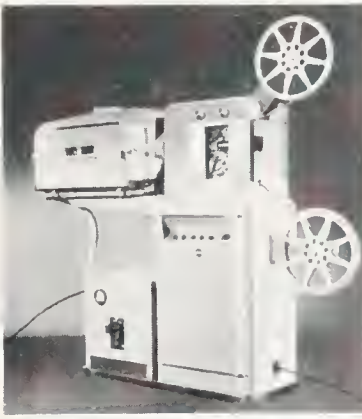
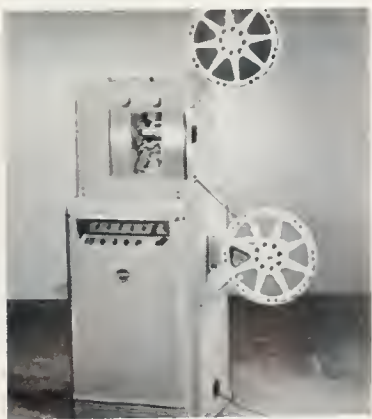
**Optional Equipment:** **Lenses:** 1½" f:2.0—\$14.50; 3" f:2.0—\$37.50; 4" f:2.5—\$39.50; **Projection Lamps:** 500-watt—\$4.15; 750-watt—\$4.50; 1000-watt—\$6.05; **Protective Cover:**—\$3.25; **Microphones:** PA-3 for 7-watt Pageant—\$12.00; PA-4 for 15-watt Pageant—\$10.15; **Phono Adapter, PP-1 for 7-watt Pageant**—\$8.50.

### Kodak Model 25

Heavy-duty sound projection with geneva star movement; sound, silent speeds; separate motor drives for geneva movement, blower, reel arms; 2,000 ft reel capacity; **Lens:** 2" f:1.5 Ektar; **Lamp:** 1000-watt tungsten; **Amplifier:** 15-watt AC; **Speaker:** either of two Altec-Lansing divided-network reproducing systems; **Weight:** 255 lbs.; **Price:** \$3,485.00.

### Kodak Model 25 Arc

Heavy-duty sound projection with geneva star movement; sound, silent speeds; separate motor drives for geneva movement, blower, reel arms; 2,000 ft capacity; **Lens:** 2" f:1.5 Ektar; **Lamp:** 46 ampere arc; **Amplifier:** 15-watt AC; **Speaker:** either of two Altec-Lansing divided-network reproducing systems; **Weight:** 640 lbs.; **Price:** \$4,380.00.



**Accessories for Models 25 and 25-Arc:** **Lenses:** 2" 2¼", 2½", 3", and 4";

**Speakers:** Model 604B or Model 800 "Voice of Theatre."

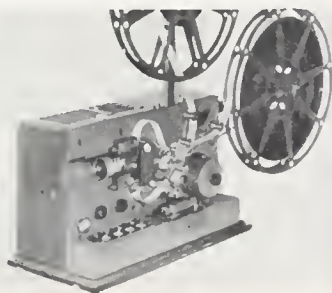
## Forway Corporation

245 West 55th Street, New York 19, New York

### Forway 10-B (One Case)

Sound/silent projection; 2,000 ft reel capacity (extension arm supplied); sliding focusing belt drive; motor rewind; **Lens:** 2" f:1.6 coated; **Lamp:** 750/1000-watt; **Amplifier:** 10-watt AC, converts to DC; **Speaker:** 8" Alnico; **Weight:** 42 lbs; **Price:** \$435.00.

**Other Models:** 10-C (two case) reflex-baffle speaker case with 12" Alnico speaker—\$485.00.

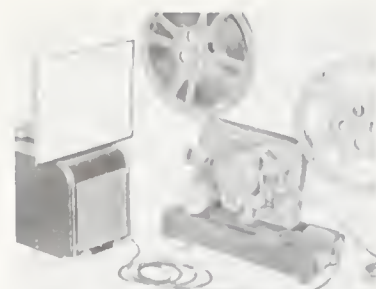


## Movie-Mite

Address: The Calvin Corporation  
1105 East Truman Road,  
Kansas City 6, Missouri

### Movie-Mite 63LM (One Case)

Sound/silent projection; desktop screen; 2000 ft reel capacity; **Lens:** 2" f:1.6 coated; **Lamp:** 300 watt; **Amplifier:** 4 watt AC DC; **Speaker:** 6" in detachable case; 800 ft reel; **Weight:** 29 lbs.; **Price:** \$275.70. **Accessories:** 10" speaker with 50 ft. cable.



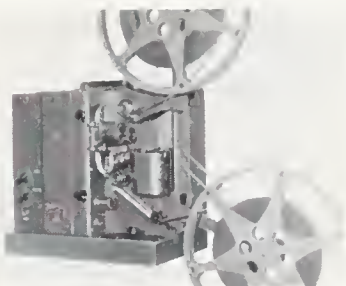
## Radio Corporation of America

Audio-Visual Products, Engineering Products Div., Camden, N.J.

### RCA Junior 400 (One Case)

Sound/silent projection; auto. rewind; 2,000 ft capacity; belt gear drive; rotary disc shutter; **Lens:** 2" f:1.6 coated field flattener; **Lamp:** 750/1000-watt; **Amplifier:** 7 watt AC; **Speaker:** 8" in detachable case cover; **Weight:** 33½ lbs.; **Price:** \$475.00.

**Other Models:** 400 Junior Dual Purpose ES-1327; 8" speaker in detachable cover, 10" speaker in detachable case.

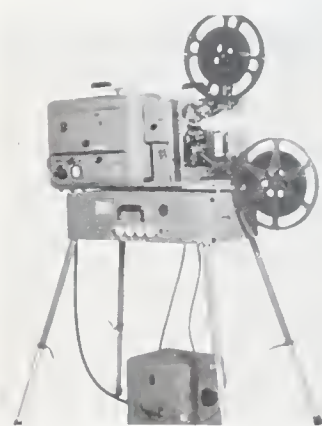


### RCA Senior 400 (Two Case)

Sound/silent projection; auto. rewind; 2,000 ft capacity; belt gear drive; rotary disc shutter; **Lens:** 2" f:1.6 coated field flattener; **Lamp:** 750/1000-watt; **Amplifier:** 10-watt AC; **Speaker:** 10" in separate case; **Weight:** 62¾ lbs.; **Price:** \$560.00.

**Other Models:** 400 Senior Dual Purpose ES-1326; 8" speaker in detachable cover, 10" speaker in separate case.

Both Junior and Senior "400" Models have input for microphone and record player; provision for 16mm magnetic sound playback kit **Accessories:** 16mm magnetic playback conversion kit.



### RCA Porto Arc (Five Case)

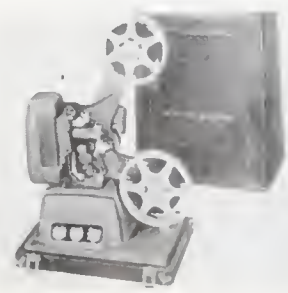
Sound/silent projection for road-show or permanent installation; 2,000 ft reel capacity; centrifugally operated fire shutter, dowser, heat filter; auto. motor driven carbon feed; **Lens:** 2½" f:1.8; **Lamp:** 10-ampere, 50-volt arc providing 750 lumens; **Amplifier:** 25-watt AC; **Speaker:** 10"; **Weight:** 200 lbs. (complete); **Price:** for either 10 or 30-ampere operation, less speaker: \$1,795.00; with one RCA Portable speaker: \$1,860.00; Magnetic reproduce kit: \$125.00; Pair of RCA Porto-Arc Projectors with selsyn interlock drive motor equipment, Polaroid filters for 16mm double film 3-D projection: \$4,950.00.

## Revere Camera Company

320 East 21st Street, Chicago 16, Illinois

### Revere SP-16 (One Case)

Sound/silent projection; 400 ft reel capacity (extension arm for 1600 ft reels); combination gear and chain drive; rotary disc shutter; **Lens:** 2" f:1.6 coated; **Lamp:** 750-watt; **Amplifier:** 4½-watt AC/DC; **Speaker:** 6" combination Alnico in detachable case; **Weight:** 33 lbs.; **Price:** \$325.00.



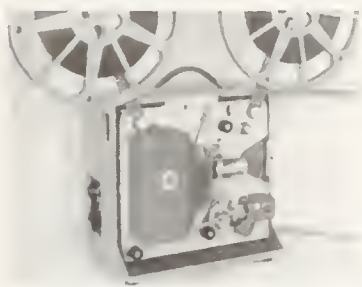
(16MM PROJECTORS CONTINUED)



## 16MM OPTICAL SOUND PROJECTORS

### Technical Service, Incorporated

30865 Five Mile Road, Livonia, Michigan



#### TSI-DeVrylite 15 (One Case)

Sound/silent projection; 2,000 ft reel capacity; Lens: 2" f:1.6 anastigmat; Lamp: 750/1000 watt; Amplifier: 15-watt AC; Speaker: 6" built in (detachable); Weight: 35 lbs. (projector only); Price: \$475.00; Other Models: DeVrylite 15 (Dual Case)

#### TSI-DeVrylite 5 (One Case)

Sound/silent projection; 2,000 ft reel capacity; Lens: 2" f:1.6 anastigmat; Lamp: 750/1000-watt; Amplifier: 5-watt AC DC; Speaker: 6" built-in detachable; Weight: 35 lbs.; Price: \$434.00; Other Models: DeVrylite 5 (Dual Case) with 8" speaker in separate case; 6" built-in speaker; 46½ lbs.—\$494.00; DeVrylite 5 (Dual Case) with 12" speaker in case; 6" built-in speaker; 50½ lbs.—\$499.00; TSI DeVrylite "5R" supplied with a reverse feature.

with 8" speaker in separate case; Price: \$535.00; DeVrylite 15 (Dual Case) with 12" speaker in separate case; Price: \$540.00; TSI-DeVrylite "15R" supplied with a reverse feature. **Optional Equipment** (for either TSI DeVrylite 5 or 15): 20-watt output booster amplifier; Price: \$83.50.

## Victor Animatograph Corporation

Davenport, Iowa

#### Classmate 4 (One Case)

Sound/silent, still projection; 2,000 ft reel capacity; finger-tip rewind; sapphire-tipped pawls; 180 degree swing-out lens; Lamp: 750 watt; Amplifier: 4-watt AC; Speaker: 9" oval top-mounted; Weight: 32 lbs. (projector only), 7 lbs. (speaker); Price: \$415.00; Other Models: same except with 12" speaker (separate case) \$435.00.

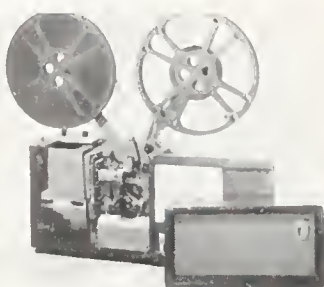
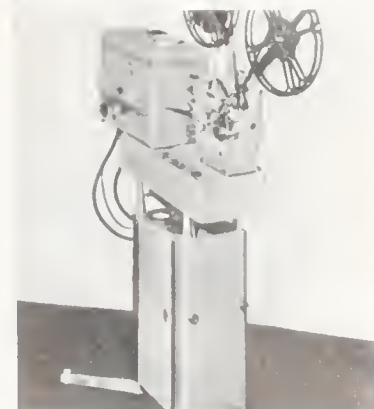


#### Sovereign 25 (Two Cases)

Sound/silent, still; 2,000 ft reel capacity; finger tip rewind; sapphire tipped pawls; 180 degree swing-out lens; Lens: 2" f:1.6 flat-field coated; Lamp: 750/1000-watt; Amplifier: 25-watt AC; Speaker: 12" in separate case; high gain mike and phono inputs; Weight: 64 lbs. (complete); Price: \$565.00; **Optional Equipment:** slip covers with storage for 1600 ft reels.

#### Victor 1600 Arc (Three Case)

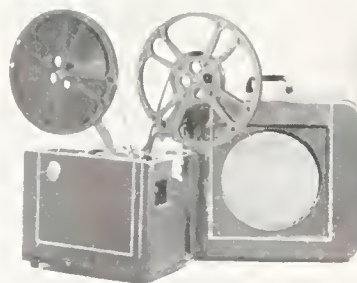
Sound/silent projection; 1600 ft reel capacity; finger tip rewind; 180 degree



#### Assembly 10 (One Case)

Sound/silent/still projection; 2,000 ft reel capacity; finger-tip rewind; sapphire-tipped pawls; 180 degree swing-out lens; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 9" oval top-mounted; Weight: 36 lbs. (projector only), 7 lbs. (speaker); Price: \$447.00; Other Models: same except with 12" speaker (separate case)—\$477.00.

(A) Both Classmate 4 and Assembly 10 have high gain mike and phono inputs; **Optional Equipment:** 2" f:1.6 flat-field lens; slip covers with storage for 1600 ft reels.



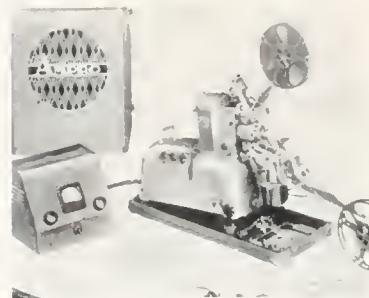
swing-out lens; Lens: 2" f:1.6 flat-field coated; 1.4 condenser lens; Lamp: 30 ampere arc (1600 lumens); Amplifier: 25-watt AC (60C supplied by rectifier); Speaker: 12" BR12 Alnico V; Weight: 64 lbs. (complete); Price: \$1,845.00; **Optional Equipment:** With 12" BR12 speaker, carrying case: \$1,746.50; J3A: 12" speaker; 37C: Auditione 1 with Altec Lansing 8" speaker: \$185; Monitor speaker for with installation: \$30; slip covers; Shut-off kit: \$28; 250 carbons: \$62.50; Dual changeover electrical for continual operation with 2 projectors: \$105.

## 16MM MAGNETIC SOUND PROJECTORS

16mm Equipment for Magnetic  
Film Recording & Projection

#### Ampro 477-R (One Case)

Sound/silent optical/magnetic projection—playback of films with magnetic track; 2,000 ft reel capacity; auto. rewind; transistor used in playback projector; button for stills; straight line film threading; Lens: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 15-watt AC; Speaker: 8" built into case; Weight: 58 lbs.; Price: \$725.00.

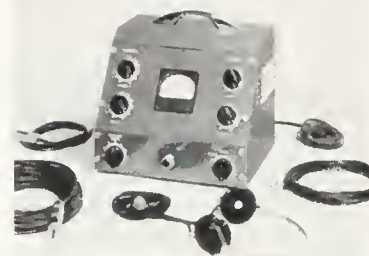


#### Ampro 477 (Two Case)

Sound/silent optical/magnetic recording and projection; magnetic film playback, erase; 2,000 ft reel capacity; auto. rewind; button for stills; straight line threading; Lens: 2" f:1.6 coated; Lamp: 750/1000-watt; Amplifier: 15-watt AC; Speaker: 12" permanent magnetic; Weight: 106 lbs.; Price: \$945.00. Equipped with synchronous motor—\$1,095; **Optional Equipment:** hi-fi cardoid dynamic mike; crystal headphone; three-speed turn-table; projector stand.

#### B & H Filmosound 202-CR

Sound/silent optical/magnetic recording and projection; 2,000 ft reel capacity; phono input for mixing voice, music; reverse motor rewind; Lens: 2" B & H f:1.6 helical focusing; Lamp: 1,000-watt; Amplifier: 10-watt AC; Speaker: 6" built-in; Weight: 45½ lbs.; one case; equipped for single or double perforated film; Price: \$734.00; Other Models: 202CRW: mag. recording, playback on single perforated film only (projects double perf. silent): \$714.00.

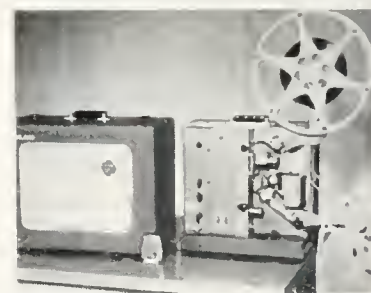


#### Bell & Howell Electronic Mixer

**Optional Equipment:** Electronic Mixer and Volume Control; 25 ft extension cable plugs into mike of Filmosound 202; matching earphones to monitor sound while recording; four input channels; operates from 115 volt, 50-60 cycle supply: \$140; 12" and power speakers; lenses.

#### RCA 400 (Two Case)

Sound/silent optical and magnetic; recording and projection; records, plays back; erases; magnetic stripe can be added to sd or si film; 2,000 ft reel capacity; motor rewind; dual inputs for voice-music rec.; Lens: 2" f:1.6 helical focusing field flattener; Lamp: 750/1000-watt; Amplifier: 10-watt AC; Speaker: 10" in separate case; Weight: 71 lbs.; Price: \$850.00. Other Models: Single Case: \$795.00. **Accessories:** Synchronous motor drive; footage counter; mixing control; recording monitor, Vu-Meter kit; re-recording attachment.



#### Victor Magnesound

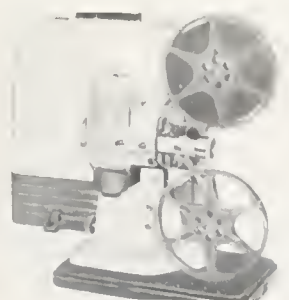
Magnetic mixer attachment for use with Victor 16mm sound projectors; individual inputs for mike and phono; voice may be mixed with music in fades; Mixer sound drum changes with Victor optical sound drum, connects to magnetic amplifier, projector amplifier; recording at sound or silent speed; automatic erasure with new recording; mike and carrying case; Weight 8½ lbs.; Price: \$199.45.



## PROFESSIONAL 16MM SILENT PROJECTORS

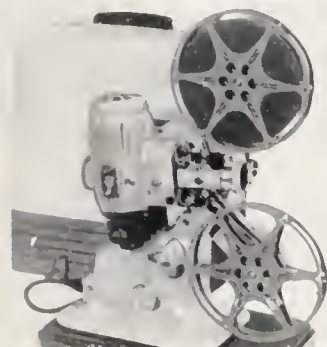
### B & H 273 (One Case)

16mm silent projection; reverse and still projection; 400 ft reel capacity (15 min.); film protected by safe-lock sprockets; straight-line optical system; reel arms; front plate die-cast as a unit; spring-belt driven rewind—no reel switching; **Lens:** 2" f:1.6 coated; **Lamp:** 750-watt; **AC/DC;** **Weight:** 23 lbs.; **Price:** \$199.95, including case.



### B & H Diplomat (One Case)

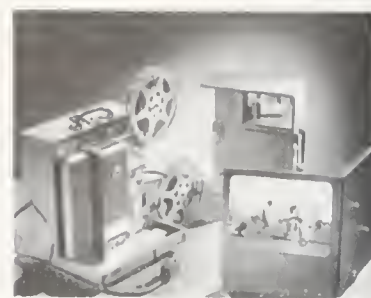
16mm silent projection with still and reverse picture projection; all-gear drive; 400 ft reel capacity (15 min.); separate light switch; helical focusing; friction-break speed control; fan and fin cooled; motor rewind; safe-lock sprocket; magni-lite condenser; can be used for sound projection; **Lens:** B & H 2" f:1.6 coated; **Lamp:** 1000-watt AC DC; **Weight:** 24 lbs.; **Price:** \$299.95, including case.



### Kodascope Analyst (One Case)

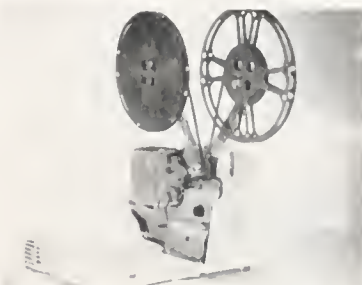
16mm silent projection for close analysis, motion study on Kodak Day View screen (integral part); 400 ft reel capacity; 105-125 volts; 60 cycles; AC; separate motor for film running mechanism and constant blower cooling system; remote control for instant reversals; fast-slow speed control; framing; power rewind; **Lens:** 2" f:1.6 lumenized Ektanon; **Lamp:** 750 watt; **Weight:** 25 lbs.; **Price:** \$295.00; **Optional Equipment:** 1000-watt lamp; 1 1/2", 3", 4" lenses; **Other Models:** Kodascope Royal; similar to Analyst but for normal filming conditions; 105-125 line voltage; AC/DC; rheostat motor

Price: \$441.00, including case.



### Victor Silent 16 (One Case)

16mm silent motion and still picture projection; 2000 ft reel capacity rheostat speed control—10 to 27 frames per second forward speed; 18 1/2 frames per second constant reverse (single switch); power rewind; lubricatic oil system; compensating film shoes; sapphire-tipped pawls; 115 volts; 25-60 cycle; AC DC; **Lens:** 18 degree swing-out; **Lamp:** 750/1000-watt; **Price:** \$265.00; **Optional Equipment:** flat field lens; slipcovers.



## REPETITIVE PROJECTION EQUIPMENT

Self-contained portable units for display and training use—

### Amprosound "Repeater"

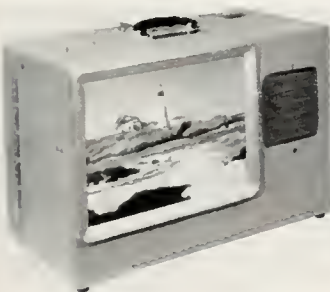
16mm motion picture sound projection on 15"x11" Latex (translucent) screen; shows continuous loop of 450 ft. sound film; repeat showings without rewinding or rethreading; one showing 10 to 12 min.; two controls: on-off; volume; 15 ft power cord; film engages 3 sprocket holes for safe feed; **Case Dimensions:** 22" x 15" x 8" closed; **Lamp:** 300-watt; **Amplifier:** 4-watt AC/DC; **Weight:** 36 lbs.; **Price:** \$625.00.

## 16MM MOTION PICTURE PROJECTORS



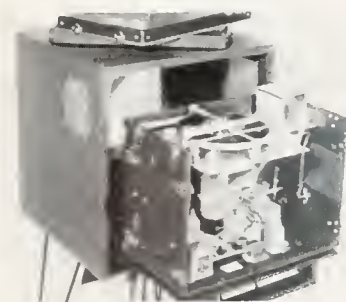
### Busch Cinesalesman

Uses an Eastman projector basis to operate a power-driven continuous film cartridges with 800 ft film capacity, color or black/white; runs up to 22 min. sound, 32 min. silent before repeat; works with built-in "TV" screen — 10" x 13" translucent; **Dimensions:** 12" x 14" x 22" case; **Lamp:** 750-watt; **Amplifier:** 7-watt; **AC/DC;** **Speaker:** 6" built-in; **Weight:** 40 lbs.; **Price:** \$575.00.



### Triangle Continuous

Incorporates Bell & Howell 285 projector for continuous 200-hr. (or single runs repeated by "push-button") daylight projection of 1600 ft film on 13" x 18" rear projection screen; projects black/white, color, 3-D, silent/sound movies; self-contained unit; portable; humidifying system; mechanical film inspector; free-floating endless film coil; **Lens:** f:1.5 coated; **Lamp:** 500-watt; **AC;** **Price Range:** \$880.00 to \$1400 in a variety of models employing optical or magnetic sound. Also: remote control start-stop switch; portable case model for salesmen.



### Principal Sources of 16mm Repetitive Projectors

**Amprosound:** The Ampco Corporation, Chicago, Illinois

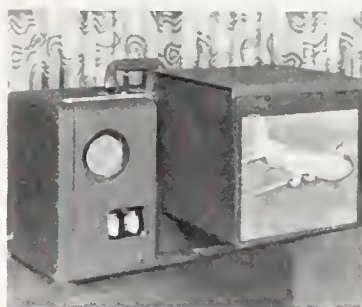
**Busch Film & Equipment Company** 212 South Hamilton St., Saginaw, Mich.

**Triangle Continuous Projector Co.** 3706 Oakton St. Skokie, Illinois.

**Technical Service, Incorporated,** Livonia, Michigan

### TSI D-2 Suitcase

Incorporates modified TSI-DeVrylite mechanism to project 800 ft (magazine capacity) film on 135 sq. in. built-in translucent screen or on separate screen; 2000 ft reel capacity; auto. rewind; sound/silent; color; black/white; input for mike and phono; **Dimensions:** 12" x 22" x 12"; **Lens:** f:1.6 2" coated for standard projection; f:2.0 5/8" coated for self-contained projection; **Lamp:** 750/1000-watt; **AC/DC;** **Weight:** 43 lbs.; **Price:** \$630.00. **Optional Equipment:** 1000' ft magazine—\$10.00.



### TSI M Moviematic

Incorporates modified Movie-Mite mechanism to project 400' (magazine capacity) of film continuously on 80 sq. in. built-in translucent screen; **Dimensions:** 10" x 12" x 20"; **Lamp:** 300-watt; **AC DC;** **Weight:** 27 lbs.; **Price:** \$396.00; **Other Models:** M8, 800 ft magazine capacity; **Dimensions:** 11 x 12 x 21"; **AC DC;** **Weight:** 29 lbs.; **Price:** \$427.50.

### Attachments for Continuous Film Feed

#### Automagraph Servafilm

Continuous film feeding device adaptable to all makes of 16mm projectors; shows up to 1000 ft of film endlessly; no altering of projector; eliminates tension via (CONTINUED ON THE NEXT PAGE)

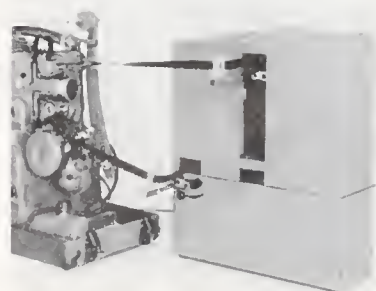
Also see continuous slide projection equipment section



### TSI H-Suitcase

Incorporates Bell & Howell 285-C mechanism to project 800 ft (magazine capacity) film on 135 sq. in. built-in translucent screen or on separate screen; 2000 ft. reel capacity; auto. rewind; sd si; color; b w; input for mike and phono; **Dimensions:** 15" x 22" x 12"; **Lens:** f:1.6 2" coated for standard projection; f:2.0 5/8" coated for self-contained projection; **Lamp:** 750/1000-watt; **AC;** **Weight:** 45 lbs.; **Price:** \$660.00. **Optional Equipment:** 1000 ft magazine—\$10.00.

**Other Models:** Model "T" Suitcase, similar to "H", except incorporates modified Bell & Howell 202 CW optical magnetic recording mechanism, records on magnastriped single perforated film only; **Weight:** 53 lbs.; **Price:** \$876.00. Model "T2" Suitcase, same as Model "T" except records on single or double magnastriped film; **Price:** \$896.00.





## REPETITIVE PROJECTION EQUIPMENT

### Continuous Film Attachments:

... with a built-in humidifying system...  
... for 8mm film parked

### Busch CineSalesReel

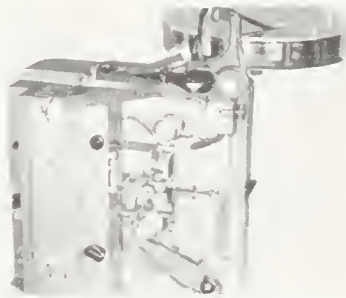
Attachment for standard 16mm projectors without alteration to the projector, convert into repetitive equipment; 400 ft. film capacity; black, white or color; portable, self-contained; film rides on its edge on horizontal revolving disk. **Price:** \$98.85. **Mfd. by** Busch Film & Equipment Co., 212 S. Hamilton, Saginaw Mich.



**Mfd. by:** Television Associates of Indiana, East Michigan St., Michigan City, Ind.

in portable case; operates on 120 volt 60 cycle current; **Weight:** 32 lbs.; **Price:** (Servofilm) \$289.00.

**Mfd. by:** Automatograph Corp., Union, N.J.



### Television Associates TA-26

Attachment film cartridge unit for projection of continuous loops up to 150 ft; mounts on any projector with one of the types of adapter arms furnished with accessories; **Dimensions:** 8½" x 7" x 1"; **Price:** \$18.50; **Accessories:** mandrel for correctly forming film loops, \$3.50; adapter arm, \$3.50; magazine for 8mm projectors.

### Genarco, Inc. Genarco Model SP.1

For automatic continuous projection of 3½" x 4" slides; extra wide angle projector which can be equipped with slide discs for 6, 12, or 18 slides; used for indoor or outdoor advertising projection of large display backgrounds; may be used with large translucent screens in non-darkened rooms; image can be made to change automatically every 5, 7, 10, or 20 seconds or by remote control push-button; 2 blowers; heat filter; **Dimensions:** 28 1/3" x 16" x 25"; **Lamp:** 3000-watt; AC; **Weight:** 70 lbs.; **Price:** \$960.00.

**Genarco, Inc.,** 97-04 Sutphin Blvd., Jamaica 35, New York.



### Harwald "Shopper Stopper"

Projects single-frame 35mm filmstrip loop, a frame at a time; **Timing Interval:** 6 seconds per frame; **Capacity:** 18 frames; **Lamp:** 150-watt, AC; **Screen:** 8" x 10"

translucent; **Weight:** 17½ lbs.; **Dimensions:** 16" x 12" x 13"; **Price:** \$145.00 cabinet included.

**Other Models:** AC/DC model available; model with up to 150 frame capacity and remote control. (Harwald Co.)

## Projectograph Corporation, Oshkosh, Wisconsin

### Projectograph 1750

For projection of standard 35mm 2" x 2" color or black/white slides—from Pic-Disk holding 14 slides; disks for paper, glass, or metal mounts; synch. motor advances disk every 6 seconds; remote control cord; **Screen Size:** 11" x 15"—Polacoat Tel-o-vision, self-contained; **Dimensions:** height: 19"; width: 18½"; depth: 20"; **Lens:** coated, color corrected, aspheric condenser; **Lamp:** 10-volt, 7.5 ampere; AC; **Weight:** 37 lbs.; **Price:** \$225.00.



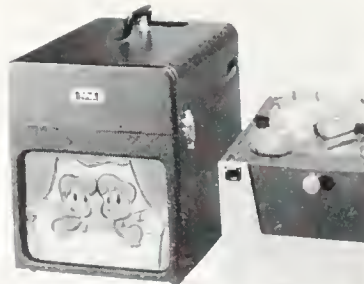
### Projectograph 1850 W Console

For projection of standard 35mm 2" x 2" color or black/white slides—from Pic-Disk holding 14 slides; disks for paper, glass or metal mounts; synch. motor advances disk every 6 seconds; remote control cord; for permanent location—storage space in base; **Screen Size:** 11" x 15"—Polacoat Tel-o-vision, self contained; **Dimensions:** height: 48½"; width: 20"; depth: 21"; **Lens:** coated, color corrected, aspheric condenser; **Lamp:** 10-volt, 7.5 ampere; AC; **Weight:** 90 lbs.; **Price:** \$295.00.



### Projectograph 1675 AV Duo

Audio-visual projection of 2" x 2" slides from 14 slide Pic-Disk synchronized with Ekotape magnetic tape recorder—recording at 3¾" or 7½" per second; remote control cord; portable; **Screen Size:** 8" x 11"; **Dimensions:** (projector) height: 16"; width: 13½"; depth: 15½"; (recorder) height: 12"; width: 14"; depth: 12"; **Lens:** coated, color corrected; **Lamp:** 10-volt, 7.5 ampere; AC; **Weight:** (projector) 27 lbs; (recorder) 35 lbs.; **Price:** \$479.00.



### Also See Advertisements

Display advertisements of many key firms listed in this section furnish additional data on current models and new features.

## CONTINUOUS SLIDE PROJECTORS FOR FLOOR AND COUNTER DISPLAYS

Projecting 2" x 2" and Larger Transparencies, Including Color

### Admatic Model K

For display projection of 35mm 2" x 2" color slides—a self-contained entirely automatic slide projector which shows 30 slides in continuous sequence; for display in trade shows, conventions, stores; functions under almost any lighting conditions; new picture appears on screen every 7½ seconds; **Dimensions:** stands 5 ft 6½" high, width 28", depth 18"; **Screen Size:** 16" x 23"; **Lamp:** 750-watt, 200 hour; AC; **Weight:** 160 lbs. mounted on casters for easy movement; **Price:** \$375.00 (cabinet included); **Other Models:** automatic projector without cabinet 8" x 11" x 15"; also AC/DC model.

**Mfd. by:** The Harwald Company, 1216 Chicago Avenue, Evanston Ill.

**Distributed by:** Admatic Projector Co., 70 West Hubbard St., Chicago, Ill.



### B & L Model AU

For continuous projection of standard 3¼" x 4" lantern slides on a screen; slides automatically changed at preset interval from 6 to 12 seconds; series repeated as long as current is on; converts to use on screens in classrooms, auditoriums outdoor advertising; slides fade in, out during change; uses 18 to 70 slides; convection cooled; **Dimensions:** height with cabinet 50", without, 28½"; **Lamp:** 500-watt; AC/DC; **Weight:** 160 lbs.; **Price:** \$390.00 with cabinet, \$315.00 without cabinet. **Other Models:** AU 7, projector only, 1000-watt lamp—\$333.00. **Bausch & Lomb Optical Co.,** Rochester 2, New York.

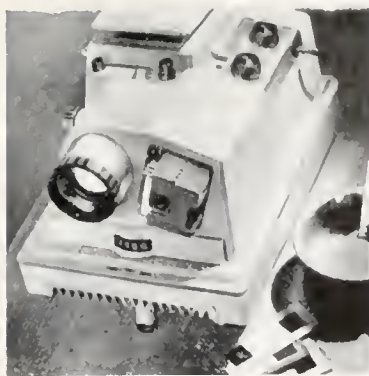




## Continuous Slides:

### Revere Model 888

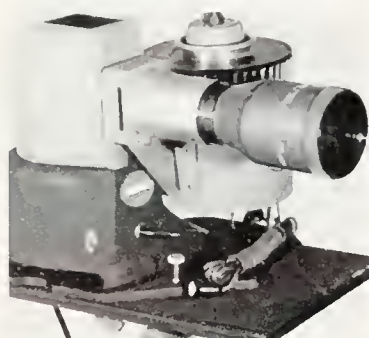
For projection of all 35mm 2" x 2" and Bantam 828 slides—paper, plastic, glass, metal; 3 operations: fully automatic positioning and projection every 15 seconds; semi-automatic to vary viewing time; remote control; manual—individual selection; magazine holds 40 slides, no clips necessary; slot allows single-frame stereo slide projection; **Dimensions:** 13" x 9" x 8"; **Lens:** 5" f:3.5, fade shutter, microscope knob; pointer; geared tilt; **Lamp:** 500-watt; **Weight:** 13 lbs. **Price:** \$119.50. **Other Models:** 444: 4-slide carrier, 300-watt lamp, case—\$69.50; stereo viewer—\$18.50. **Revere Camera Co., Chicago.**



## Spindler & Sautpe, 2201 Beverly Blvd., Los Angeles 4, Calif.

### Selectroslide Junior

For projection of 35mm 2" x 2" slides—set automatic or remote control; 9 seconds on-screen timing; interchangeable radial magazine holds 16 slides; can be synchronized with sound; drum may be reversed to slide already shown; 1 slide on screen 9 seconds; **Dimensions:** dia., 11", height, 9½"; **Lens:** 3" or 5" focal; **Lamp:** 200 to 500-watt; AC; **Weight:** 17 lbs.; **Price:** \$297.00; case—\$24.00.



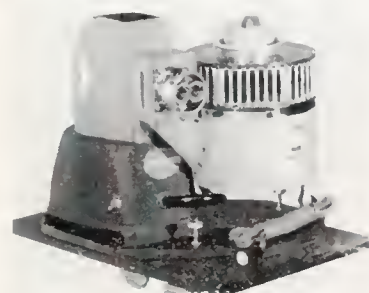
### Standard Selectroslide 301A

For projection of 35mm 2" x 2" black/white or color slides—set automatic or remote control; 7 or 16 second on-screen timing interchangeable radial magazine holds 48 slides; can be synchronized with sound; large lens mount for use of Kodak Ektar lenses; **Dimensions:** 17" x 11" x 14"; **Lens:** 3" to 10" focal lengths; **Lamp:** from 100 to 1000-watt; blower cooled; AC; **Weight:** 32½ lbs.; **Price** (with case) \$483.00. **Other Models:** according to lens size.

**Other Models:** both Standard and Junior Selectroslide units can be used in display cabinets without change; slides shown from within; large cabinet: 6 ft high, 17" x 17" screen, 90 lbs.; small: 3 ft high, 12" x 12" screen, 26 lbs.

### Selectrovision 300A

Standard Selectroslide projector (35mm 2" x 2" slides, automatic or remote control) functioning with Selectrovision carrying case; projector is carried in portable screen case which has 12" x 12" translucent black screen (absorbs light, eliminates shadow box); coated reflecting mirror; sets up in space 34" x 19"; **Case Price:** \$57.00.

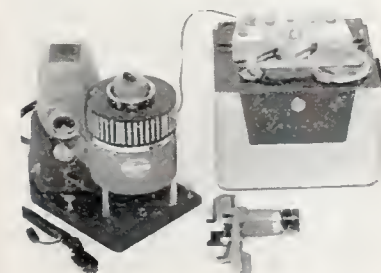


**Other Models:** Standard or Stereo Selectroslides can be equipped for push-button operation for exhibits or museums; will stop after completion of showing; can be synchronized with endless (Ekotape 207) tape player; models also work with interchangeable optical unit for 2" x 2" slides; Special Stereo Alignment Kit places two pictures into optical alignment vertically or horizontally.



### Stereo Selectroslide

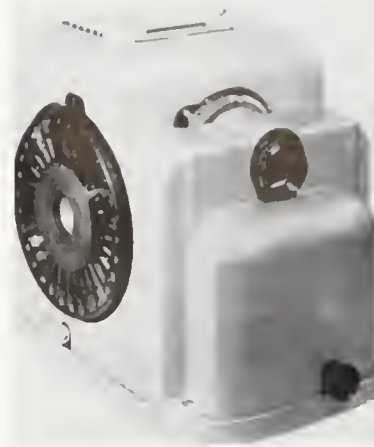
For projection of 48 Realist size 3-D slides automatically or by remote control; shows 3-D or conventional 2" x 2" slides by projecting one of the stereo pairs only; can be sync'd with sound; **Lens:** short focus; split condensing system projects two pictures through 2 42mm f:3.2 anastigmat lenses; **Lamp:** 750 or 1000-watt; AC; **Weight:** 25½ lbs.; **Price:** \$648.00.



## Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, New York

### Viewmatic

For projection of 2" x 2" slides in glass metal or cardboard mounts; RCP-1: built-in Tachistoscope, remote control only; RCP-2: built-in 7 and 14 second timer for auto. continuous operation; remote control; will not take Tach.; RCP-3: built in timer for 1 to 60 sec. viewing time; takes remote and Tach.; **General Features:** forward or reverse; magazine drum, holds 30 slides; **Lens:** 5" f:3.5 coated, color corrected; 4-element condensing system; **Lamp:** 500/750-watt; Airjector cooling; AC; **Weight:** 63 lbs.; **Prices:** RCP-1—\$593.00; RCP-2—\$495.00; RCP-3—\$614.50; **Accessories:** Infinitely variable synchronous electric timer; Tachistoscope; 3", 7" lenses.



## Wilson Projector Co., 10512 Western Ave., Cleveland 11, Ohio

### Sale-O-Matic 24

For projection of 24 standard 2" x 2" black/white or color slides at a rate of 5 or 10 changes per minute; automatic continuous or remote control; one package projector unit; slide holder conveyor belt; **Dimensions:** open—width, 15½"; depth, 15½"; height, 24"; closed—9" x 16" x 24"; **Screen Size:** 9" x 12½" (glass, rear proj.); 3-element condenser; **Lens:** coated; **Lamp:** 100/150-watt; 105-120 volt, 60 cycle current; **Weight:** 35 lbs.; **Price:** \$225.00; **Other Models:** 40 Slide Sale-O-Matic; identical to Model 24 except holds 40 slides, weighs 45 lbs.; price on request.



### Sale-O-Matic 750-24

For advertising display projection of 24 standard 2" x 2" black/white or color slides at a rate of 6 or 12 seconds apart, as selected; portable, one package unit; remote control cord; disc carrier; **Dimensions:** open—width, 22"; depth, 28"; height, 35"; closed—22" x 28" x 19"; **Screen Size:** 12" x 18"; **Lamp:** 750-watt, 200-hour, blower cooled; 105-120 V 60 cycle operation; AC; **Weight:** 65 lbs.; **Price** (complete): \$295.00.



## Repetitive Message Tape Accessories

Tape recorder attachments for continuous reproduction of messages, music for displays and announcements, etc.

### Cousino Audio-Vender

Automatic repeater embodying magazine of magnetic tape; continuously repeats recordings from 7½ minutes to 30 minutes in playing time; magazine fits any standard tape recorder—tape is pulled from center of a reel, automatically rewound on the outside; new recordings wipe off previous; placed on recorder spindles without adaptors or tools; **Prices:** \$18.50 to \$39.50.

**Mid. by:** Cousino, Inc., 2325 Madison Avenue, Toledo 2, Ohio



ADDITIONAL REPETITIVE TAPE ACCESSORIES ON NEXT PAGE



## Repetitive Tape Accessories

### Mini-Music Cartridge

Magnetic tape repeater cartridge fits in spindle of standard tape recorder-reproducers; operates on clockwise or counter-clockwise machines providing continuous play of tape loops; standard unit plays for 3 minutes; up to 10 minutes of track available on special order; requires no adaptors, rewinding or special skills in operation; low impedance; **Diameter:** 3"; loaded with 1 mil double-coated Mylar base tape; **Price:** \$2.95 for 3 minute unit; 25¢ add'l for each minute over 3.

**Mid. by:** Television Associates of Indiana, Michigan City, Indiana.



### Mohawk Message Repeater

Records, plays back via microphone and cartridge of magnetic loop tape; 2-minute full message cycle or shorter intervals; repeats without rewind; works with electric eyes, manual, auto. switches, time-clocks; adapts to p.a. system; **Speaker:** built-in; **Amplifier:** 1½ watt output; **Frequency Response:** 1½db from 200 to 5,000 cycles; AC; **Weight:** 6 lbs. **Price:** \$149.00.

**Accessories:** carrying case; microphone; auto. starting recycling timer; external speakers; push-button, foot controls.

**Mid. by:** Mohawk Business Machines Corp., 944 Halsey Street, Brooklyn, New York.



# SOUND SLIDEFILM PROJECTORS

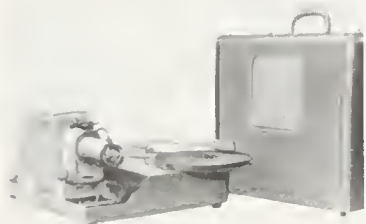
## Automatic Projection Corporation

29 W. 35th Street, New York 1, New York

### Soundview SAT-43

For projection of 35mm slidefilm with sound—fully automatic in high or low frequency; also manual remote control; rotary solenoid advance mechanism; **Lens:** 5" f:3.5, coated, color corrected; **Lamp:** 300-watt; Turbo-Blo cooling; AC; **Speaker:** removable 8"; **Record Player:** 2 speed, 33 1/3 and 78 rpm; 7", 10", 12", 16" records; **Weight:** 26 lbs. **Price:** \$217.50.

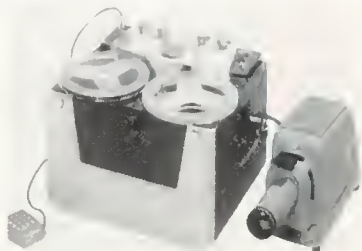
**Below:** New model PS65-F utilizing Cin-audio tape recorder. Write mfr. for details.



### Soundview SAT-65F

For projection of 35mm automatic sound slidefilm, 2" x 2" slides, auto. high or low frequency; remote control pushbutton for manual stripfilm operation; removable projector for use as silent remote control proj.; **Lamp:** 500-watt; **Amplifier:** 2-watt; **Speaker:** 8" phono. (25 ft extension cord); 33 1/3 and 78 rpm turntable; **Weight:** 28 lbs.; **Price:** \$257.50. (see cut above)

**Optional Equipment:** removable projector; 25 ft extension cable; carrying case; 3", 7" lenses; 300, 500-watt projectors with pushbutton control of 35mm stripfilm, acc. for 2" x 2", bantam slides; **Other Models:** SMT-43: identical to SAT-43 but manual only; can be converted to automatic.



## DuKane Corporation, St. Charles, Illinois

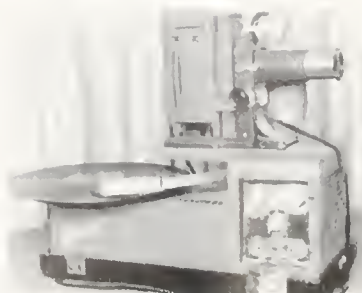
### Micromatic 14A290

For projection of 35mm sound slidefilm—automatic for 22 min. or more operation; remote control cord; synchrowink film advance; outlet for auxiliary speaker; **Lens:** 3" coated; **Lamp:** 300-watt; **Speaker:** 4" x 6" built-in; **Amplifier:** 2-watt AC; blower cooled; 4-speed phono. and transcription player; **Records:** 7", 10", 12", 16"; **Weight:** 24 lbs.; **Price:** \$220.00.

**Other Models:** 14A235: 300-watt, manual 22 lbs., \$172.00; 14A135: 150-watt, manual 21 lbs., \$152.95; 14A255: pushbutton 2-speed phono 23 lbs., \$198.50.

### Model 14B147, "30-50"

Larger unit for projection of 35mm single frame sound slidefilm; automatic film advanced by low frequency signal or manual pushbutton cord for non-audio records; mike input for p.a.; **Lens:** 4" coated; **Lamp:** 300-watt; **Amplifier:** 8-watt; **Speaker:** 8" x 9", matched; remote AC; 22" volt model av.; 3-speed phono. transcription player; **Records:** 7" to 16"; **Weight:** 42½ lbs.; **Price:** \$375.00.

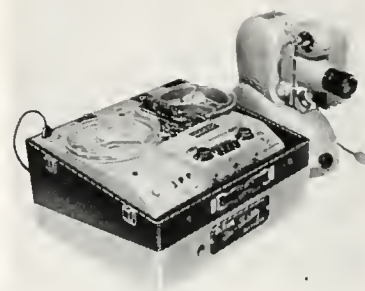


### DuKane Model 11A240

Trigomatic tape recorder for use with DuKane push-button projector; dual track, dual speed, 7½ ips, 3¾ ips; **Fast Forward:** Rewind: 100 sec. 7" reel, 80 sec. 7" reel; **Inputs:** microphone, phono, radio; built-in 40-cycle trigger mechanism changes pictures automatically; **Weight:** 39 lbs.; **Price:** \$469.50. **Optional Equipment:** Model 576-25, 1000-watt projector \$324.50.

### DuKane Model 14B145

For use with DuKane sound slidefilm projectors or standard filmstrip projectors; can be used as transcription or p.a. system; 3-speed phono.; standard, microgroove or long playing records—7" to 16"; 8-watt, matched speaker and baffle; self-contained screen; film and storage space; receptacle for projector, auxil. speaker; separate mike available; **Weight:** 33¾ lbs.; **Price:** \$182.75; **Model 6A120** aux. speaker available as accessory, \$53.50.

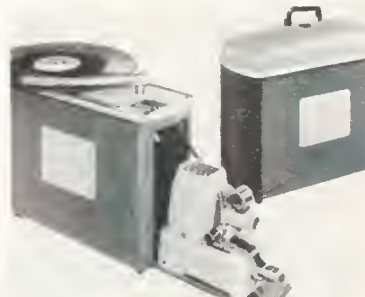


## Illustravox Div. of Electro Engineering & Mfg. Co.

627 West Alexandrine, Detroit 1, Michigan

### Automatic 300-A

For projection of 35mm sound slidefilm automatically sync'd with sound impulses on recorded disc; push-button for use with bell-type recordings; push-in threading; **Lens:** coated; **Lamp:** 300-watt; blower cooled; **Amplifier:** 6-tube, push-pull output; jack for external speaker; **Speaker:** 4" x 7" perm. magnet dynamic; **Turntable:** 33 1/3 and 78 rpm; **Records:** up to 16"; **Weight:** 26 lbs. **Price:** \$219.50.



### Model 300-RE

For conventional bell-signal sound slidefilm projection: film advanced by remote electric push-button; extension cables; push-in threading; receding aperture plate; **Lens:** coated; **Lamp:** 300-watt; blower cooled; **Amplifier:** 4-tube, push-pull output, jack for external speaker; **Speaker:** 4" x 7" perm. magnet dynamic; **Turntable:** 33 1/3 and 78 rpm; phono. pickup; needle for long records; **Weight:** 23 lbs. **Price:** \$189.50.

### Manual 150-M Model

For conventional bell signal sound slidefilm projection; film advanced by hand-held pull cable; push-in threading; receding aperture plate; **Lens:** coated;



**Lamp:** 150-watt; **Amplifier:** 4-tube, push-pull output; jack for external speaker; **Speaker:** 4" x 7" perm. magnet; **Turntable:** 33 1/3 and 78 rpm; phono. pickup; needle for reg. or long records; AC; **Weight:** 21 lbs.; **Price:** \$169.00.

**Optional Equipment:** AS-69: remote speaker; EE-1336-A: electric advance extension cord; DC-1: kit for use on 115 volts direct current.



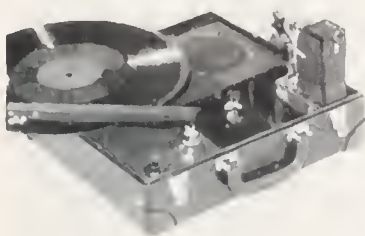
## SOUND SLIDEFILM PROJECTORS

### O. J. McClure Talking Pictures

1115 W. Washington Blvd.,  
Chicago 7

#### McClure Model J

Projects 35mm single-frame filmstrips with record player; SVE projector; portable; manual push-in threading; self enclosed screen with shadowbox; **Lens:** 3" coated; **Lamp:** 150-watt; convection cooled; **AC:** **Amplifier:** 4-tube, 2-watt output; **Speaker:** 6" built-in; 20 ft cord; **Records:** 3-speed, up to 16"; **Weight:** 21 lbs.; **Price:** \$143.00.



#### McClure Model G

Projects 35mm sd filmstrips, 8 x 11 slides; SVE School Master projector; portable; semi-auto. slide changer; push-in threading; **Lens:** 5" f:3.5 anastigmat color corrected, coated; **Lamp:** 300-watt; blower cooled; **AC:** **Amplifier:** 3-tube, 4-watt; **Speakers:** 2 heavy-duty PM; 20 ft cord; **Records:** 3-speed up to 16" or over; **Weight:** 25 1/4 lbs.; **Price:** \$170.00. **Optional Equipment:** microphone for p.a. system; volume control built-in; 25 ft cable; \$19.35.

**Other Models:** L: smaller unit—5" speaker; up to 12" records; 13 lbs.; M: similar to J but has 5" speaker; up to 12" records; 18 1/2 lbs.

Viewlex, Inc., 35-01 Queens Blvd.,  
Long Island City 1, N. Y.

#### Viewtalk Series: WR WHD

Two sound slide-film models which accommodate most Viewlex projectors and play standard and long records up to 16" 3 speeds; 2 switches: amp, volume and tone turntable; **Amplifiers:** (both series) 2-stage, 3 tube, AC/DC; **Speakers:** WR: 4" x 6", 2-watt output; WHD: 6" x 9", 3 1/2 watt output; **Weights:** (with projector) WR: 12 lbs.; WHD: 15 lbs. **Prices:** WR (with projector) \$144.25; WHD (with projector) \$199.75.



#### 16mm "Animatic" Slidefilm Projector

Reducing 35mm standard slidefilm frame dimensions to 16mm, the Dunning "Animatic" 16mm projector accommodates up to 400 frames on continuous film loop of visual material; sound optional via disc or tape playback; **Lamp:** 500-watt blower cooled; **AC** operation; **Price:** Model A (with remote push button control) \$198.00; Model B (both manual and automatic picture change) \$223.00. **Extras:** Collapsible rear projection screen (9" x 12") \$15.00. **Mid. by:** Anson Research Co., 4337 Clybourn Avenue, North Hollywood, California



**Other Sources:** Audio-Master Corp., 17 East 45th St., New York 17, N. Y. Audioscope I, up to 12" records, 3-speed, for 150 or 300-watt projector. Audioscope II, up to 16" records, 3-speed for 150 or 300-watt projector. Write for latest prices.

## FILMSTRIP AND SLIDE PROJECTORS

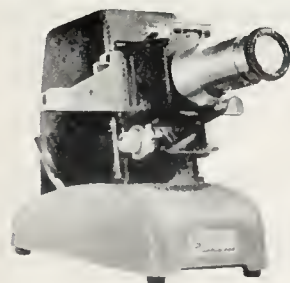
Including Dual-Purpose, 2"x2" Slide Projectors, Filmstrip Projectors and Special Accessories

### COMBINATION FILMSTRIP & SLIDE PROJECTORS

American Optical Co., Projector Div., Chelsea 50, Mass.

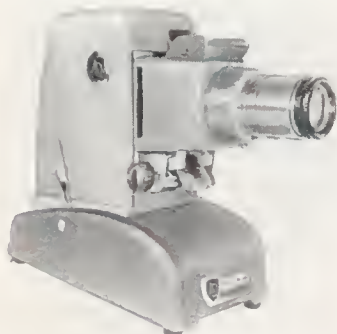
#### Model AO MC 300

For projection of 2" x 2" slides and single and double-frame 35mm filmstrips; takes glass slides, cardboard mounts; manual two-way slide carrier; auto. framing; rotating projection head; choice of universal or induction motor; built-in cooling fan; two element atmospheric condensing system; **Lens:** 5" f:3.75; **Lamp:** 300-watt; **AC;** **Weight:** 9 lbs.; **Price:** \$92.00; **Accessories:** carrying case — \$7.50; choice of lenses.



#### Model AO Educator 500

For 35mm single and double-frame filmstrip and 2" x 2" slide projection; AO push-through slide changer center glass, cardboard or metal mounted slides; complete front rotates 350 degrees; pressurized cooling; **Lens:** choice of 3 1/2, 5, 7-inch coated projection lenses; **Lamp:** 500-watt; **AC;** **Weight:** 10 lbs. **Prices:** 5" lens model: \$103.50; 3 1/2" lens model: \$112.50; 7" lens model: \$122.50; **Optional Equipment:** extra 500-watt bulb.



DuKane Corporation, St. Charles, Illinois

#### Du Kane Model 576-25

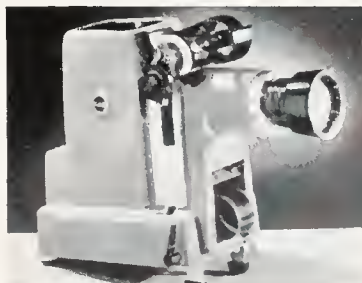
For projection of 2" x 2" slides and 35mm single-frame filmstrips; uses modified SVE Instructor projector; remote push-button control for filmstrip; slides manual; "synchronwink" film advance; may be used with "Trigamatic" tape recorder or Du Kane record players; **Lens:** 5" coated; **Lamp:** 1000-watt; **AC;** **Weight:** 24 lbs.; **Price:** \$324.50; **Accessories:** carrying case; **Other Models:** 576-30: same as 576-25 but 500-watt lamp, \$224.50; 576-31: 750-watt.



Eastman Kodak Company, Rochester 4, New York

#### Kodaslide Signet 500

For projection of single-frame 35mm filmstrips and 2" x 2" slides; single screw permits interchange of filmstrip adapter and slide-feeding mechanism; geneva mechanism advances filmstrip; film can be reversed; auto. leveling; accepts Airequist slide changer; slides fed singly from top; Nylon gearing; impeller blower; **Lens:** Kodak Ektanon f:3.5 or f:2.8; **Lamp:** 500-watt; **AC;** **Weight:** 9 1/4 lbs.; **Prices:** f:3.5 lens: \$98.00; f:2.8 lens: \$105.00; **Accessories:** carrying case: \$19.75; slide files.

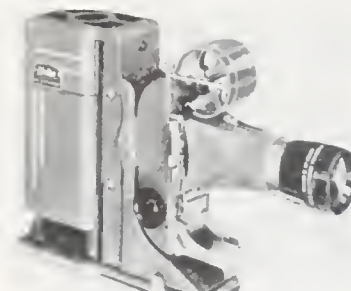


Society for Visual Education, Inc.

1345 Diversey Parkway, Chicago 14, Illinois

#### SVE Model AAA-2

For projection of 35mm single and double-frame filmstrips; 2" x 2" slides; manual; "slip-in" threading; positive gate lock; projector head locks in horizontal or vertical positions; glass aperture plates open with film movement; horizontal slide carrier; accepts Airequist slide changer; **Lens:** 5" f:3.5 anastigmat coated; **Lamp:** 300-watt; **AC/DC;** **Weight:** 6 lbs.; **Price:** \$80.00; **Accessories:** carrying case: \$7.50; "Slip-in" Threading kit: \$5.00; 3", 4", 7", 10" lenses.



#### SVE School Master 300

For projection of 35 mm single-frame filmstrips and 2" x 2" slides; self contained; one-way threading single-slot film channel; positive tit-control; fingertip framing; film advance from either side; optical system removes as unit; **Lens:** 5" f:3.5 anastigmat color corrected; **Lamp:** 300-watt; **AC;** **Weight:** 7 lbs.; **Price:** \$64.50; **Optional Equipment:** automatic rewind take up; 4 slide changes; carrying case: \$12.50.



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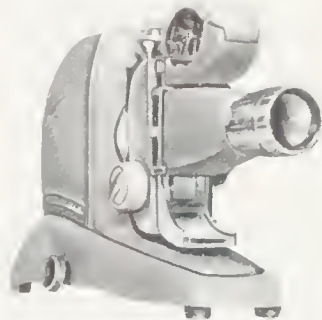
# FILMSTRIP AND SLIDE PROJECTORS

## Society for Visual Education Comb. Models, Cont'd.

Other Models: DSC Master 500: same features as SVE Master 300 with 500-watt lamp, plus trunion-type elevating mechanism; AC; super blower cooling; two-way safety switch; **Weight:** 10 lbs.; **Price:** \$84.50; carrying case: \$15.00. Also available: SVE moderate Arequest Automatic Slide Changer; 3", 7", 10"

### SVE Instructor 300

For projection of 35mm single-frame filmstrips and 2" x 2" slides; convection cooled; special air channels cooling unit; heat filter and film aperture; horizontal slide carrier; glass aperture plates; push-in threading; projector head locks in any position; **Lens:** 5" f:3.5 coated; **Lamp:** 300-watt; AC; **Weight:** 9 lbs.; **Price:** \$89.50; Case: \$9.50.



### SVE Instructor 500

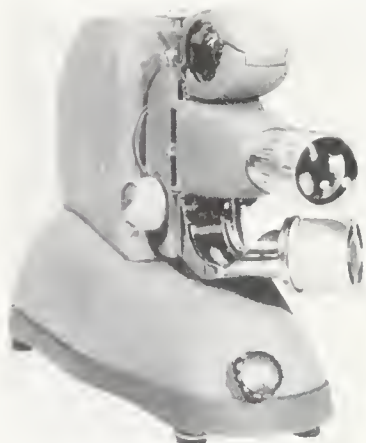
For projection of single and double-frame filmstrips and 2" x 2" slides; All features found in Instructor 300 plus AC blower-cooling unit; worm-gear elevating mechanism tilts to 15 degrees; horizontal slide carrier; three position safety switch;

auto. adjustment; **Lens:** 5" coated; **Lamp:** 500-watt; AC; **Weight:** 11½ lbs.; **Price:** \$109.50; case \$12.95.

### SVE Instructor 750

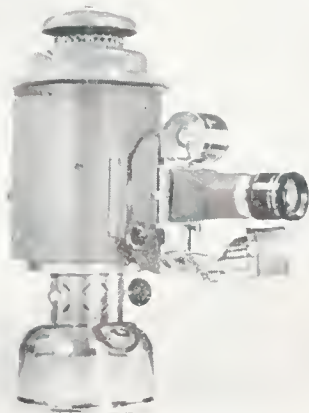
For projection of 35mm single and double-frame filmstrips and 2" x 2" slides; semi-auto. vertical slide changer and rewind take-up; two-way slide carrier; push-in threading; **Lens:** 5" coated; **Lamp:** 750-watt; adaptable for 300 and 500-watt bulbs; AC; **Weight:** 16¼ lbs.; **Price:** \$139.50; case \$12.95.

Other Models: Instructor Models 300 and 500 (described in this section) and Instructor 1000: same features as 750 but with 1000-watt lamp; accommodates 300, 500 and 750-watt lamps; available in AC or AC/DC universal models; **Price:** \$219.50. **Accessories:** all Instructor models; carrying case; 3", 4", 7" and 10" lenses.



### SVE "International"

For projection of 35mm single and double-frame filmstrips and 2" x 2" slides; powered by a Coleman gasoline-kerosene lamp (runs 12 hrs without refilling); manual; "slip-in" threading; rotating head locks in vertical or horizontal position; glass aperture plates release with film movement; horizontal slide carrier; adapter; 6 mantles, filter, extra generator; **Lens:** 5" f:3.5 anastigmat, coated; **Weight:** 9 lbs.; **Price:** \$79.50; **Optional Equipment:** carrying case \$19.95; 1 doz. SVE mantles: \$3.00.



## Standard Projector & Equipment Co.

7106 Touhy Avenue, Chicago 31, Illinois

### Standard Model 750C

For projection of 35mm single-frame filmstrips and 2" x 2" slides; manual; push-in threading; picture leveler; built-in mechanical pointer; micro-tilt; micro-focusing; push-in power cord receiver; fan cooled; **Lens:** 5" f:3.5 coated; **Lamp:** 750-watt; AC; **Weight:** 18 lbs.; **Price:** (with carrying case) \$144.80; **Optional Equipment:** power rewind: \$12.40 (\$8.75 with projector); **Other Models:** 500C: same construction as 750C but with 500-watt lamp and smaller cooling system; **Price:** (with carrying case) \$114.80; 3" to 7½" lenses.



**Buyer's Note:** Your specializing visual education dealer is a key supplier of nearly all lines of audio and visual

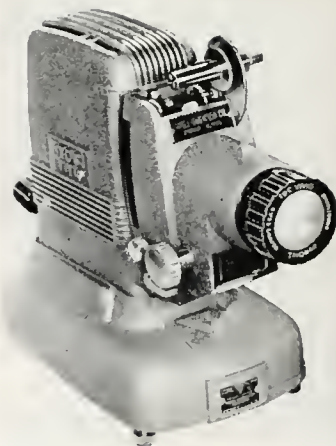
## Three Dimension Co.

3512 N. Kostner Ave.

Chicago 41, Ill.

### TDC Model BSC

For projection of 35mm single and double-frame filmstrips and 2" x 2" slides; glass or cardboard mounts; pushbutton threading; auto. framing; film rewind; positive tilt control; convection cooled; **Lens:** 5" f:3.5 anastigmat coated; **Lamp:** 200-watt; AC/DC; **Price:** \$66.50; **Accessories:** Carrying case: \$9.50; projector carrying case with semi-auto. slide changer: \$15.00; 4", 6" and 7" lenses; semi-auto. loading, filing changer: \$12.50; **Other Models:** DSC: 300-watt single contact lamp, AC only, blower cooling; **Price:** \$79.50; case \$9.50; 500SC: similar to BSC but with 500-watt lamp; AC only, blower cooling; **Price:** \$97.50; case \$9.50.

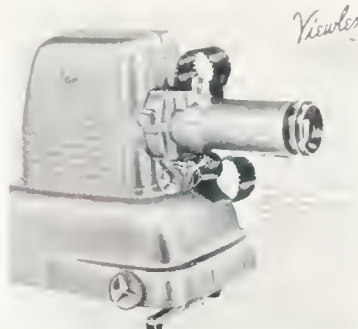


## Viewlex, Inc.

Long Island City 1, N. Y.

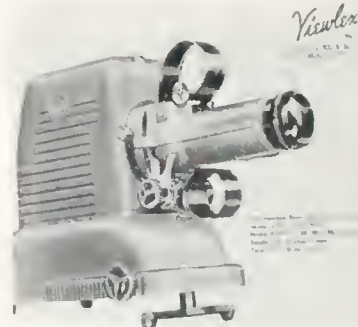
### Viewlex Model V-22C

For projection of 35mm single and double-frame filmstrips and 2" x 2" standard and bantam cardboard, paper and glass-mounted slides; accepts filmstrip in horizontal, vertical positions; motor fan cooled; slide carrier; filmstrip attachment; **Lens:** 5" f:3.5 coated, color corrected; **Lamp:** 300-watt; AC; two heavy-duty T-rated switches for lamp, motor; **Weight:** 16½ lbs.; **Price:** \$86.75.



### Viewlex Model V-25C

For projection of 35mm single and double-frame filmstrips, 2" x 2" slides — standard bantam, cardboard, paper, glass-mounted; accepts filmstrip in horizontal vertical positions; motor fan cooled; slide carrier, filmstrip attachment; **Lens:** 5" f:3.5 coated, color corrected; **Lamp:** 500-watt; AC; two heavy-duty T-rated switches for lamp, motor; **Weight:** 20 lbs.; **Price:** \$104.75.

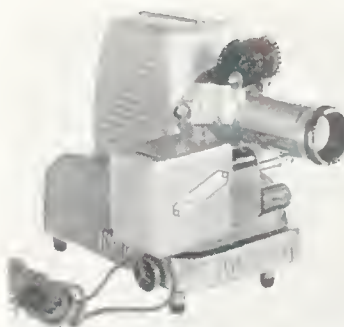


## Useful Accessories for Filmstrip & Slide Projection

## Viewlex, Inc.

### Strip-O-Matic Attachment

**Optional Equipment:** Strip-O-Matic: remote control filmstrip advance mechanism for use with Viewlex projectors; pushbutton, long cord, clutch-motor; **Price:** \$49.50; also: carrying cases; Tachistoscope; Change-o-matic automatic slide changer; lenses from 3" to 11"; **Other Models:** projectors for operation on 22 volt AC, DC, or Universal.

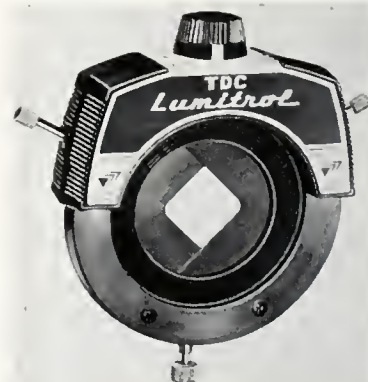


### Variable Brilliance Control Attachment

Mfd. by: Three Dimension Co., 3512 N. Kostner Ave., Chicago 41, Ill.

### TDC Lumitrol

Variable brilliance control for use on any 1¼ to 2½" diameter projector lens tube to effect fade-in or fade-out, increase depth, salvage thin or under-exposed slides; **Price:** \$10.00.





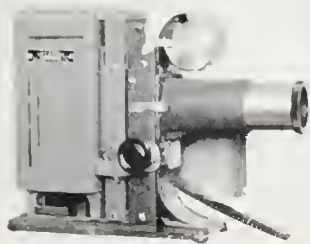
## 35MM FILMSTRIP PROJECTORS

Also see: Sound Slidefilm Projectors, Combination Filmstrip and Slide Projectors, 2"x2"

### Du Kane Model 9A96

For single-frame filmstrip projection or with 'Trigomatic' tape recorder or Model 14B145 or 14B147 record players. Remote control pushbutton operation with 'Synchrowink' film advance; 10 ft pushbutton cord. **Projector:** modified SVE; **Lens:** 4" objective, coated; **Lamp:** 300-watt; AC; **Weight:** 10 lbs.; **Price:** \$118.50.

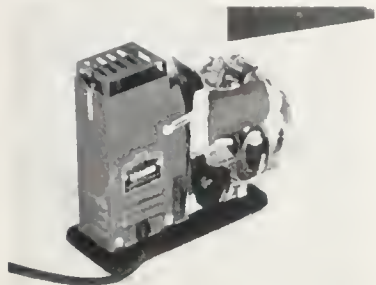
**Mfd. by:** DuKane Corporation, St. Charles, Illinois



### SVE Model Q-3

For single-frame filmstrip projection; used on desktop with translucent screen; manual with pushbutton threading; auto. framing; **Lens:** Series 00, 3" f:3.5 coated; **Lamp:** 150-watt; AC/DC; **Weight:** 1½ lbs.; **Price:** \$42.50; **Accessories:** three-section 9"x11" self-supporting screen; opaque screen; projector carrying case; filmstrip cans; 2" and 4" lenses.

**Mfd. by:** Society for Visual Education Inc., Chicago 14, Illinois



### Standard "Previewer"

For previewing 35mm filmstrips quickly; may be operated from batteries or 115-120 volt current; dual switch-controlled lighting; viewing of filmstrips is direct with light source in back of ground glass; **Lens:** produces 2 to 1 magnification; stand is adjustable for different angles of viewing; with case. **Price:** \$14.95.

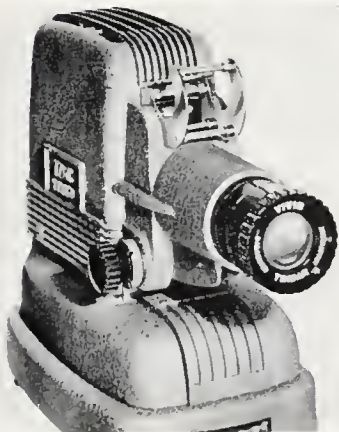
**Mfd. by:** Standard Projector & Equipment Co., Chicago 31, Illinois



### TDC Vivid Model MS

For single-frame filmstrip projection; manual push-in threading; auto. framing; micro-tilt adjustment; **Lens:** 5" f:3.5 coated; **Lamp:** 300-watt, blower cooled; AC; **Price:** \$59.75; **Accessories:** carrying case: \$9.50; 4", 6" and 7" lenses; **Other Models:** TDC Vivid Model AS: similar to MS but has 5" coated f:4 anastigmat lens; 150-watt lamp; AC/DC; convection cooled—\$39.75; carrying case — \$7.50.

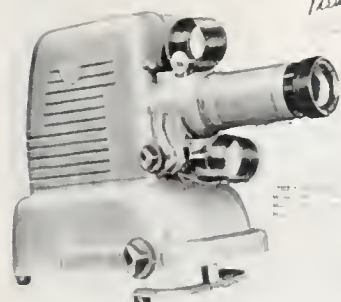
**Mfd. by:** Three Dimension Co., 3512 N. Kostner Ave., Chicago 41 Ill.



*Viewlex*

### Viewlex V-44S

For single-frame filmstrip projection; manual push-in threading; auto. framing; die cast aperture holders; film retained between ceramic-edged glass aperture plates with air-gap cushion; vertical projection; full reverse; two heavy duty switches; **Lenses:** 2" or 5" f:3.5 coated, color corrected anastigmat; **Lamp:** 300-watt; AC; **Motor Fan:** 4" dia.; 4 blades; **Weight:** 15½ lbs.; **Price:** \$53.25; **Optional Equipment:** carrying case; 2" Luxtar lens, matching 2" condensing lens for wide angle pix; tachistoscope; projector for 220 volt AC DC or Universal, 25 cycle current; **Other Models:** V-4S, 150-watt lamp.



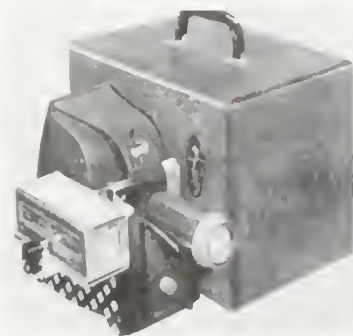
**Mfd. by:** Viewlex, Inc., Long Island City 1, N. Y.

## 2" X 2" SLIDE PROJECTORS

Also see: Combination Filmstrip and Slide Projectors, 35mm Filmstrip Projectors, etc.

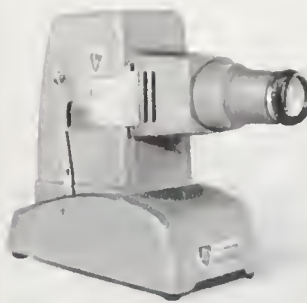
### AO Skot

For projection of 2" x 2" slides in glass or cardboard mounts; push-through horizontal auto. focus slide carrier; one side operation; positive centering; blower cooled; two-element condensing system; cardboard index; spring loaded legs. **Lens:** 5" f:3.5 coated; **Lamp:** 300-watt AC, heat filter; **Weight:** 9 lbs.; **Price:** \$69.50 (illustrated projector only \$44.95); **Optional Equipment:** carrying case, \$7.50; \$12.00; Airquipt Automatic Slide Changer.



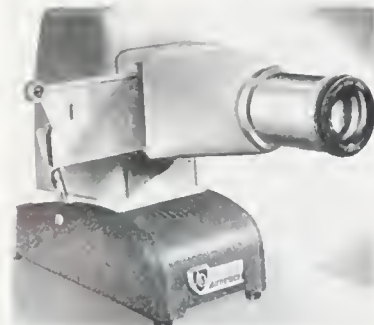
### AO Performer 500

For projection of 2" x 2" slides; glass and cardboard; push-through horizontal auto. focus slide carrier; one side operation; positive centering; heat filter; blower cooled; two-element condensing system; **Lens:** 5" Americote f:3.75 color corrected; **Lamp:** 500-watt AC; **Weight:** 10 lbs.; **Price:** \$79.50; **Optional Equipment:** carrying case: \$7.50.



### AO Reviewer 500

For projection of 2" x 2" and 2¼" x 2¼" slides; push-through silent auto. focus slide changer; adapter permits conversion to 2" x 2" slides; finger tip elevating; triple-action fan; **Lens:** 5" Americote f:3.75; **Lamp:** 500-watt; AC; **Weight:** 10 lbs.; **Price:** \$95.00; 7" lens model \$110.00; **Optional Equipment:** slide changer; adapter; detachable carrying case, \$9.50.

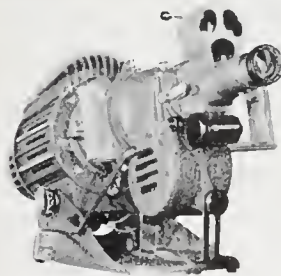


AO models above mfd. by American Optical Co., Chelsea 50, Mass

## GoldE Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.

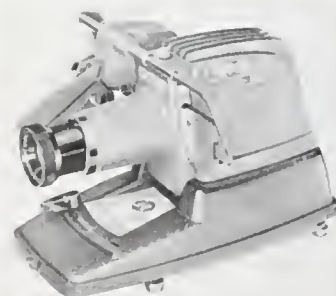
### GoldE All-Purpose

Projects 3¼" x 4" and 2" x 2" and other slides (with adapters)—single and double filmstrips; double-blower cooled; **Lens:** choice of 4" or 5" for 2" x 2" slides; 14 to 26" for 3¼" x 4" slides; **Lamp:** 1000-watt; AC; **Weight:** 45 lbs.; **Price:** \$179.95; carrying case—\$14.50; other lenses available.



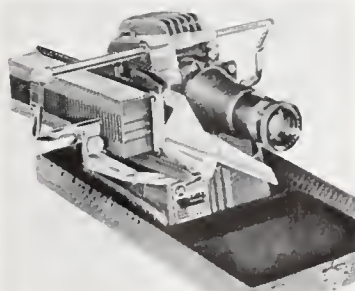
### GoldE Chromatic 300

Projects 2" x 2" slides; automatic focus slide carrier; automatic operation; reflector and condensers; blower cooled; **Lens:** f:3.5, 4" focal length; **Lamp:** 300-watt, single contact, 110-120-volt; AC, 60 cycle; **Weight:** 8 lbs.; **Price (with case):** \$59.95.



### GoldE Manumatic

Projects 2" x 2" slides; three: Manumatic stacking or two-way slide carrier; blower cooled; center of gravity tilt; **Lens:** 5" coated, f:3.5; **Lamp:** 300-watt 300T8½P; AC; **Weight:** 14 lbs.; **Price:** \$58.50; carrying case—\$12.00; **Optional Equipment:** filmstrip attachment; 2" 4" and 7" lenses; Index Automatic slide changer



(2" x 2" PROJECTORS CONTINUED)



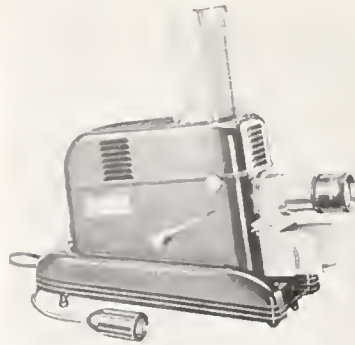
## 2" x 2" SLIDE PROJECTORS: CONTINUED

### La Belle Sales Corp.

#### Model "33" Automatic

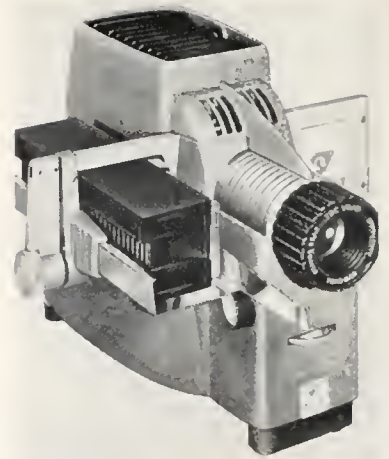
For projection of 2" x 2" slides—ready-mount glass and plastic mounted single and double-frame 35mm and Lantam slides; remote control; auto. feed through top; 6" magazine holds 75 ready-mounts or 35 glass slides; 3 mag. holds 125 ready-mounts or 65 glass slides; convection cooling; convex condenser system; **Lens:** 5" f:3.5 coated anastigmat, color corrected; **Lamp:** 300-watt; AC; **Weight:** 13½ lbs.; **Price:** (with case) \$129.60.

**Mfd. by:** La Belle Sales Corp., Oconomowoc, Wisconsin



### Vivid Streamliner 500

For projection of 2" x 2" slides—glass and cardboard mounts; dual-control gear focusing; Selectron-Semimatic slide changer (loads, files, 30 slides); accepts all TDC changers; blower cooled; micrometer tilt; **Lens:** 5" f:3.5 coated anastigmat; **Lamp:** 500-watt; AC; **Price:** \$75.00; **Accessories:** carrying case: \$7.50; choice of lenses; **Other Models:** Streamliner 300 Duo: 300-watt lamp, 2¼" x 2¼" changer—\$67.50; Streamliner 500 Duo: 500-watt lamp 2¼" x 2¼" and 2" x 2" changers—\$84.50.



### Vivid Professional 500

For projection of 2" x 2" slides—glass and cardboard mounts; manual, two way slide carrier; roller-bearing focus; pointer aperture; tilt control; works with Selectron-Semimatic changer; adapts to filmstrip; **Lens:** 5" f:3.5 anastigmat; **Lamp:** 500-watt; AC; **Price:** \$99.50; **Other Models:** Vivid Professional 750: 2" x 2" projection for large halls, big screens; 1000-watt lamp may be used; centrifugal blower for AC operation; AC/DC available; specially protected optics—\$150. **Accessories:** choice of lenses; cases for both models: \$15.00.



("Vivid" is the trade name for Three Dimension Co. projectors)

### Society for Visual Education, Inc.

#### SVE Skyline 300-B

For projection of 2" x 2" color slides—glass or cardboard mounts; micro-lift tilt; heavy-duty horizontal slide carrier; 4-bladed fan motor unit; 3-position safety switch; auto. frame centering; **Lens:** 5" f:4.0 Hi-Lite color corrected anastigmat; **Lamp:** 300-watt; AC; **Weight:** 7 lbs.; **Price:** \$49.95; **Accessories:** standard case: \$7.95; deluxe case: \$12.50; **Other Models:** Skyline 200-B (200-watt lamp) AC; 7 lbs.—\$39.95.



#### SVE Skyline 500

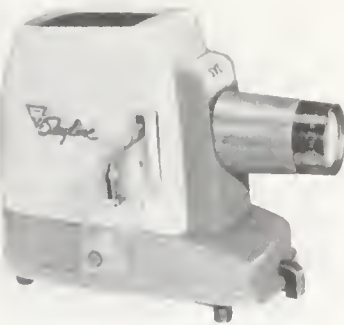
For projection of 2" x 2" color slides—glass or cardboard mounts; trunion-type elevating; 3-way safety switch; heavy-duty horizontal slide carrier; large capacity blower; auto. frame centering; **Lens:** 5" f:2.9 Hi-Lite color corrected anastigmat; **Lamp:** 500-watt; AC; **Weight:** 10 lbs.; **Price:** \$79.50; **Accessories:** case: \$15.00; Aarequip Automatic Slide Changer.



#### SVE Skyline Deluxe

For projection of 2" x 2" color slides—glass or cardboard mounts; same features as Skyline 500 plus cam tilting device and side viewing window for previewing slides; two-way switch at rear; **Lamp:** 300-watt; AC; **Weight:** 7 lbs.; **Price:** \$59.75; **Accessories:** cases \$7.95 and \$12.50.

**Mfd. by:** Society for Visual Education, Inc., Chicago 14, Illinois

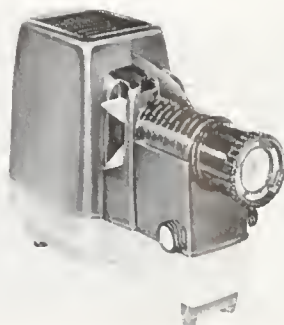


### Three Dimension Company

#### Vivid Headliner

For projection of 2" x 2" slides—glass and cardboard mounts; heat filter condenser system; feed-through slide carrier; dual micro-tilt; blower cooled; **Lens:** 5" f:3.5 color corrected anastigmat; **Lamp:** 200-watt; AC; **Weight:** 5 lbs.; **Price:** \$33.50; **Optional Equipment:** carrying case: \$6.00; lenses; **Other Models:** TDC Vivid Headliner 300: 4 f:3.5 lens; 300-watt lamp; Selectron-Semimatic carrier—\$49.99; case: \$6.00.

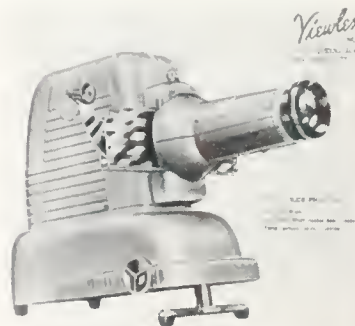
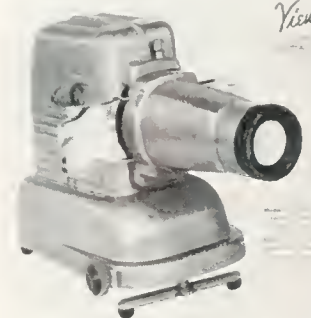
**Mfd. by:** Three Dimension Company, Chicago 41, Illinois



### Viewlex, Inc. Models

#### Viewlex Model V-5

For projection of 2¼" x 2¼" slides and converts to 2" x 2" slides; Venturi-Airjector (convection) cooling; 4-element condensing system; two-switch control for lamp, fan; **Lens:** 5" or 6½" coated, color corrected anastigmat; **Lamp:** 150-watt; AC, DC; **Price:** \$54.50; **Optional Equipment:** 2" x 2" slide carrier; **Other Models:** V-53: 300-watt, AC, motor fan cooled—\$69.50; V-55: 500-watt AC, motor fan cooled—\$89.50.



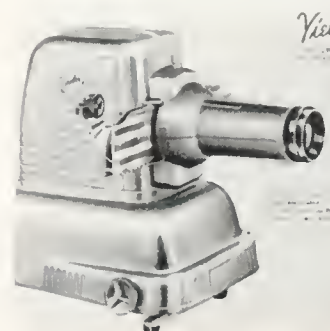
#### Viewlex Model V-33L

For projection of 2" x 2" standard and Lantam slides; 4-element condensing system; manual twin-action slide carrier; built-in tilt; Airjector cooling; 4 blade fan; two heavy-duty T-rated switches for lamp, motor; **Lens:** 5" f:3.5 Luxtar coated, color corrected; **Lamp:** 300-watt; AC; **Weight:** 16½ lbs.; **Price:** \$59.95. **Accessories:** Carrying case, Change-O-Matic automatic slide changer; 3", 7", 9", 1" lenses.

cases; 3", 7", 9", 11" lenses; projectors for AC, DC, or Universal operation.

#### Viewlex Model V-35

For projection of 2" x 2" standard and Lantam slides; 4-element condensing system; manual twin action slide carrier; built-in tilt; Airjector cooling; 4 blade fan; two heavy-duty T-rated switches for lamp, motor; **Lens:** 5" f:3.5 Luxtar coated, color corrected; **Lamp:** 500-watt; AC; **Weight:** 19½ lbs.; **Price:** \$85.45. **Optional Equipment:** 2" x 2" converter models work with Change-O-Matic automatic slide changer (see cut); accepts all types of 2" x 2" slides; holds 30 slides; self-indexing; also available: carrying





# OTHER PROJECTORS

for showing of 2 3/4" x 2 3/4" and 3 1/4" x 4" slides

## Spencer GK Delineascope

Models for projection of 2" x 2", 2 3/4" x 2 3/4" 3 1/4" x 4" color slides; automatic slide centering; rack and pinion for focusing sizes of slides; **Lens:** choice of 6 1/2" to 24" sizes—high speed objectives; **Lamp:** 750-watt; AC or DC available; **Weight:** 24 lbs.; **Price (with case):** \$251.00; **Optional Equipment:** slide carrier.

**Mfd. by:** American Optical Co., Projector Div., Chelsea 50, Mass.



## GoldE Reflex

(GoldE Mfg. Co. Chicago 40, Ill.)

Projects 2 1/4" x 2 1/4" and 2" x 2" slides; built-in case; 2-way slide carrier; for all 120 and 620 film, all 35mm film; helical focus; adjustable condenser; Roll-tilt for fingertip control; blower cooled; **Lens:** coated, f:4, 5" 9" available; **Lamp:** 300-watt; AC; **Weight:** 19 lbs.; **Price (with case):** \$86.50; **Optional Equipment:** filmstrip attachment.



## Universal Arc Slide Projector

Primarily for large audience projection of 3 1/4" x 4" slides; adapts to 2" x 2" slides; transformer, blower; slide carrier; arc automatic feeding mechanism; objective system; illuminates 60 ft wide screen, 25 ft screen in lighted room; **Lens:** choice —8 1/2" to 20"; **Lamp:** carbon arc; 10 amperes—7500 lumens; 110 volt, 60 cycle AC; **Weight:** 200 lbs. **Price:** \$800.00; **Optional Equipment:** lenses 6" to 8" and 20" to 25".

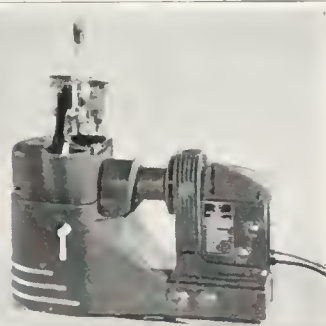
**Strong Electric Corp., Toledo 2, Ohio**



## Bausch & Lomb Speedmatic Model

Micro-projector for advanced training, lab use; magnification from 50X to 3000X; pre-aligned optical system (Balcoted); objective and condenser systems rotate synchronously; electronic feed illuminator; reflecting prism; 3X projection; 5X Hyperplane eyepieces; 48mm, 2X macro lens; 16mm 10X; 8mm 21X; 4mm 43X achromatic objectives; coarse and fine focus; **Lamp:** 10 amp. auto. feed arc; variable resistor ballast. **Price:** \$1195.00.

**Mfd. by:** Bausch & Lomb Optical Co., Rochester 2, New York

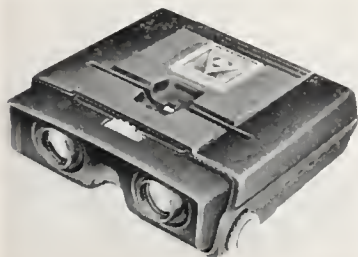
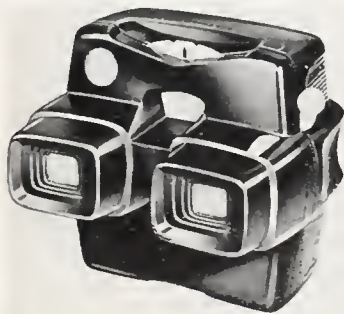


# HAND-HELD STEREO VIEWERS

## Sawyer Stereo Viewer

For individual viewing of stereo color pictures mounted in View-Master reels; ground and polished lenses; finger-tip control for slide changing; **Price:** \$2.00; Light attachment available for use with viewer for proper illumination; can be mounted on tripod; powered by flashlight batteries or View-Master transformer, cord.

**Sawyer's, Inc., Portland 7, Ore.**



## TDC Vivid Deluxe

Hand viewer; accepts all standard 1 5/8" x 4" stereo slides; binocular mechanism focuses both lenses simultaneously; **Lamp:** 2 1/2 volt, .5 amp; **Batteries:** two D flashlight; switch for current, either locks or can be held down; **Price:** \$17.50; case for viewer and 25 slides—\$4.75. **Other models:** TDC Stereo Hand Viewer; 1 5/8" x 4" stereo slides; **Price:** \$9.75.

**Three Dimension Co., Chicago 41, Ill.**

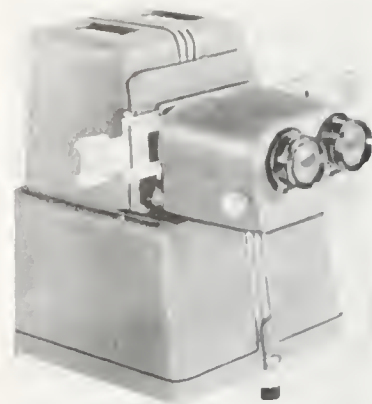
# STEREO PROJECTORS & VIEWERS

## Compco-Triad Stereo

For projection of 5" x 4" standard slides in stereo; accommodates Anaglyph automatic slide changer for projection of conventional 2" x 2" slides and handles 35mm slides in flat projection; knobs for horizontal and vertical adjustment; lenses: glass polarizing filters; image carrier for 2" x 2" slides; preview; 2 Triad viewing glasses; front levelling control; centrifugal blower; **Lenses:** Model 500; 5" f:3.5 coated anastigmat; **Lamps:** two 500-watt AC; **Weight:** 21 lbs.; **Price:** \$229.50.

**Accessories:** carrying case; **Other Models:** 501; 4" f:3.5 coated anastigmat lens; 502; 3 1/2" f:2.8 coated anastigmat lens.

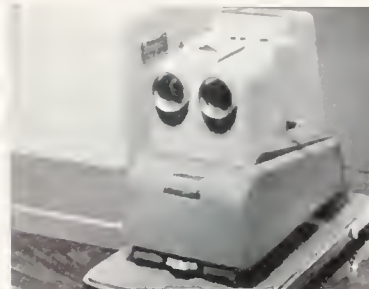
**Mfd. by:** Compco Corporation, 2251 W. St. Paul Avenue, Chicago 47, Illinois.



## Sawyer View Master "Stereo-Matic 500"

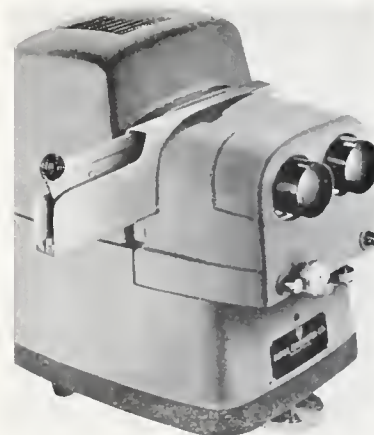
For projection of 3-dimensional image from View-Master picture reels; projects 36" image at 18 ft; one knob focus; vertical adjustment; curtained scene changer; removable polaroid filters; blower cooling; thermally isolated light housing; **Lenses:** 3" matched; **Lamp:** 500-watt; **Price:** \$169.50; **Accessories:** carrying case—\$17.50.

**Sawyer's, Inc., Portland 7, Ore.**



## TDC Stereo Vivid

For projection of std. 1 5/8" x 4" slides mounted with or without glass; double-frame 35mm stereo slides in 2" x 4 1/2" mounts and 2" x 2" slides in 2-dimension; dual projection system, lenses simultaneously focused with compensating adjustment; blower-duct cooling; polarized viewers required; **Lenses:** twin 5" f:3.5 coated anastigmat (for 3-d in color); **Lamps:** two 500-watt (will take larger bulbs); AC; **Price:** \$169.50; \$179.50 with 4" lenses; **Accessories:** carrying case—\$20.00; manual and automatic changers; spectacles.



## TDC Stereo Project-Or-View

For projection of 1 5/8" x 4" stereo slides; accommodates 2" x 2" slides; twin lens combination viewer-projector, individual focus, interocular control, twin reflector condenser polarizer and heat filter systems; 8" x 10" black viewing screen; **Lenses:** 3" f:2.8 matched, coated anastigmat; **Lamps:** two 300-watt; AC; **Price:** \$144.50; **Accessories:** polarizing viewing glasses — \$4.50; manual 2" x 2" slide changer — \$7.50; Stereo-Selector Changer (automatic — 30 stereo slides) — \$19.50; carrying case — \$20.00.

**TDC Models mfd. by:** Three Dimension Co., Chicago 41, Ill.

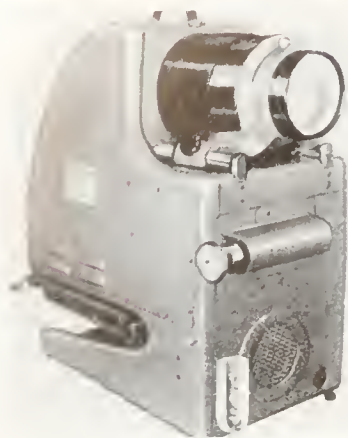
## TDC Duo Vivid Viewer

Illuminated table viewer for showing 2" x 2" and 2 1/4" x 2 1/4" slides; curved hood shades picture from room light; approximately 7" high; **Lens:** 9 sq. inches rectangular; AC; cord and switch included. **Price:** \$12.50. **Accessories:** Selectron Semimatic slide changer for 2" x 2" slides—cardboard, metal, glass and tape, plastic; projects forward or reverse sequence; **Price:** \$12.50 (includes one Selectray); case for Selectron-Semimatic and 8 Selectrays \$8.50.





# OPAQUE PROJECTORS



**American Optical Company**  
Chelsea 50, Mass.

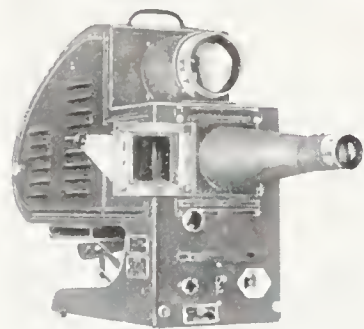
## AO Opaque 1000

For projection of books, magazines, newspapers, other opaque materials; accommodates full-sized sheet with 10" x 10" aperture; rack and pinion focusing; spring-loaded elevating legs; self-locking platen; optical pointer; pressurized cooling. **Lens:** 4" diameter, 22" focus coated; **Lamp:** 1000-watt AC; **Weight:** 38 lbs.; **Price:** \$255.00; **Optional Equipment:** roll feed attachment—\$23.50; carrying case—\$45.00; glass pressure plate—\$15.00; dust cover—\$9.75; projector complete with roll feed attachment—\$278.50.

**Charles Beseler Co., 60 Badger Ave., Newark 8, N. J.**

## OA-2 Model

For projection of opaque material through a 6 1/4" x 6 1/4" aperture; also projects 3 1/4" x 4" slides; can be adapted to use 35mm filmstrips and 2" x 2" slides; ratchet handle for insert; concealed elevating legs; 2 post card holders; built-in motor cooling for lamp, projection object; 2 carrying handles; **Lens:** choice of 18" or 22" coated for opaque 10" coated for slides; **Lamp:** 500-watt AC; **Weight:** 40 lbs.; **Price:** \$235.00; **Optional Equipment:** filmstrip slide adapter: \$55.00; **Other Models:** OA-1: opaque only—\$175.00; Model O: 150-watt lamp, projects 5" x 5" area—\$32.25.



## Vu-Lyte Model

For the projection of color objects, magazines, catalog pages, physical specimens; 10" x 11" aperture; Vacuumatic cooling; automatic feed; pointer; throat depth for 14" high material; spring-loaded legs; 12 degree elevation; 3 handles; front surface mirror shield; rack and pinion focus; power cord; **Lens:** 18", 22", 26" focal lengths, corrected, coated anastigmat; movement range of 9 1/2"; **Lamp:** 1000-watt; AC/DC; **Weight:** 33 lbs.; **Price:** according to lens choice, accessories: from \$235.00 to \$248.50; **Accessories:** Feed-O-Matic: \$23.50; carrying case: \$45.00; reduction attachment; storage case.



## Reduction Attachment Beseler Vu-Lyte Opaque

For use with Vu-Lyte Opaque projectors; reduces copy to 30% of original size; degree of reduction depends on focal length of lens being used; can be used to reduce tracings.



## Squibb-Taylor, Inc.

1122 Akard St. Dallas 1 Tex.

## Taylor "Spotlight"

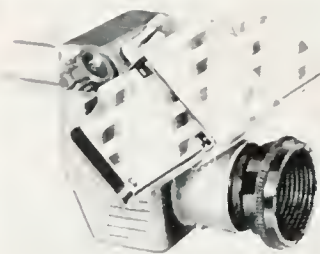
For projection of opaque copy from 5" x 7" to 11" x 17"; pressurized cooling; built-in motor cooling platen; automatic feed; **Lens:** 4" diameter, 22" focus coated; **Lamp:** 1000-watt; AC; **Weight:** 38 lbs.; **Price:** \$245.00; **Accessories:** carrying case: \$45.00; auto. feed attachment: \$23.50; projector complete with auto. feed attachment—\$268.50.

## Victorlite Industries, Inc.

4117 W. Jefferson Blvd.,  
Los Angeles 16

## OpaCast Model

For projection of opaque copy—high magnification; large, open throat permits materials to be handled and worked on while being projected; operator can project his sketching or writing on 11" x 11" table area; may be used in moderately darkened room. **Lens:** 14" coated anastigmat lens—precision focus; **Lamps:** two 500-watt—blower cooled; AC; **Weight:** 19 lbs. (without case); **Price** (case included): \$301.00.



## Viewlex, Inc.

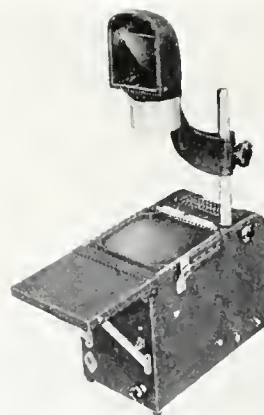
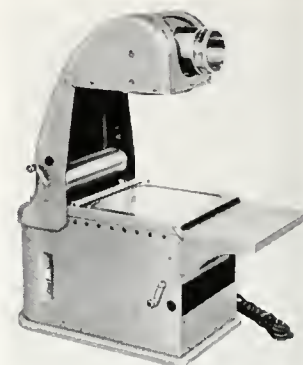
### Viewpaque (attachment)

Transforms any Viewlex slide or combination slide and filmstrip projector into an opaque projector; no need for negatives; projects stamps, coins, charts, snapshots, clippings, etc. to full screen size; attached externally to lens housing; **Price:** \$14.95.

# OVERHEAD PROJECTORS

## Beseler "Junior" VuGraph (CHARLES BESELER CO.)

7' x 7' projection stage for transparent materials; built-in attachment for 7 1/2" x 100" cellophane roll; 5" dia. condenser, acrylic fresnel; forced draft blower; arm rest; silent mercury switch; power cord; image elevation; spiral lens barrel focus; **Lens:** Actar or Bestar — 4.0 corrected, coated; **Lamp:** 500-watt; **Weight:** 23 lbs.; **Prices:** \$160 to \$230 depending on lens, power (115V or 230V); AC/DC; carrying case—\$16.00.



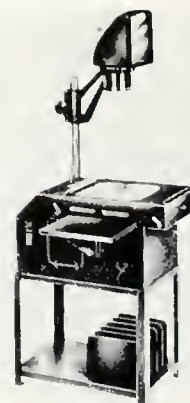
## Beseler "Standard" VuGraph

8' x 10' projection stage for transparent materials; adapts to 3 1/2" x 4" slides, 2 x 2" slides and 35mm filmstrips; 5" dia. condenser, acrylic fresnel; arm rest; power cord; precision rack, pinion focus; image elevation; transparency locating guides; **Lens:** 4" dia., 12 1/2" focus, achromatic; **Lamp:** 500-watt; **Weight:** 24 lbs.; **Prices:** \$239 to \$261 depending on voltage (115V 230V) and AC or AC DC; carrying case—\$27.00.

## Beseler "Master" VuGraph

10' x 10' projection stage for transparent materials; built-in attachment for 10 3/4" x 110" cellophane roll; 4 1/2" optically ground reflector; centrifugal blower; 26 degree elevation; rack pinion focus; 5" dia. condenser; folding material shelf; 16 gauge connecting cable; 10 amp toggle switch; **Lens:** f:3.5 anastigmat; 14" focal length; **Lamp:** 500-watt; **Prices:** \$295 to \$315 depending on voltage (115V or 230V) and AC or AC DC; carrying case \$40.00. **Optional Equipment:** slide stripfilm, Tachistoscope attachments.

Mfd. by: Charles Beseler Co., 60 Badger Ave. Newark 8, N. J.

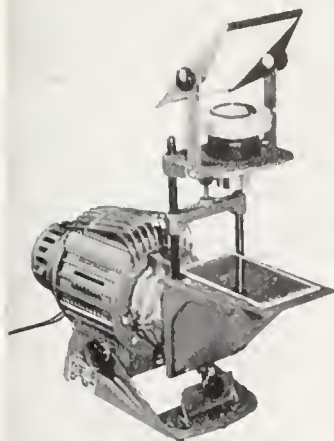




**Keystone View Company**  
Meadville, Pennsylvania

### Keystone Tachistoscope

Combines Keystone Overhead projector and a flash meter; projector: 27 $\frac{3}{8}$ " x 3 $\frac{3}{8}$ " aperture for transparent materials; projects 3 $\frac{1}{2}$ " x 4" lantern slides; with attachments: 2" x 2" slides; single-frame 35mm filmstrips; microscopic slides and Tachistosides; motor-driven cooling; **Lens:** short focus 6 $\frac{1}{2}$ "; **Lamp:** 750-1000-watt 1M/T20MP; AC/DC; **Weight:** 18 lbs.; **Dimensions:** 26" x 18" x 18"; **Price:** write mfr. complete details; units available for reading, spelling, number combinations, shorthand, typewriting and music.



### Keystone "Overhead"

27 $\frac{3}{8}$ " x 3 $\frac{3}{8}$ " aperture for projection of transparent materials; projects 3 $\frac{1}{2}$ " x 4" lantern slides; with attachments: 2" x 2" slides, single-frame 35mm filmstrips; microscopic slides and Tachistosides; motor-driven cooling; **Lens:** short-focus 6 $\frac{1}{2}$ "; **Lamp:** 750-1000-watt 1M/T20MP; AC/DC; **Weight:** 18 lbs.; **Dimensions:** 26" x 18" x 18"; **Price:** write mfr. for details.



**Victorlite Industries, Inc.**  
4117 W. Jefferson Blvd.,  
Los Angeles 16

### VisualCast "Instructor"

10" x 10" projection stage for transparent materials; also uses 8" x 10" horizontal or vertical material; built-in roll attachment; meets military specifications; rack, pinion focus; 15" cord; **Lens:** 14 $\frac{1}{2}$ " coated; **Lamp:** 500-watt; 750 or 1000 may be used; AC; **Weight:** 25 lbs.; **Price:** \$290; carrying case: \$37.50; AC/DC model—\$304.00.

### VisualCast "Challenger"

9" diameter projection stage for transparent materials; rack, pinion focus; 20' cord; less roll attachment; **Lens:** 14" precision, not coated; **Lamp:** 500-watt; AC; **Weight:** 25 lbs.; **Price:** \$274.00; **Other Models:** AC/DC type T-C—\$294.00; **Optional Equipment:** case; rewind roll attachment; 2" x 2", 3 $\frac{1}{4}$  x 4" attach.; tachistoscope; low, high support stands.



### VisualCast "Traveler"

7" x 9" aperture for transparencies; glass condensing lens; rack pinion focus; 15' cord; blower; **Lens:** 14" precision, uncoated; **Lamp:** 500-watt; AC; **Weight:** 39 lbs.; **Price** (with case): \$301; wide angle and fold down models available.



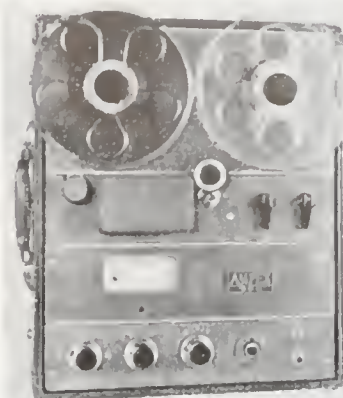
# TAPE RECORDERS

Ampex Corporation, 934 Charter St., Redwood City, Calif.

### Ampex Model 600

**Speed-Frequency Response:** 40 to 15,000 cps, portable magnetic recorder reproducer; available as full-track or half-track; full-track records 30 min. on 7" reel of regular tape or 45 min. on thin tape; half-track doubles rec. time; **Fast Forward, Rewind:** 90 sec. for 1200 ft reel; separate erase record, playback heads; separate record, playback, mike, line input amplifiers; controls for mixing inputs on tape; Vu Meter; independent level controls; **Signal to Noise:** over 55 db; **Weight:** 28 lbs.; **Price:** \$545.00.

**Optional Equipment:** full or half-track, portable case or unmounted chassis; 50 or 60 cycle operation; low impedance Microphone Transformer Kit; amplifier-speaker unit in matching case.



Ampro Corp., Chicago 18, Ill.

### Classic—Model 757A

**Speed—Frequency Response:** 7 $\frac{1}{2}$  ips—40 to 12,500 cps; 3 $\frac{3}{4}$  ips—40 to 6,000 cps; 2 hours dual track at 3 $\frac{3}{4}$ "; 1 hour dual track at 7 $\frac{1}{2}$ "; **Fast Forward, Rewind:** 72 ips; 120 ips; electromagnetic controls; remote control; electronic tuning eye recording level indicator; auto-selection locator; **Amplifier:** 4-stage AC; **Speaker:** 6" x 9"; **Inputs:** mike, radio-phon; **Signal to Noise:** 42 db; **Weight:** 40 lbs.; **Price:** \$257.50.



### Hi-Fi—Model 757

**Speed—Frequency Response:** 7 $\frac{1}{2}$  ips—40 to 12,500 cps; 3 $\frac{3}{4}$  ips—40 to 6,000 cps; 2 hours dual track at 3 $\frac{3}{4}$ "; 1 hour dual track at 7 $\frac{1}{2}$ "; **Fast Forward, Rewind:** 72 ips; 120 ips; electro mag. controls; electronic tuning eye rec. level indicator; auto-selection locator; **Amplifier:** 4-stage AC; **Speaker:** 6" x 9"; **Inputs:** mike, radio-phon., tv, or remote; **Signal to Noise:** 42 db; **Weight:** 34 lbs.; **Price:** \$239.95.

**Other Models:** Both 757A and Hi-Fi have "T" models with radio tuner; **Optional Equipment:** Ampro Tape Recorder-Radio Comb.; Console spkr.; remote control; monitoring earphone; radio-phon connection cord; slipcover; dual input mixing adapter; high impedance output conversion kit; mike extension cord.



Bell & Howell Co., Chicago 45, Ill.

### Columbia-Bell & Howell 355

**Speed:** 7 $\frac{1}{2}$  ips and 3 $\frac{3}{4}$  ips; **Frequency Response:** 50 to 20,000 cycles; **Fast Forward, Rewind:** 90 seconds for 1200 ft; dual track table model recorder/playback; 2 flashing beacons to indicate correct recording level; separate record and erase heads; odometer program indicator; push-button for transport mechanism; **Speakers:** two 6" PM and twin Columbia Kilosphere units, each composed of 1000 miniature high frequency speaker outlets for treble range; **Input:** for mike radio, phono.; **Price:** \$299.50.



BELL & HOWELL TAPE RECORDERS: CONTINUED ON NEXT PAGE

Recording tapes are supplied by Audio Devices, Minnesota Mining & Mfg. Co., ORRadio Industries and Reeves Soundcraft. See your dealer.



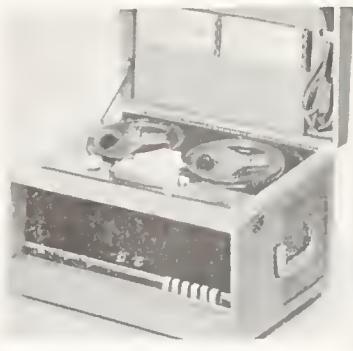
## TAPE RECORDERS AND PLAYBACKS (CONT'D)

### Bell & Howell: Continued Specialist Model

**Speed:** 15 ips and 7 1/2 ips; **Frequency Response:** 50 to 20,000 cps; **Fast Forward, Rewind:** 90 seconds for 1,000 ft. tape; 1-hour recording on 7" reel; 1-hour on thin tape; 80 ft. on 1/2" tape; 3 meters 1/4" and 1/2" speed; crash magnetic heads; program selector; top threading; safety interlock push button; **Speakers:** two 8" PM units for low tones; two electrostatic units for high tones; two miniature speakers working in phase for high tones; **Input:** microphone, phone; **Weight:** 44 lbs.; **Price:** \$195.



**Other Models:** 1A24U designed for motor use with DuKane push button timing projector; 40 cycle signal on tape



### DuKane Corp., St. Charles, Ill. Tru-Fidelity, Model 11A200

**Speed—Frequency Response:** 7 1/2 ips—50 to 15,000 cps; 3 3/4 ips—50 to 7,500 cps; portable dual track recorder; playback; room balance control; **Fast Forward, Rewind:** 100 ips; 80 ips for 7" reel; single tape motion control; push-button facility selectors; safety erase; electronic eye recording level indicator; **Amplifier:** 7 1/2-watt; 60 cycle AC; **Speaker:** 6 x 9"; **Inputs:** mike, phone, radio; **Weight:** 39 lbs.; **Price:** \$395.00.

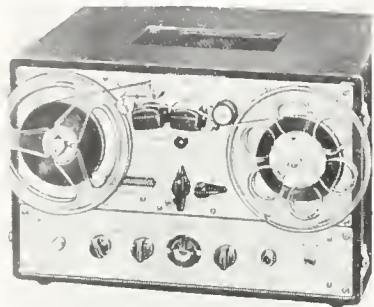
changes pictures with audible cues, also used to activate displays etc.; **Price:** \$469.50 (recorder only).

### Magnecord, Inc., 1101 S. Kilbourn Ave., Chicago 24, Ill.

#### Magnecorder M33

**Speed—Frequency Response:** 7 1/2 ips—50 to 15,000 cps; 3 3/4 ips—50 to 7,500 cps; 100 to 5,000 cps; built-in standard full track optional tape transport with command rec. and playback amplifiers; visual indicator control; hi-fi output; **Speaker:** heavy duty PM unit in; **Inputs:** mike, phone, tuner; (mike with unit); **Signal to Noise:** 50 db; **Weight:** 35 lbs.; **Price:** (with case) \$329.00.

**Other Models:** M30, high and low level outputs; connects to radio, phone, or 8-ohm speakers for power amplification; **Price:** \$269.00. (Note extension reels look at a record to double recording or playback time of tape.)



### Mohawk Business Machines Corp., 944 Halsey St., Brooklyn, N. Y.

#### Mohawk Midgetape

**Recording Speed:** 15 ips; 7 1/2 ips; 3 3/4 ips; playback unit; **Dimensions:** 8 1/2" x 7 1/2" x 3 1/2"; **Weight:** 3 1/4 lbs.; record, 100 ft. plays for 1 hour; manual wind under 1 minute; motor; motor battery life 45 hours; amplifier battery life 100 hours; cartridge loaded, automatic volume control; recording time indicator; crystal mike; earphone; batteries; **Price:** \$229.50. **Accessories:** wristwatch mike's throat mike's shoulder holster carrying case; two-way telephone recording adapter.

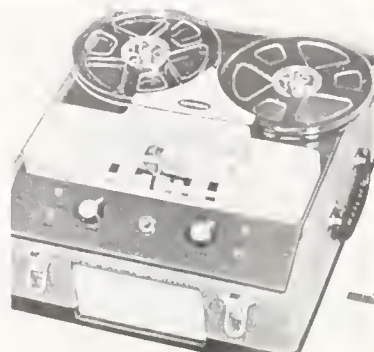


### Pentron Corporation

777 S. Tripp Ave., Chicago, Ill.

#### Pentron Model CT-1

**Speed—Frequency Response:** 15 ips—50 to 15,000 cps; 7 1/2 ips—50 to 7,500 cps; 100 to 5,000 cps; dual track; 1-hour recording time on 7" reel; full width (single track) heads; **Fast Forward, Rewind:** 40 seconds; 1-knob control for record, play, fast forward and fast forward; 1-knob control for record, play, fast forward and fast forward; 1-knob control for record, play, fast forward and fast forward; **Speaker:** 4 x 6" 6-watt output; 60 cycle AC; **Inputs:** 8-ohm amplifier; **Signal to Noise:** 50 db; **Price:** (with case) \$129.50.



### Pentron Model PB-A2

**Speed—Frequency Response:** 7 1/2 ips—50 to 8,000 cps; 3 3/4 ips—50 to 5,000 cps; **Playing Time:** 7 1/2 ips—1 hour; 3 3/4 ips—1 hour; dual track; **Fast Forward, Rewind:** 20 to 1; portable, hi-fi playback; any of any standard 1/4" magnetic tape; complete with amplifier and speaker or with preamplifier only ready to plug into external amplifier radio or tv set; **Speaker:** 6" 5-watt output; **Weight:** 22 lbs.; **Price:** \$119.50; **Other Models:** full width track head available at slightly higher cost.



### Pentron Model HT-225

**Speed—Frequency Response:** 7 1/2 ips—50 to 11,500 cps; 3 3/4 ips—50 to 5,000 cps; dual track; 2-hour recording time on 7" reel; full width heads available; **Fast Forward, Rewind:** 20 to 1; portable, editing push-button; magic-eye recording indicator; positive interlock control switch; record, erase heads; **Speakers:** 2 internal 6", 1 external (in lid) 4"; complete LC crossover network at 1,000 cycles; 5-watt output; 60 cycle AC; **Input:** mike, radio; jack for aux. amplifier; **Signal to Noise:** 50 db; **Weight:** 33 lbs.; **Price:** \$225.00.

**Other Models:** the TR-4: similar to HT-225 but with frequency response to 9,500 cps at 7 1/2 ips; outputs for external

speakers, p.a. systems; 27 lbs.—\$189.50; higher frequency units available; CT-1 and HT-225 models available for 50 cycle and/or 220 volts operation.

### Revere Model T-1100

REVERE CAMERA COMPANY

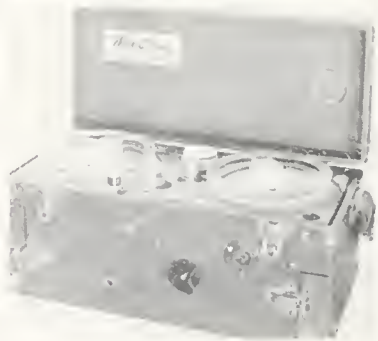
**Speed—Frequency Response:** 7 1/2 ips—50 to 13,000 cps; 3 3/4 ips—50 to 7,500 cps; either single or dual track recorder; 1-hour play on 7" reel; **Rewind and Fast Forward:** 170 ips; portable; single knob control returns to stop when power is turned off; 2-speed knob can be changed in any function; dual level indicator; revolution index counter; instant stop button; distortion under 1% at normal levels; flutter under 0.3%; **Speakers:** two acoustically matched; can operate as p.a.; **Weight:** 23 lbs.; **Price:** (with mike, resis. case) \$159.50; (with radio) \$209.50.



### S.H. Minitape M5A

STANCIL-HOFFMAN CORP., HOLLYWOOD 38

**Speed:** 15 ips, 7 1/2 ips, 3 3/4 ips; **Frequency Response:** at 15 or 7 1/2 ips—100 to 5,000 cps; single track, battery operated portable tape recorder only with recording amplifier; **Inputs:** mike; **Weight:** 13 lbs.; **Price:** \$249.00. **Other Models:** the R5: 1/4" magnetic tape recorder/reproducer for fixed or portable use; portable unit; **Speed:** 15 and 7 1/2 ips; 2,500 ft. reel cap.; 3-channel mike preamplifiers, 600/1200 rpm hysteresis motor; small power amplifier, speaker; **Signal to Noise:** over 50 db; **Price:** \$1575.00.

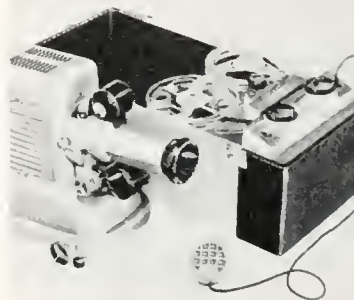


### Viewtape WT, WTD

VIEWLEX, INC., LONG ISLAND CITY 1

**Speeds:** 3 3/4 ips; **Frequency Response:** essentially flat up to 6500 cps; fast forward, rewind; dual track; portable; uses any A wind tape (glossy side out) up to 5" size reels; 1-hour recording on 1 reel; single control for rec. play; rec. level indicator; **Amplifier:** 3 stages in rec. 4 stages in play 3-tube, AC-DC high gain; 60 cycle 110-120 volt AC current; **WT Model:** 4 x 6" speaker, 1 1/2 watt output, detachable spkr., 15" cord; 14 lbs.; **WTD:** 6 x 9" spkr., 3-watt out-

put; 17 lbs.; units sold with Viewlex slide projectors; **Prices:** \$157.25 to \$236.75.

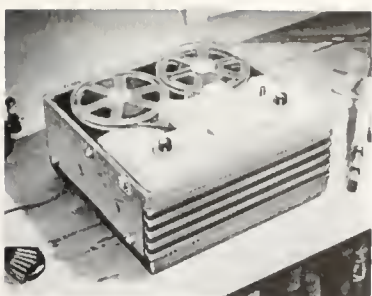




**Webcor**  
5610 W. Bloomingdale Ave.,  
Chicago 39

### Webcor 2110

**Speed—Frequency Response:** 7 1/2 ips—10,000 cps; 3 3/4 ips—7,000 cps; dual track; portable recording/playback; 2 hour operation on 1 reel; 2 rec. heads; 2 motors; tv type master control; magic eye vol. indicator; auto. stops; elapsed time indic.; monitor control; **Output, Input Jacks:** playback thru external spkr. or record from tv, radio, phono., recorder; power amplifier; **Speaker:** 6" permanent magnet mike; **Price:** \$209.95.



### Webcor 2130

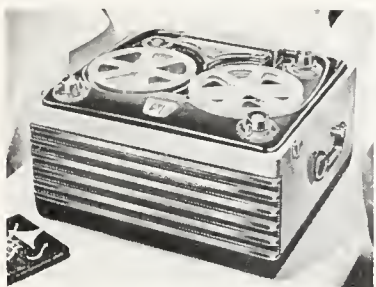
**Speed—Frequency Response:** 7 1/2 ips—10,000 cps; 3 3/4 ips—7,000 cps; dual track; portable recorder/playback; 2-hours operation on 1 reel; 2 recording heads; 2 motors; tv-type master control; magic eye volume indicator; auto. stops; elapsed time indicator; monitor control; **Output, Input Jacks:** playback thru external speaker and record from tv, radio, phono., other recorder; **Amplifier:** 5-watt, 6V6 push-pull tubes; **Speakers:** two 6" one 4" mike; **Price:** \$213.00.



## Webster Electric Co., Racine, Wisconsin

### Webcor 2020

**Speed—Frequency Response:** 7 1/2 ips—10,000 cps; 3 3/4 ips—7,000 cps; dual track; portable recorder/playback; 3 touch-buttons: record, play stop; monitor control; 4-pole motor; 2 rec. vol. indicators; tone, editing, fast forward, rewind controls; tape time indicator; **Output, Input Jacks:** playback thru amplifier or spkr.; record from tv, radio, phono., recorder; power amplifier; **Speaker:** 5" x 7" PM; 110-120 volt 60 cycle AC operation; **Price:** \$179.50.



### Ekotape 205, 206

**Speed—Frequency Response:** 7 1/2 ips—50 to 8,000 cps; 3 3/4 ips—50 to 5,000 cps; dual track; portable; **Fast Forward:** 15 to 1; **Fast Rewind:** 112 1/2 ips; 1 control for tape direction; 1 knob for speed—adjusts amplifier; socket for manual foot, or remote stop start control; neon record level indicator; separate input jacks for mike, radio tuner or phono.; output jack for external speaker; **Power Output:** 2.5-watts 5% distortion, 400 cycles; **Power Input:** 117 volts, 60 cycles, 105-watts, 1.2 amperes; **Speaker:** 5" x 7" PM, 3.2 ohms impedance; pilot light behind spkr. grille; **Weight:** 28 lbs. **Price:** (205) \$225.00; **Model 206:** power input 115-230 volts, 50 cycles, 102-watts, 1.1/0.55 amperes.



### Ekotape Cinaudio 207

**Speed—Frequency Response:** 7 1/2 ips—50 to 8,000 cps; 3 3/4 ips—50 to 5,000 cps; dual track; portable; 2 recording heads; **Fast Forward:** 15 to 1; **Fast Rewind:** 112 1/2 ips; provides 1 hour of continuity automatically synchronized with any auto. slide or slidefilm projector by 1,000 cycle control signal placed on half of tape as continuity is recorded; no audible signal nec.; socket for manual, foot or remote control; neon record level indicator; separate input jacks for mike, radio tuner or phono.; output jack for external speaker; **Power Output:** 2.5-watts at 5% distortion, 400 cycles; **Power Input:** 117 volts, 60 cycles, 125-watts, 1.3 amperes; **Speaker:** 5" x 7" PM, 3.2 ohms impedance; pilot light behind spkr. grille; **Weight:** 36 lbs.; **Price:** \$325.00.



## TDC Stereotone

(Model A-130, portable): **Speed—Frequency Response:** 7 1/2 ips—10,000 cps; 3 3/4 ips—7,000 cps; dual track recorder/playback; **Fast Forward, Rewind:** 40 sec.—120 ft. distortion under 3% at half output; 3 motors; extra mag. tracking interlock push button; auto. stop indicator; **Amplifier:** 7 tube push pull output—8 watt audio; **Speaker:** 10" extended range; **Signal to Noise:** over +6 db; **Output Jacks:** external amplifier extension spkr. with unit, mike power cord; radio phono cord, extra 7" cable; (Models 181, 182, consoles): same features is portable with 10" round baffled spkr. housed in mahogany cabinet. **Prices:** the A-130: \$249.50; the 181 (dark): \$349.00; the 182 (blond): \$337.50.



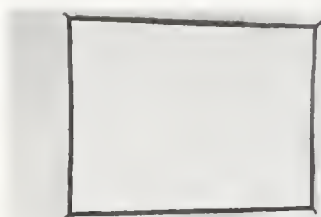
Mfd. by: Three Dimension Co., N. Kottler, Chicago 41, Ill.

# PROJECTION SCREENS

**Commercial Picture Equipment Company**  
1802 West Columbia Ave., Chicago 26, Ill.

### Sto-A-Way Model

Table-top, Wall or Ceiling Screen  
Choice of matte white surface; washable and wrinkle-proof latex; available in one size (36"x36"). **Mounting:** Bracing arms for tabletop, hanger eyelet for wall.  
**Size:** 36" x 36" **Price:** \$10.95



### Fast-Fold Model

Portable Floor Screen

Fast-Fold Screens available in three different types: Mat-White for front projection; Even-Vu for rear projection; Silver-screen for optically flat 3-D projection and all are interchangeable on Fast-Fold frames. **Mounting:** Lightweight aluminum tubing, folds into compact carrying case. Fast-Fold frames available in sizes from 43"x58" to 30"x40'. Fast-Fold screens available in 10 different standard sizes to 10 1/2"x14'; custom made to 30"x40'.



|             | Mat-White | Even-Vu | Silver-screen |
|-------------|-----------|---------|---------------|
| Size        | Price     | Price   | Price         |
| 43"x58"     | \$59.50   | \$65.45 | \$69.85       |
| 54"x54"     | 65.50     | 72.05   | 79.50         |
| 54"x74"     | 71.00     | 78.10   | 85.00         |
| 63"x84"     | 129.00    | 141.90  | 155.00        |
| 72"x72"     | 139.50    | 153.45  | 175.00        |
| 72"x96"     | 149.00    | 163.90  | 195.00        |
| 7 1/2"x10'  | 182.00    | 200.20  | 254.00        |
| 9'x9'       | 209.50    | 231.45  | 295.00        |
| 9'x12'      | 229.00    | 251.90  | 320.00        |
| 10 1/2"x14' | 259.00    | 284.90  | 395.00        |

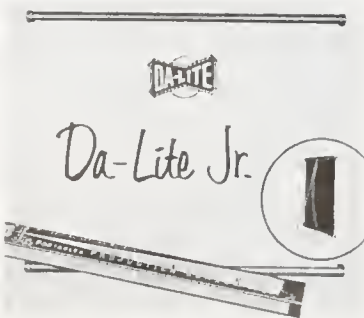
In addition to sizes listed above, larger sizes for auditorium and wide screen projection presentations are available. All may be adapted for drapes and traveler tracks.

**Da-Lite Screen Company, Inc.**  
2703 North Pulaski Road, Chicago 39, Ill.

### "Jr." Model

Table-top, Wall or Ceiling Screen  
Glass-beaded surface screen available in four sizes as shown. **Mounting:** upright wire easel support for table-top; hanger eyelet for wall or ceiling.

| Size      | Price  | Size      | Price  |
|-----------|--------|-----------|--------|
| 18" x 24" | \$3.50 | 30" x 30" | \$5.50 |
| 22" x 30" | 4.50   | 30" x 40" | 7.00   |



DA-LITE SCREEN MODELS ARE  
CONTINUED ON NEXT PAGE



## PROJECTION SCREENS

### Da-Lite Screens: Continued

#### "Handy" Model

Table-top, Wall or Ceiling Screen  
Glass-beaded surface screen available in one size (30"x30") with bracing arms for table top use; hanger eyelet for wall; tapped for use on standard camera tripod as floor screen.

Size: 30"x30"

Price: \$7.25

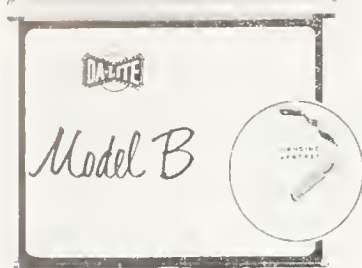


#### "B" Model

Wall or Ceiling Screen

Glass-beaded surface screen, mildew and flame-resistant fabric, available in 11 sizes as shown; square size screen adjusts to rectangular size for horizontal pictures. **Mounting:** wall and ceiling hangers.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$13.50 | 52"x70" | \$36.50 |
| 40"x40" | 14.50   | 70"x70" | 43.50   |
| 37"x50" | 18.00   | 63"x84" | 55.50   |
| 50"x50" | 20.75   | 84"x84" | 62.50   |
| 45"x60" | 28.50   | 72"x96" | 70.00   |
| 60"x60" | 34.00   |         |         |



#### "Comet" Model

Portable Tripod Screen

Glass-beaded surface screen available in four sizes as shown; adjustable screen height and square size screen adjusts to rectangular size for horizontal pictures.

**Mounting:** tripod floor stand.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$13.75 | 37"x50" | \$19.25 |
| 40"x40" | 15.95   | 50"x50" | 21.50   |

Also available with standard mat white fabric.



#### "Versatol" Model

Portable Tripod Screen

Choice of glass-beaded surface screen; mildew and flame-resistant glass-beaded fabric; standard mat white fabric; mildew and flame-resistant mat white fabric available in eight sizes as shown. **Mounting:** Tripod floor stand; adjustable screen height.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$18.40 | 45"x60" | \$31.90 |
| 40"x40" | 21.20   | 60"x60" | 37.40   |
| 37"x50" | 24.20   | 52"x70" | 38.50   |
| 50"x50" | 27.50   | 70"x70" | 46.20   |

**Accessories:** Zipper case—\$5.90 to \$8.45, depending on screen size; screen tilting arm—\$1.50.



#### "Push-Button" Challenger

Portable Tripod Screen

Choice of glass-beaded surface screen; mildew and flame-resistant fabric; standard mat white fabric; mildew and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in eight sizes as shown. **Mounting:** tripod floor stand, push-button operation.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$11.00 | 45"x60" | \$38.50 |
| 40"x40" | 26.00   | 60"x60" | 44.50   |
| 37"x50" | 31.25   | 52"x70" | 47.25   |
| 50"x50" | 33.90   | 70"x70" | 54.75   |

**Accessories:** Zipper case—\$5.90 to \$8.45, depending on screen size; screen tilting arm—\$1.50.



#### "2-Way Hilo" Model

Portable Tripod or Wall Screen

Choice of glass-beaded surface screen, mildew and flame-resistant; standard mat white fabric or mildew and flame-resistant mat white fabric; adjustable to rectangular size for horizontal pictures; available in three sizes as shown. **Mounting:** Tripod floor stand and wall hangers.

|               |                |
|---------------|----------------|
| Size: 50"x50" | Price: \$35.25 |
| Size: 60"x60" | Price: \$46.75 |
| Size: 70"x70" | Price: \$54.00 |

Also available without tripod or tripod without screen. **Accessories:** Zipper case—\$6.90 to \$8.45, depending on screen size.



#### Picture King Model

Portable Tripod Screen

Choice of glass-beaded surface screen, mildew and flame-resistant fabric; standard mat white fabric; mildew and flame-resistant mat white fabric; square screens adjustable to rectangular size for horizontal pictures; available in three sizes.

**Mounting:** Tripod floor stand; release button.

|               |                 |
|---------------|-----------------|
| Size: 63"x84" | Price: \$91.25  |
| Size: 84"x84" | Price: \$99.00  |
| Size: 72"x96" | Price: \$104.50 |

**Accessories:** Zipper case—\$7.70 to \$13.75, depending on screen size; screen tilting arm—\$1.50.

#### Silver King Model

Portable Tripod Screen

Metallic silver surface screen, mildew and flame-resistant fabric; for motion picture, slidefilm and stereo-color projection; available in two sizes as shown. **Mounting:** Tripod floor stand with "push-button" operation, Roller-Lock tension device stretches fabric uniformly.

|               |                |
|---------------|----------------|
| Size: 40"x40" | Price: \$31.95 |
| Size: 50"x50" | Price: \$39.95 |

**Accessories:** Zipper Case for 40"x40" model—\$5.90; for 50"x50" model—\$6.90.

#### "C" Model

Wall or Ceiling Screen

Choice of glass-beaded surface screen, mildew and flame-resistant fabric up to 9'x12' size; standard mat white fabric; mildew and flame-resistant mat white fabric; square screens adjust to rectangular size for horizontal pictures; available in eight sizes as shown. **Mounting:** Wall or ceiling. "C" model converts to platform screen using Model C Floor Stand.

| Size    | Price   | C Stand |
|---------|---------|---------|
| 6'x8'   | \$94.50 | \$70.00 |
| 8'x8'   | 100.00  | 70.00   |
| 7'x9'   | 103.50  | 70.00   |
| 9'x9'   | 110.00  | 72.50   |
| 8'x10'  | 123.00  | 72.50   |
| 10'x10' | 134.00  | 75.00   |
| 9'x12'  | 176.00  | 75.00   |
| 12'x12' | 192.50  |         |



#### Scenic Roller

Wall or Ceiling Screen

Choice of glass-beaded surface screen; glass-beaded with black border, mildew and flame-resistant fabric; standard mat white fabric; mildew and flame-resistant mat white fabric; square screens adjust to rectangular size for horizontal pictures; available in 12 sizes. **Mounting:** Hangers with rope and pulleys attached for rolling and unrolling screen.

| Size        | Price    | Size        | Price    |
|-------------|----------|-------------|----------|
| 8'x10'      | \$135.00 | 12'x16'     | \$210.00 |
| 10'x10'     | 150.00   | 16'x16'     | 230.00   |
| 9'x12'      | 150.00   | 13 1/2'x18' | 250.00   |
| 12'x12'     | 165.00   | 18'x18'     | 275.00   |
| 10 1/2'x14' | 180.00   | 15'x20'     | 295.00   |
| 14'x14'     | 200.00   | 20'x20'     | 325.00   |



#### Electrol Model

Wall and Ceiling Screen

Choice of glass-beaded surface screen; glass-beaded with black border, mildew and flame-resistant fabric up to 16 1/2'x14' size; available in 14 sizes. **Mounting:** Hangers; automatic electrical switch turns motor off when screen is unrolled or rolled; 3-way switch stops screen at any point; adjusts square sizes to rectangular size.

| Size        | Price    | Size        | Price    |
|-------------|----------|-------------|----------|
| 6'x8'       | \$375.00 | 14'x14'     | \$465.00 |
| 8'x8'       | 385.00   | 12'x16'     | 530.00   |
| 8'x10'      | 395.00   | 16'x16'     | 550.00   |
| 10'x10'     | 405.00   | 13 1/2'x18' | 570.00   |
| 9'x12'      | 420.00   | 18'x18'     | 595.00   |
| 12'x12'     | 435.00   | 15'x20'     | 615.00   |
| 10 1/2'x14' | 445.00   | 20'x20'     | 645.00   |



## Knox Mfg. Co., 9350 Grand Ave., Franklin Park, Ill.

### Ensign Model

Table or Wall Screen

A beaded surface screen available in one size (36"x36"); bracing arm opens automatically when screen is unrolled; two legs beneath case open to hold screen erect; moving parts fastened to case.

Size: 36"x36" Price: \$8.95

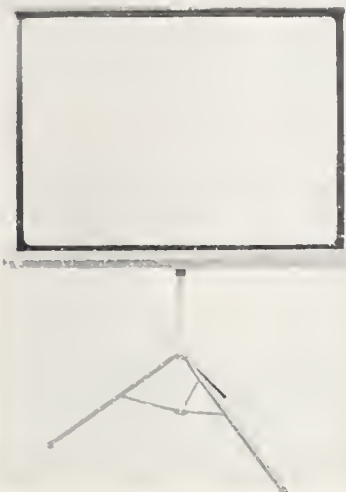


### Coronet Model

Portable Tripod Screen

Beaded surface screen, attached to roller with pocket; available in four sizes as shown. **Mounting:** Tripod floor stand; baked enamel legs and case; nickel plated metal parts; adjusts to any height automatically; no thumbscrews.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$13.75 | 37"x50" | \$19.25 |
| 40"x40" | 15.95   | 50"x50" | 21.50   |



### Commodore Model

Portable Tripod Screen

Choice of beaded surface screen or matte white; attached to roller with pocket; available in four sizes as shown. **Mounting:** Tripod floor stand; baked enamel legs and case; nickel plated metal parts; adjusts to various heights; automatic leglock holds legs in place for carrying or storing.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$24.50 | 37"x50" | \$31.50 |
| 40"x40" | 26.50   | 50"x50" | 33.50   |



### Rainbow Model

Portable Tripod Screen

Choice of silver surface screen for motion picture or stereo-color projection; beaded or matte white surface; tensioning method maintains flat and rigid surface; available in four sizes as shown.

**Mounting:** Tripod floor stand; all metal parts painted or nickel plated for appearance and durability; automatic leglock holds legs in place for carrying or storing; top hook is three-slotted so screen can be tilted forward or kept straight to match projector angle.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$32.50 | 37"x50" | \$40.50 |
| 40"x40" | 34.50   | 50"x50" | 42.50   |

## Optics Mfg. Co., 80 E. Jackson Blvd., Chicago 4, Ill.

### Panascopic Dimensional Viewer

Table-top or Counter Screen

Unbreakable plastic screen for viewing color slides, x-rays and moving pictures, etc., designed for camera clubs, medical and clinical studies, factory and business procedures, sales meetings, demonstrations, window and interior displays, etc.; daylight projection; may be used with any make or model projector. **Mounting:** Table, tripod or stand; **Screen Dimensions:** 12" x 16". **Price:** \$29.50 complete with carrying case.



## Radiant Manufacturing Corporation

1225 South Talman, Chicago 8, Illinois

### LT "Thrifty" Model

Table-top Screen

Self-contained fabric surface screen for use in projected sales presentations or second screen, available in three sizes as shown. **Mounting:** swivel support base which folds away; adjustable stretcher bar which holds screen taut. Stretcher bar held by two metal clips when not in use. Fabric rolls into grooved channel on base, button flap holds in place.

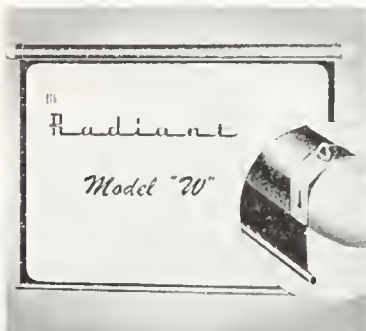
| Size    | Price  |
|---------|--------|
| 18"x24" | \$4.50 |
| 24"x24" | 5.00   |
| 22"x30" | 5.50   |

### Jiffy Model

Table and Wall Screen

Glass-beaded surface screen, available in one size (30"x30") as shown. **Mounting:** Eyelet for wall mounting; collapsible supporting arm opens screen fabric; metal case.

| Size    | Price  |
|---------|--------|
| 30"x30" | \$7.95 |



### "KC" DeLuxe Champion

Portable Screen

Glass-beaded surface screen available in eight sizes as shown; adjustable screen heights. **Mounting:** Tripod; pressure on "Tip-Toe Leg Lock" and legs snap open; metal case.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$21.95 | 45"x60" | \$34.95 |
| 40"x40" | 23.95   | 60"x60" | 38.95   |
| 37"x50" | 27.95   | 52"x70" | 40.95   |
| 50"x50" | 31.95   | 70"x70" | 46.95   |



### Classroom Model

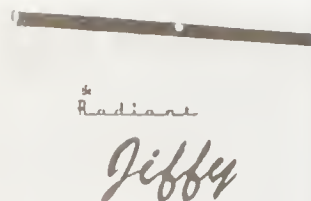
Table-top Screen

Glass-beaded surface screen available in two sizes as shown, for use where complete room darkening is inconvenient. **Mounting:** Wooden frame; screen tilting chain and doors which close for storage.

| Size    | Price   |
|---------|---------|
| 30"x40" | \$34.00 |
| 40"x40" | 36.00   |

**Optional Equipment:** Classroom Screen Stand (sold separately) supports screen 42" from floor permits tilting screen; **Price:** \$12.00.

(RADIANT SCREENS CONTINUED)



### "W" Model

Wall or Ceiling Screen

Glass-beaded surface screen available in 11 sizes as shown. **Mounting:** Wall brackets; metal case.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$13.50 | 52"x70" | \$29.95 |
| 40"x40" | 14.95   | 70"x70" | 39.95   |
| 37"x50" | 18.95   | 63"x84" | 54.95   |
| 50"x50" | 20.95   | 84"x84" | 65.90   |
| 45"x60" | 24.50   | 72"x96" | 66.95   |
| 60"x60" | 29.95   |         |         |



### "DLS" Screenmaster

Portable Screen

Vyna-Flect beaded, mildew and flame-proof surface screen available in eight sizes as shown; adjustable screen heights. **Mounting:** Tripod; pressure on release tab and legs open; metal carrying case included.

| Size    | Price   | Size    | Price   |
|---------|---------|---------|---------|
| 30"x40" | \$25.95 | 45"x60" | \$39.95 |
| 40"x40" | 27.95   | 60"x60" | 44.95   |
| 37"x50" | 32.95   | 52"x70" | 47.95   |
| 50"x50" | 36.95   | 70"x70" | 54.95   |





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Association Films, Inc., Broad at Elm, Ridgefield, N. J.

### • NEW YORK •

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Buchan Pictures, 122 W. Chipewawa St., Buffalo.

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The Jam Handy Organization, 1775 Broadway, New York.

Ken Killian Co. Sd. & Vis. Pds., 17 New York Ave., Westbury, N.Y.

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Visual Sciences, 599BS Suffern.

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Haley Audio-Visual Service, Box 703, Charleston 23.

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Lewis M. Stone, Projector Service, "Specialized in Service," 1409 Ford Ave., Tarrant City 7, Ala.

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United World Films, Inc., 1311 N. E. Bayshore Drive, Miami.

### • GEORGIA •

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Stevens Pictures, Inc., 101 Walton St., N. W., Atlanta 3

United World Films, Inc., 287 Techwood Drive, N. W., Atlanta.

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Stanley Projection Company, 211½ Murray St., Alexandria.

Stevens Pictures, Inc., 1307 Tulane Ave., New Orleans.

Delta Visual Service, Inc., 815 Poydras St., New Orleans 13.

### • MISSISSIPPI •

Herschel Smith Company, 119 Roach St., Jackson 110.

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

### • TENNESSEE •

Southern Visual Films, 687 Shrine Bldg., Memphis.

Tennessee Visual Education Service, 416 A, Broad St., Nashville.

### • VIRGINIA •

Tidewater Audio-Visual Center, 617 W. 35th St., Norfolk 8. Phone 51371.

### • ARKANSAS •

Grimm-Williams Co., 115 W. Sixth Street, Little Rock.

## MIDWESTERN STATES

### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 79 East Adams St., Chicago 3.

Atlas Film Corporation, 1111 South Boulevard, Oak Park.

The Jam Handy Organization, 230 N. Michigan Ave., Chicago 1.

Midwest Visual Equipment Co., 3518 Devon Ave., Chicago 45.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

United World Films, Inc., 605 W. Washington Blvd., Chicago 6.

### • INDIANA •

Burke's Motion Picture Co., 434 Lincoln Way West, South Bend 5.

### • IOWA •

Pratt Sound Films, Inc., 720 3rd Ave., S.E., Cedar Rapids, Iowa.

### • KANSAS-MISSOURI •

Erker Bros. Optical Co., 908 Olive St., St. Louis 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5.

### • MICHIGAN •

Engleman Visual Education Service, 4754-56 Woodward Ave., Detroit 1.

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

### • OHIO •

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Fryan Film Service, 1810 E. 12th St., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

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Fwyman Films Inc., 400 West First Street, Dayton.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Hollywood Camera Exchange, 1600 N. Cahuenga Blvd., Hollywood 28.

The Jam Handy Organization, 5746 Sunset Boulevard, Hollywood 28.

Ralke Company, 829 S. Flower St., Los Angeles 17.

Spindler & Sapppe, 2201 Beverly Blvd., Los Angeles 4.

United World Films, Inc., 6608-10 Melrose Ave., Los Angeles 36.

Association Films, Inc., 351 Turk St., San Francisco 2.

Westcoast Films, 350 Battery St., San Francisco 11.

### • COLORADO •

Dale Deane's Home Movie Sales Agency, 28 E. Ninth Ave., Denver 3.

### • OKLAHOMA •

Cory Motion Picture Equipment, 522 N. Broadway, Oklahoma City 2.

### • OREGON •

Moore's Motion Picture Service, 33 N. W. 9th Ave., Portland 9, Oregon.

United World Films, Inc., 5023 N. E. Sandy Blvd., Portland.

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Capitol Photo Supplies, 2428 Guadalupe St., Phone 8-5717, Austin.

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### Radiant Wide Screen Semi-Portable Screen

Glass-beaded reflective surface screen available in two sizes as shown for 16mm projection and for use with frame has 2" webbed border and snap-on fastening; washable mildew and flame-proof fabrics. **Mounting:** custom made semi-portable, self-supporting, aluminum frame. Storage tube self adjusting tensioning hooks keep screen taut. Storage tube and shipping container included.

**Model:** CD      **Size:** 6'x16'      **Price:** \$375.00  
CE      8'x21'      450.00

**Other Models:** 3'x8' wide screen; **Price:** \$129.00; 4'x11' wide screen; **Price:** \$160.00.

**Optional Equipment:** Sky-Lift Portable floor stand, tripod type; **Price:** \$79.50.

### Radiant Screens: Continued

#### "QB" Leader Model Portable Floor Screen

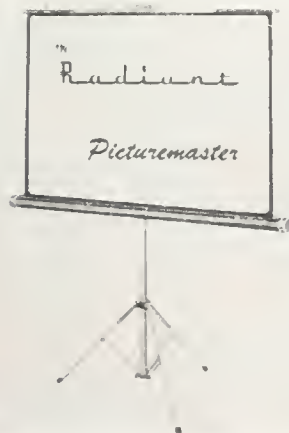
Glass-beaded surface screen available in four sizes as shown; adjusts to full range of heights. **Mounting:** Tripod with full length suspension bar; metal carrying case included.

**Size:** 30"x40"      **Price:** \$13.75  
40"x40"      15.95  
37"x50"      19.25  
50"x50"      21.50

#### "Colormaster" Model Portable Screen

Aluminized fabric screen available in four sizes as shown, all-purpose including color-stereo; Tensi-Lock and Tensi-Bar combination stretches projection surface flat; metal screen roller. **Mounting:** Tripod with automatic Tip-Toe leg opening; carrying case included.

**Size:** 30"x40"      **Price:** \$33.95  
40"x40"      35.95  
37"x50"      39.95  
50"x50"      43.95



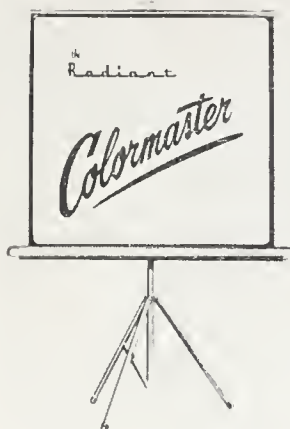
#### "EC" Model

Wall and Ceiling Screen

Glass-beaded surface screen available in eight sizes as shown. **Mounting:** Dual purpose brackets; metal case included.

**Size**      **Price**      **Size**      **Price**  
6'x8'      \$ 99.00      8'x10'      \$134.00  
8'x8'      109.00      10'x10'      145.00  
7'x9'      111.00      9'x12'      175.00  
9'x9'      124.00      12'x12'      195.00

**Optional Equipment:** Sky-Lift portable floor stand, tripod, adjustable from floor level to 5 ft high; screen opens to any size with rope and pulley; folds; **Price:** \$79.50.



#### "Educator" Model Wall or Floor Screen

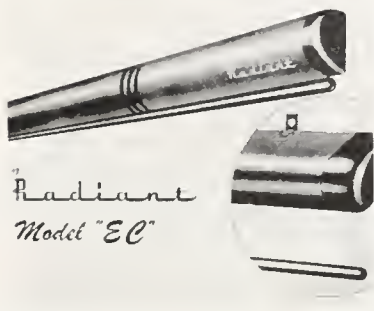
Glass-beaded surface screen, washable mildew and flame-proof, available in six sizes as shown for use in darkened rooms; square sizes convert to oblong. **Mounting:** Tripod with automatic Tip-Toe leg opening; adjusts from 110" high to 9 1/2' low; aluminum legs. Guaranteed for ten years.

**Size**      **Price**      **Size**      **Price**  
37"x50"      \$34.00      60"x60"      \$48.00  
50"x50"      38.00      52"x70"      51.00  
45"x60"      43.00      70"x70"      58.00

#### "XL" Picturemaster Model Portable Floor Screen

Glass-beaded surface screen, washable mildew and flame-proof fabric, adjusts to all heights by means of extension rod lock available in three sizes as shown. **Mounting:** Tripod with simplified leg opening and operating controls.

**Size:** 63"x84"      **Price:** \$109.00  
84"x84"      119.00  
72"x96"      129.00



### Radiant "WE" Model

Range of matte white or glass-beaded surface screen available in nine sizes as shown. **Mounting:** Wall brackets rope and pulley system for rolling and unrolling screen. Square sizes adjust to oblong

**Size**      **Price**      **Size**      **Price**  
9'x11'      \$129.00      6'x16'      \$80.00  
11'x11'      159.00      8'x18'      300.00  
13'x11'      179.00      8'x18'      327.00  
14'x11'      199.00      10'x22'      700.00  
16'x11'      219.00

### Radiant "Automatic Models"

Wall and Ceiling Screen



Standard Model      Senior Model  
**Size**      **Price**      **Size**      **Price**  
6'x8'      24.95      12'x12'      \$49.95  
8'x8'      26.95      11'x14'      44.95  
9'x9'      28.95      14'x14'      46.00  
10'x10'      30.95      12'x16'      495.00  
11'x11'      31.95      16'x16'      525.00  
10'x16'      325.00      3 1/2'x18'      170.00  
9'x16'      355.00      18'x18'      595.00

### Television Associates Michigan City, Indiana

#### TA Model IV

Rear Projection Screen

Multiply translucent plastic screen for classroom counter or window display training at point of operation, etc.; daylight projection; unbreakable metal mirror provides for rear projection of image. **Dimensions:** 13"x18"x1" thick. **Mounting:** Unfolds for table use; folds up for convenient portability. **Weight:** 5 lbs. **Price:** \$29.50.

**Mfd. by:** Television Associates of Indiana, East Michigan St., Michigan City, Ind.

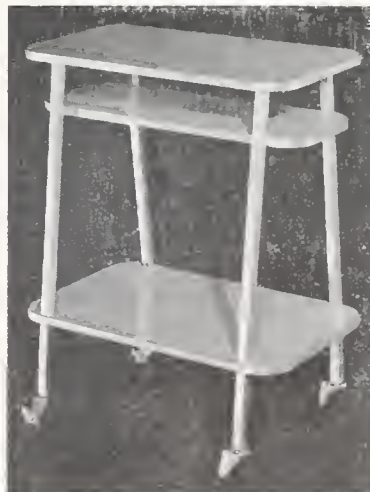
### PROJECTOR STANDS

**American Products Co.** (#203 Projector-Standard) 3308 Edison Ave., New York 66, N.Y.

**Clapp, W. D. Co.** (Senior Roll-About table) 333 N. Michigan Ave., Chicago 11, Ill.

**Coffey, Jack C. Co.** (Standard Filmstrip table) 1147 Wilmette Ave., Wilmette, Ill.

**Colrod Mfg. Co.** (Projectorstand Economy S-17) (Projectorstand Standard S-15) 4503 Dodds Ave., Chattanooga, Tenn.



Roll-A-Lock Projection Table

**Commercial Picture Equipment Inc.** (Roll-A-Lock table 76-A—\$31.25; DeLux-75-B—\$43.25) 1802 West Columbia Ave., Chicago 24, Ill.

**Cousino, Inc.** (Visual Van Junior Senior tables) 2325 Madison Ave., Toledo 2, Ohio

**Marks, Howard B. Co.** (Marks projection table) 211 Lomb Ave., Minneapolis 2, Minn.



Neumade Table Model T-134C

**Matco Mfg. Co.** (Handi-Adjustable stand) 24 Wall St., Norwalk, Conn.

**Metal Formlab Corp.** (Baron P51 table) 7439 1/2 Coldwater Canyon N. Hollywood, Calif.

**Neumade Products Corp.** (T132C table \$64.50; T134C—\$84.50—see cut—) 330 W. 42nd St., New York 18, N.Y.

**Petric Brothers, Inc.** (Senior stand) 1938 N. Springfield Ave., Chicago 47, Ill.

**Smith, James H. & Sons Corp.** (Victor Projector Table PT-10 Luke & Colfax Sts., Griffith, Ind.)

Coffey Company 19" Stand





# FILM STORAGE AND HANDLING

(and Useful Editing Equipment, Projection Pointers, Etc.)

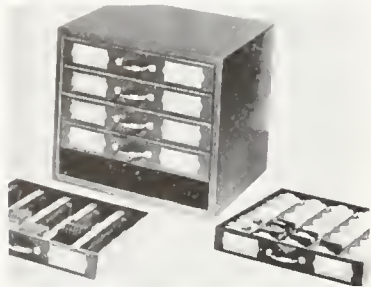
## STORAGE CABINETS

### Neumade MM-119 Model (Neumade Products Corp.)

Lock-stack steel storage cabinet for filmstrips; filmstrips in individual slots; fixed plus master index; door latch; key and three point latching; built-in dustproof; fireproof; instant selection. **Capacity:** 40' 400' filmstrips; 800 reels; 20' 1200' reels; 160' 1600' reels; 100 filmstrip cans; utility drawer in base. **Price:** \$225.00.

**Other Models:** MM-119-4 same as MM-119 but with interior fitted with 8 filmstrip racks to file 160'—400' reels; **Price:** \$240.00; MM-119-8 same as MM-119 except interior has 4 racks for 80' filmstrips; **Price:** \$225.00; MM-119-16 same as MM-119 except has 3 racks to store 60'—800, 1200 or 1600' reels, plus utility shelf at top; **Price:** \$210.00. Other models also available on special order.

**Mfd. by:** Neumade Products Corp., 330 West 42nd St., New York 36, N. Y.



### Jack C. Coffey Co., Wilmette, Illinois

#### Filing Cabinet A-270-C

Lock-stack cabinet for filing filmstrips; drawers can be fitted for filing 300 2" x 2" glass slides or 675 paper slides; also for stereo slides; six drawers for filmstrips—capacity of 45 per drawer; total cabinet capacity of 270 strips; key numbered compartments; **Dimensions:** 10 1/2" x 14 3/4" x 16 1/2"; **Shipping Weight:** 33 lbs.; **F.O.B. Price:** \$36.50; **Slide Filer:** \$3.50; **Other Models:** range from 2 to 12 drawer units with capacities from 90 to 1080 and weights from 13 lbs. to 99 lbs.; **Prices:** from \$17.70 to \$134.70; brochure queries and other wall and table files included in Standard Filmstrip Library Plan a method for organizing filmstrips by title, subject and grade level, time, displacement control without conventional blocking methods.



### Neumade SF-5 Model

Heavy gauge steel, fireproof filing 2" x 2", 3 1/4" x 4", all types slides; 5 drawer cabinet; removable drawers with back stops; instant selection; each slide held in position; individual indexing; holds 1250 slides (2500 readymounts); **Dimensions:** 15" high, 12" wide; 13" deep; **Price:** \$49.50. **Other Models:** SF-5-S—same as SF-5 but for blocked or sequence filing; five drawers; has 30 adjustable tabbed index dividers; holds 2500 slides or 5000 readymounts; **Price:** \$49.50. **Combination models:** Drawers from SF-5 and SF-5-S are interchangeable; specify number of each type on order; **Price:** \$49.50. **MFS-5—Combination cabinet** with 5 interchangeable drawers for slides and filmstrips consisting of 3 drawers for 168 filmstrips, 1 for 250 slides, 1 for 500 slides; **Price:** \$49.50.



## EDITING TABLES

### "Neulite" Editing Table

Heavy gauge steel table, channel slide utility drawer in sill, finished in olive-grey baked on enamel; white enamel on back panel fluorescent light concealed in top casts light between cut film and white background; scratch proof lined top; complete with light switch and fluorescent bulb. **Dimensions:** 42" long, 24" wide; work surface 20" high. **Price:** \$160.00. **Other Models:** T-16—same as T-16-L (described above) but without light; **Price:** \$135.00.

**Mfd. by:** Neumade Products, N.Y.

## AN IMPORTANT ADDITION TO TAPE RECORDERS

### RCA VICTOR EXECUTIVE MODELS SRT-402 & 403

**Speed-Frequency Response:** 7 1/2 ips—40 to 10,000 cps; dual track portable; two-speed; push-button control of record, playback, stop, fast forward and fast rewind; double-neon recording level indicator; remote control equipment; **Amplifier:** 7-watt, push-pull; **Speakers:** three: 1 tweeter, 2 woofers; two external speaker jacks; control index; power cord attached; with mike; **Price:** \$229.95. **Other Models:** The Senior (SRT-402); **Speed-Frequency Response:** 7 1/2 ips—50 to 8,000 cps; same features as Model SRT-403 but has two large speakers; one external speaker jack; accommodates remote control; **Price:** \$199.95; The Deluxe (SRT-401); same speed-frequency response and features as SRT-402 but has single speaker—biocoustic tone principle; one external speaker jack; does not use remote control; **Price:** \$169.95.

**Mfd. by:** RCA Victor Div. of Radio Corp. of America and sold nationally.

## EDITING EQUIPMENT



### Kalart Co., Inc. Plainville, Conn.

#### Craig Projecto-Editor

Portable combination motion picture viewer-editor; models for 8mm, 16mm (400 ft. reel cap.); **Screen:** 3 1/4" x 4 1/4", glass; **Lamp:** 75-watt; (auto. switch); pre-focused pic; pre-oiled; 1 to 1 gear ratio on take-up spindle; 4 to 1 on rewind; unitary optical constr.; precision splicer built-in frame marker; 110-volt AC/DC; 6 ft. cord, plug; folds into case; **Weight:** 10 1/2 lbs.; **Price (with case):** \$79.50.



#### Craig Master Splicer

Splices all 8mm and 16mm sound or silent motion picture film, color, black/white; floating action "feather-touch" scraper for removing emulsion; no need to wet film; bottle holder attaches to either side; **Model S-3—Price:** \$9.95; **Other Units:** Craig Geared Rewinds: Junior Rewinds: 8mm reels to 400 ft. cap.; **Model R-1—**\$7.95; Senior Rewinds: 8, 16mm reels to 400 ft. cap.; tension break, lock device; **Model R-2—**\$13.85; Master Rewinds: 16mm reels to 2000 ft. cap.; tension brake, lock; **Model R-3—**\$15.85.



### Port-A-Stages

#### Portable Stages

Folding construction; framework made of aluminum alloy; free-standing; sectional to permit change in size; flame-proof drapes in choice of materials and color; attached to frame and traveler tracks with fasteners; **Prices:** Standard Port-A-Stages may be rented, or custom-made to suit particular needs of purchase.

**Optional Equipment:** Fast-Fold portable podium; choice of drapes; **Price:** \$150.00 with light, \$130.00 without light; Carrying Case \$19.90.

**Mfd. by:** Commercial Picture Equipment Co., 1802 W. Columbia Ave., Chicago 26.

## PROJECTION POINTERS

### Ednalite Model

Projects arrow-shaped spot of light; has momentary switch; micro-focusing; **Lamp:** 32 candle-power; low voltage automotive lamp; AC current; **Price:** \$49.50 including line cord, transformer and carrying case.

**Mfd. by:** Ednalite Optical Company, Inc., 200 No. Water St., Peekskill, N. Y.

Below: Ednalite Projection Pointer



### Perfection Pointer

Projects spot of light; adjustable focus; has flashlight-type casing; **Power Source:** uses three standard flashlight batteries; **Lamp:** 3.8 volt standard flashlight bulb; **Price:** \$10.95

**Mfd. by:** Williams, Brown and Earle, Inc., 918 Chestnut St., Philadelphia 7, Penna.

Below: the Perfection Pointer



### Other Pointer Sources

Clay-Adams Co., Inc., 141 East 25th Street, New York 10, New York.

The Perfect Pointer, 760 Tuckahoe Road, Tuckahoe, New York.

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*Jamison Handy*

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